

*Online Continuing Professional Development: Discourse
Analysis of Primary Teachers' perspectives on Visual Arts
Appreciation at Primary Level.*

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Declarations

I hereby declare that this dissertation is entirely my own work and that it has not been submitted as an exercise for a diploma or degree in any other college or university. I agree that the Library may lend or copy the thesis upon request from the date of deposit of the thesis

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Abstract

Online continuing professional development courses have been a highly popular choice in recent years with Irish primary teachers. For the researcher, computer-mediated communications from a virtual learning community can provide a rich pool of data. This thesis documents some of the opportunities and obstacles encountered in using primary teachers' online discourse hosted within the learning management system *Moodle* to generate theory in order to explain current implementation of visual arts awareness, appreciation and appraisal at primary level.

This study investigates why, according to recent national research, visual art appreciation and appraisal (*looking and responding*) has not translated well from the curriculum documents into classroom practice. It examines why *looking and responding* has not been embraced as readily as other components since the curriculum's introduction in 1999. It explores why teachers tend to address a narrow spectrum of visual art despite their current mindfulness of diversity in the classroom and inclusive practice.

This research has adopted a *discourse analysis* method of enquiry and a *grounded theory* approach, as theory evolved from data. Data consisted of online *reflective learning logs* and forum discussion postings volunteered by 2,100 Irish primary teachers over four consecutive summers from 2006 to 2009. Both quantitative and qualitative methods have been applied. The study has an autoethnographic component also, in the format of self-interview, as throughout this inquiry, the researcher fulfilled another role of online course developer.

The study suggests Irish primary teachers' expressionistic epistemological leanings and perceived levels of connoisseurship negatively impacts upon the frequency and quality of visual arts appreciation. It proposes that the integrationist and thematic approaches advocated by the primary curriculum steer primary teachers towards addressing certain kinds of artwork to the neglect of others. Primary teachers' selection criteria is based more on a work's perceived potential for integration or general language development, rather than selecting art for art's sake. This inquiry also suggests that teachers' personal comfort zones, preferences and lack of confidence limit the resultant art appreciation menu to familiar and narrative works predominantly. There is little challenge provided in terms of semiotics or critical dialogue. An understandable conservatism regarding artwork selection also stems from their position of *loco parentis* and their mindfulness of the different values held by the various religious or cultural groups they teach.

This study also explores the nature and potential of online resource based learning for the continuing professional development of primary teachers in terms of developing their *looking and responding* classroom practice. It investigates its potential in enabling teachers to reflect on their current looking and responding practice and to clarify their roles and responsibilities in mediating children's interactions with artwork by other professional artists, craftspeople and designers.

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Chapter One: *Primary Teachers and Visual Arts Appreciation: Gate keepers or window openers?*

Introduction:

In 1999, no one really knows what art is anymore, or what it ought to look like. Or what it is for. This causes anxiety for some, while others see it as a kind of freedom...the definition, re-definition and de-definition of what it can and cannot achieve has been a major subject of the art of this century...

(Searle, 1999, p. 46)

So wrote Adrian Searle in *The Guardian* newspaper about the different responses felt and expressed in reaction to the ever expanding universe of visual arts and the inclusion of other forms of visuality under the increasingly familiar term 'visual culture'. Freeland (2001, p. xviii) remarks that 'the practices and roles of artists are amazingly multiple and elusive' and that many modern artworks challenge viewers and critics to figure out why, using *any* theory of art, they would count as art. Holland (2006, p. 60) comments that school art education has struggled to keep up and accommodate or contribute to these redefinitions of what constitutes as art. Hickman (2006, p. 169) remarks, however, that the key to the future of art education lies with new teachers and teacher in training with respect to their perceptions of art and aims of art education. A key focus of this inquiry is to ascertain Irish primary teacher's perspectives of art and art education at primary level with a particular focus on visual arts appreciation. It seeks to discover patterns of shared thinking and opinion in relation to preferences, perceptions and practices regarding visual arts appreciation. It aims using a grounded theoretical approach to generate theory which may explain why visual arts appreciation is not being fully implemented as intended, as evidenced in findings from various national studies (Crafts Council, 2009; INTO, 2009; DES, 2005; NCCA, 2005).

Clement (1993, p.2) comments that 'good art education in schools operates within two modes: productive and critical'. The critical involves appraising and evaluating which both

informs and enhances production. Taylor (1986, p. 178) agrees explaining ‘the teaching of art has two aspects - Janus like – looking out the visual language evolved by culture we share and looking inwards towards the individual’s student’s expressive needs’. However, Holland (2006, p. 66) laments that ‘there is little mention of schools providing an experience of art education based on challenge, risk or the unorthodox and so ‘children are disempowered when they need to make judgements about much of what now counts as art’ echoing Searle’s concern in the opening quotation. The real world of art and visual culture, Holland (2006, p. 66) remarks, ‘is often about challenge and question; play and transgression; it will often run against the grain’. He questions ‘why there has been little debate around the meanings inherent in the way we select and use resources’ for art appreciation in schools and why the same artists appear with monotonous regularity (Holland, 2006, p. 67). He complains that despite the arrival of the Internet and information and communication technologies (ICT) in UK schools, the bulk of art education multimedia concerning visual arts appreciation for example promotes rather than challenges a prescribed narrow canon of selected artwork and artists. Green and Mitchell (1997, p. 11) ascertain, however, that one of the purposes of art education is to start with *popular opinion* and develop from that a raft of understandings about art, through considering the nature of art and lives of artists.

Grigg (2004, p.39) believes that if children are to understand and participate in our increasingly visual culture, they need to be afforded opportunities to engage directly with significant works of art as well as acquire technical skills. Holland Hickman (2004, p. p.171) agrees, proposing that what remains clear among the diverse approaches to visual arts education, is that art will remain a vital force in realising our humanity through meaningful interaction with the visual world and studio practice. Taylor (1996, p. 280) and Green and Mitchell (1997, p. 34) emphasise that visual arts appreciation is not to be considered a ‘bolted-on’ addition to art education or a separate curriculum area ‘divorced’ from children’s art production. Rather, critical studies - the study of works of art, craft and design - is perceived as the desired base for visual arts education and is now ‘embedded in arts education in many countries’ (Tallack, 2006, p. 105). The Irish visual arts primary curriculum (1999) incorporates opportunities for critical studies in terms of its aims,

emphases and structure across all of its six media orientated ‘strands’ entitled *Drawing, Paint and colour, Print, Clay, Fabric and fibre* and *Construction* (DES, 1999, p. 7). Each strand is composed of two ‘strand units’. One strand unit concerns production and its co-requisite concerns *looking and responding* (see figure 1.1).

The strand unit *Looking and responding* affords children opportunities to see, feel, think and talk about their own artwork as well as that of other professional artists, crafts people or designers (DES, 1999b & DES, 1999c). It concerns three of the four ways Eisner (1989, p. 17) contends we come to understand art – looking, understanding its place in culture over time and making judgments about quality (Tallack, 2006, p. 111). The fourth way is through production. Chapter two examines the visual arts curriculum’s strand units *Looking and responding* in greater detail while chapter three investigates the merits of *looking and responding* for children’s development and for education itself.

Strand Title	Strand Unit	Co-requisite Strand Unit
Construction	Making constructions	Looking and responding
Paint and colour	Painting	Looking and responding
Fabric and fibre	Creating in fabric and fibre	Looking and responding
Print	Making prints	Looking and responding
Drawing	Making drawings	Looking and responding
Clay	Developing form in clay	Looking and responding

Figure 1.1. Six strand structure of the visual arts primary curriculum

For the purposes of this study, and wishing to be inclusive as opposed to reductive, the word ‘art’ will refer to art, craft and design or other ‘objects d’art’ (Pooke & Whitham,

2003, p. 4). The word ‘artist’ will imply artist, craftsman, designer, photographer, industrial designer, architect or any other art professional. The phrase looking and responding (LAR) in this study will refer to children’s looking at and talking about artwork created by other professional artists only. However, any references to the curriculum’s looking and responding ‘strand units’ implies looking at and talking about children’s own artwork and the work of other children as well (DES, 1999c). While different perceptions of art appreciation and art criticism will be examined more closely in chapter three, the term ‘visual arts appreciation’ for this study will infer *awareness*, *appreciation* as well as *appraisal*. It will imply having or developing some sense of connoisseurship in children about the different worlds of art and artists and ways of addressing artwork in order to make informed, reasoned and fair appraisals. It will be perceived as entailing children’s elemental learning of aesthetics, art history and critical theory.

The article entitled ‘Art’ (Searle, 1999), from which this chapter’s introductory quotation derives, was published during the same year as the launch of the Irish visual arts primary curriculum. The Irish Museum of Modern Art (IMMA) also published *A Space to grow*, which detailed ‘new approaches to working with children, primary teachers and contemporary art in the context of a museum’ (IMMA, 1999, Cover sleeve) in 1999. Furthermore, Swift and Steers also presented their *Manifesto for art in schools* (1999) during that same year. So it seems that the revised visual arts primary school curriculum arrived at a juncture when the worlds of art and arts education were also undergoing critical review. In 2006, the Professional Development Unit (PDU) of the Irish National Teachers’ Organisation (INTO) in conjunction with Coláiste Mhuire, Marino Institute of Education, Dublin (MIE) initiated an online continuing professional development summer course for practising primary teachers concerning LAR. This was partly in response to a perceived need following curriculum implementation reviews undertaken by the Department of Education and Science (DES, 2005) and the National Council of Curriculum and Assessment (DES, 2005) which indicated that teachers required guidance in implementing that component of the visual arts curriculum. More than two thousand two hundred primary teachers completed the online LAR online continuing professional development courses over four consecutive summers [600 teachers in 2006 and 2007, 724 teachers in 2008 and

342 teachers in 2009]. The resultant online teacher discourse generated and volunteered by course participants became the data for this research.

Grigg (2004) comments that ‘the canon of art is [still] formulated and disseminated by a variety of agencies’ such as galleries, art museums, mass media, publishers but also by schools and universities (2004, p. 45). Many institutions would like to be perceived as both window openers to diversity, but also gate keepers in term of maintaining quality. As window opener they may adopt ‘Danto’s open door theory of art’ (Freeland, 2003, p. 39) welcoming the avant-garde and experimental art forms. Newer galleries around the world for example differ from more traditional gallery institutions by ‘showcasing minority artists, women, and ordinary people’ (Freeland, 2001, p. 90). As window opener to further understanding, they often provide a contextual LAR experience for the public combining art with anthropology, sociology and revisionist art history. Others galleries may perceive their role as gate keeper in terms of protecting and nurturing a particular minority grouping’s artists, tastes and values which have become vulnerable (Freeland, 2001, p.92). Burgess& Addison (2006) and Hollands (2006) perceive that schools behave as gate keepers of a particularly conservative and monotonous canon. *Institutional Theory* accepts that an object or concept becomes art when it is considered to be so by the artists and those ‘in the know’ who work in the world of visual arts (Pooke & Whitham, 2003, p. 77). Gallery institutions might be perceived as gate keepers of the ever evolving definitions, re-definitions and de-definitions of what constitutes art. Their function is ‘to make art worthless again. They take the work out of the market and put it in place where it becomes part of the common wealth’ (Thornton, 2008, p. xiv).

However, the expertise of the generalist primary teacher is that of children, child development and teaching and learning (Holt, 1997, p. 88 & 89) as opposed to critical studies, art history or aesthetics. ‘The generalist teacher teaches most or all the curriculum and does not profess specialist subject knowledge for consultancy’ Cohen et al, 2006, p. 196). Therefore, most primary teachers don’t claim to be ‘in the know’ of the art worlds nor does the visual arts primary curriculum expect them to be. The primary school curriculum including visual arts was designed for the generalist practitioner. However,

primary teachers are professionally trained to make *informed* judgements about the quality and potential of all lesson content from an educational and child-centred perspective. Yet, they have the responsibility of providing access for children to a variety of art styles from different times and cultures (DES, 1999b, p. 14). It may be impossible for primary teachers to represent the increasingly diversity of art in a fair, non-hierarchical and objective manner. Taylor (1989, p. 102) notes ‘that there may be no way of presenting images value free, without an implicit imprimatur from the adult world’. Unless a disclaimer is made, works of art addressed will be perceived ‘as meeting teacher’s approval and indicative of adult taste in general’ (Taylor, 1989, p. 102). Grigg comments that

despite the talk of modern eclecticism, Victorian mentalities still inform cultural institutions and art education. The education system is constrained, both in maintaining nineteenth-century rigid subject divisions and in the narrow, school-based way many art teachers construe cultural education.

(Grigg, 2004, p. 56)

Yet, the constraints of subject divides do apply to primary education which embraces an integrationist education paradigm. The integration of learning and the transfer of learning are considered core principles of learning in the curriculum (DES, 1999a, p. 16). Cross-curricular teaching, thematic planning and integrated learning are integral to the primary teaching day. This inquiry seeks insight into the kind of artwork that is addressed in Irish primary schools. It questions ‘whether their [LAR-Content] contain a useful balance of [artwork] representing the work of craftspeople as well as “fine” artists, and of women as well as men; whether they are culturally wide-ranging and not Euro-centric or parochial; and include both the established and the avant-garde or experiential examples of art and design’ (Mortimer, 1989, p. 60)?

This inquiry investigates primary teachers’ perspectives in relation to how informed they feel as LAR-Teachers about the worlds of art, artists and art appreciation. It explores how their perceptions and other variables might affect their teaching and resourcing for LAR. It examines if or how they influence LAR-Content in terms of selected artists and works of art. It investigates how their perspectives might shape the kind of LAR-Teacher they are

in terms of disposition, approach, level of involvement and commitment to LAR. Hickman (2004, p.170) comments with particular reference to second level art education, that ‘we ideally need appropriately trained teachers of visual culture as well as teachers who are experts in studio skills’. This desire for two qualified types of art teacher reflects a key emphasis of the 1999 visual arts primary curriculum (1999b, p.11). It emphasises that ‘balancing opportunities to make art with opportunities to make a personal response to art’. But it doesn’t propose a specialist teacher for each area at this level of children’s education. But the question remains regarding what level of aptitude is required of a generalist primary teacher to implement this duality and most especially LAR as intended in the 1999 curriculum. What ‘specific subject knowledge is axiomatic if a teacher is to act as an effective subject mentor’ (Swift & Steers, 2006, p.23)? Chapter four explores the roles, responsibilities and level of connoisseurship (Eisner, 2002, p. 57) suggested of the primary teacher in relation to LAR and compares them with that of another perceived window opener or gate keeper within the art world – the art critic.

Swift and Steers (1999) post-modern manifesto for art in schools is underpinned by three fundamental principles which are entitled difference, plurality and independent thought. The first principle acknowledges and embraces diversity in visual art forms (Hardy, 2006, p.17). The second principle recognises that the world of visual arts is composed of many little narratives influenced by different perspectives and cultures as opposed to one grand narrative (Hardy, 2006, p. 8). *Pluralism, Irish identity, European and Global perspectives* feature as three key issues in Irish primary education (DES, 1999a, p. 26-28). Celebrating sameness, difference or ‘interconnected differences’ (Hardy, 2006, p.8) has become an integral, exciting and challenging facet of contemporary Irish primary classrooms (NCCA, 2005), most especially since 1999 when the ‘Celtic Tiger’ was beginning in earnest. ‘However, it would not be accurate to suggest that Ireland has only recently experienced diversity...Ireland has a long history of cultural diversity that has contributed to making it the country it is today’ (NCCA, 2005, p. 9). What is different, however, is how primary education is now acknowledging and facilitating this diversity both explicitly and implicitly via the curriculum and provision of denominational, multi-faith, inter-faith and Irish medium primary schools.

Children are growing up in many different kinds of family units. There is greater inclusion of children with special needs and general learning disabilities in primary classrooms and the 1999 curriculum was accompanied by parallel curricula for children with mild, moderate and severe general learning disabilities (NCCA, 1999b). Newcomer children, many with English as a second language have enriched class composition. There is also greater diversity with respect to children's cultural and religious backgrounds. The *Intercultural Education Guidelines* highlight the potential of LAR in terms of cross-cultural understanding and inclusion on one hand but its propensity for perpetuating racial and cultural stereotyping on the other (NCCA, 2005, p.84; Comhlámh, 2009, p. 2). Chapter four explores how ignoring the context of art can lead to cultural appropriation as opposed to understanding (Freeland, 2003, p. 45) and investigates different perspectives on what art appreciation entails. Does it imply judgement or interpretation only?

The third principle of Swift and Steers (1999) manifesto entitled 'independent thought' (Hardy, 2006, p. 17) is also enshrined as a general learning principle in the primary school curriculum (1999a, p. 16). Children are active agents in their own learning. Learner autonomy is promoted as well as the development of children's higher-order thinking and problem-solving skills (1999a, p. 14-18).

In the curriculum the child is encouraged to observe, collate and evaluate evidence, to ask questions, to identify essential information, to recognise the essence of a problem, to suggest solutions, and to make informed judgements. These activities help to foster the higher-order thinking skills such as summarising, analysing, making inferences and deductions, and interpreting figurative language and imagery.

(DES, 1999a, p. 16)

Abbs (2003, p.56) writes that in the new arts paradigm art 'is not seen primarily as an act of self-expression but as a vehicle of human understanding'. Chapter three outlines merits of LAR including the provision of opportunities for interaction, interrogation and interpretation of other artists' understandings. Luehrmann's longitudinal research (2002)

evidences the significant effect primary school engagement with art has on children in terms of their understanding, enjoyment and consumption of visual arts as adults (Gibson, 2008, p.178). This inquiry investigates how aware, if at all, primary teachers are of what effect their chosen LAR menu has on children with respect to their impressions, perceptions and dispositions towards visual arts as adults.

The 1999 Irish primary school curriculum might be considered post-modern from a third perspective. It doesn't prescribe a syllabus of artwork to be addressed. It doesn't outline a compulsory or approved list of canonical artwork. Nor does it align certain art forms, media or genres with particular age groups. It does not have a nationalist agenda for example in terms of promoting Irish artists only. Rather It asks teachers to expose children to a diverse range of visual arts 'from different times and cultures and explore their role in those cultures and how it differs with art of our times (DES, 1999b, p. 14). It embraces relativism. 'The school should highlight the fact that each individual is an artist when art activity is entered into. The student's work can share the same space as the prints of paintings by Van Gogh or daVinci (NCCA, 2002, p. 9). It advocates that teachers inculcate a sense of 'openness' in children to the ever increasing diversity of visual arts and help them to look at work attentively so they can evaluate work in a critical and personally meaningful way (DES, 1999b, p. 14). It invites primary teachers to be 'window openers' to the world(s) of visual arts rather than gate keepers of an approved list. This study explores whether primary teachers fulfil their role as window openers or gatekeepers in their LAR classroom practice. It investigates primary teachers' preferences and comfort levels regarding art and if these or other variables affect their choice of LAR content. It also considers the null LAR curriculum as 'what is not taught can be as important as what is taught' (Eisner, 2002, p.159) in determining whether teachers are gate keepers of a school canon.

1.1 Personal and national concerns regarding LAR

The motivation for this research evolved initially from cumulative personal professional observations and reflections regarding the implementation of LAR while working as a pre-service and in-service teacher educator in visual arts education. Personal professional research undertaken at pre-service teacher education obtained from consecutive *needs*

analyses of incoming student teachers indicated that their perceived confidence levels in their ability to talk about visual arts was lower than their perceived capacity to be creative with art media. This was further noted through informal conversations with and observing the student teachers on teaching practice ‘plurality’ and ‘difference’.

Feedback from a questionnaire administered to one typical incoming year group for example revealed that sixty-four of the hundred students didn’t take visual arts as subject beyond primary level. Eighty-four per cent of that year group rarely or never visited a gallery. Just over one third admitted they never visited an art gallery while forty nine student teachers responded that they rarely went. The Arts Council’s survey (2006) on 1,210 members of the general public indicated that just eleven percent had gone to an art gallery in the previous twelve months. Fifteen percent attended an art exhibition which was eight percent fewer when compared with figures obtained in 1994. Incoming student teachers seemed to be no more familiar or interested in the world of visual arts and artists than the general population. The student teachers were asked to gauge their perceived confidence level with respect to talking about art in terms of giving their first impressions, describing its content, form, how it was made and sharing their interpretations with others. Over two thirds rated their confidence level as being four or less out of ten (see figure 1.2).

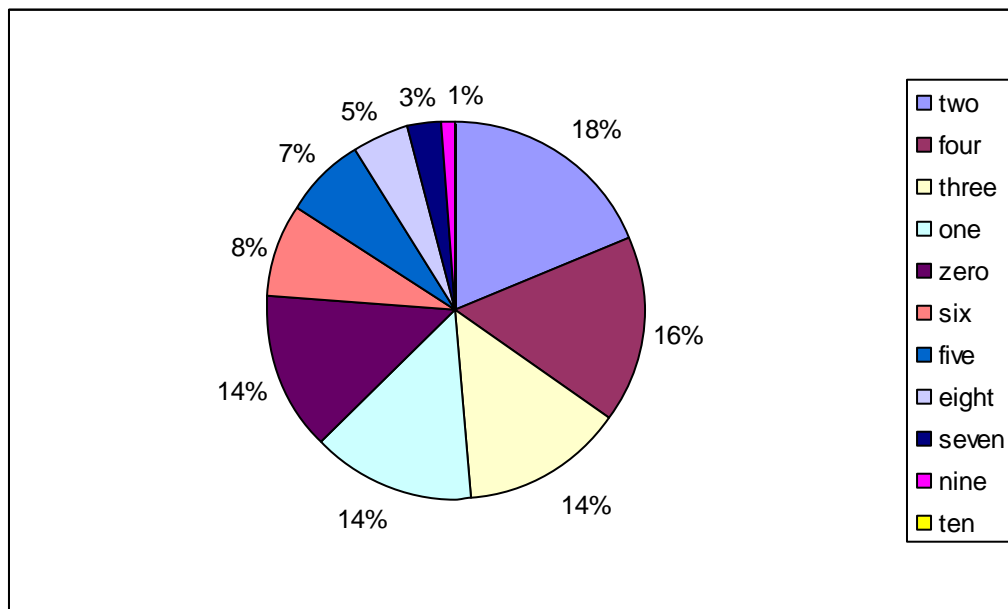


Figure 1.2. Student teachers’ perceived confidence level regarding LAR

Rossi's (2007) study on two groups of student teachers attending two different Irish primary teacher educator providers [Hibernia and St Patrick's College] indicated that one fifth of student teachers had confidence and competence concerns with respect to their capacity to fully deliver the visual arts curriculum. Fifty-seven percent, however, felt they their college prepared them well to deliver the programme. There was no specific finding in relation to LAR or critical studies. A preliminary survey for this research conducted on one group of thirty practising primary teachers who were attending a face to face continuing professional development (CPD) seminar concerning visual arts education evidenced a shared lack of confidence in facilitating looking and responding to works of art by other professional artists (LAR). Nineteen teachers wrote that they least use LAR as a practical starting point for art production as opposed to the other three starting points presented in the visual arts curriculum. These are *Experience and imagination*, *Materials and tools* and *Observation and curiosity* which will be outlined in more detail in chapter two. One third stated that this was due to a lack of LAR knowledge and experience and one third indicated that sourcing LAR resources was the impediment. Interestingly, both LAR-Teacher and LAR-Resourcing emerge as two key categories from the initial open coded discourse analysis of teachers' online computer mediated communications (CMCs).

The Primary Curriculum Review Phase One (2005) conducted by the National Council for Curriculum and Assessment (NCCA) focussed on the revised Visual Arts curriculum as well as English and Mathematics. Section three presents their analysis of findings concerning the Visual Arts Curriculum which was obtained from 719 primary teachers. With respect to LAR [in this case meaning looking and responding to artists and the environment], thirty-three percent reported that children in their classes had opportunities to see how artists, craftspeople and designers work with and within, and in response to, their environments (NCCA, 2005, p92). While fifty-seven per cent of respondents stated that they use either school displays of artists' work, television programmes, gallery excursions, artists in residence or online/ICT as a means of introducing children to artists' work and how they work, over one third commented they hardly ever used these options. Over three quarters of teachers surveyed hardly ever or never had an artist in residence in their classroom or used ICT to show how other artists create their work (NCCA, 2005,

p92). Twenty-seven percent report that their most frequent use of ICT was for LAR [in this case looking at pictures and online galleries]. These teachers explained that they used the Internet to research visual artists, their life and works (NCCA, 2005, p99). The *Visual Arts Teacher Guidelines* recommends a balance of both integrated and single-subject teaching (DES, 1999b, p. 35). Their findings report that less than ten percent of teachers surveyed hardly ever or never taught the visual arts through theme-based activities. Theme based art production and curriculum integration is reduced somewhat as children move up the school which is consistent with curriculum guidance.

As a curriculum, it was warmly received by teachers who highlighted many of its successes. One of the perceived successes was the *integration* [my emphasis] of visual arts with other subject areas. Almost fifty per cent of teachers surveyed reported that they afforded opportunities for children to experience the visual arts through theme-based activities which facilitated integration at least a few times a week. Almost another fifty percent of teachers reported that they facilitated integration incorporating visual arts once or twice a month (DES, 2005, p. 30). Almost twenty percent of teachers identified children's growing appreciation of visual arts as another success of the 1999 curriculum while a third of teachers communicated that children had opportunities to see how artists, craftspeople and designers work with(in), and in response to, their environments. Another perceived success of the visual arts curriculum was its natural inclusiveness, whereby children with general learning disabilities or special needs could participate to their current potentiality (DES, 2009, p. 30 & 31).

The *Teacher Guidelines* (DES, 1999b) emphasise that the curriculum's successful implementation will depend on careful and creative whole school planning to ensure progression and continuity in learning and that children's concepts and skills are developed incrementally (DES, 2005, p. 36). In terms of scope for further development, however, the review found that whole school planning was insufficiently developed in more than a quarter of the schools evaluated. There was inadequate planning identified in more than half of teachers' individual planning in relation to the strand units *Looking and responding*. It was recommended that additional emphasis be placed on the richness of the immediate

world and that opportunities be provided for pupils to perceive and enjoy (DES, 2005, p. 38). The inspectors found that while aspects of the strand units *Looking and responding* were explored in slightly more than two-thirds of classrooms evaluated, there was little or no emphasis placed on looking and responding to the work of artists [craftspeople and designers] in all six strands (DES, 2005, p. 41). The review outlined how the curriculum advocates ‘access to different art, styles, times and cultures’ as motivating agents to stimulate children’s art production and to make connections between other artists’ observations and interpretations and children’s own work. They emphasise how exposure to a variety of visual arts enhances children’s perceptual and aesthetic sensibilities and ‘promotes opportunities for questioning, discussion, reflection and evaluation’ (DES, 2005, p. 40). They noted that ‘the potential for ICT to broaden pupil’s experience and understanding of art was not exploited in most primary schools’ (DES, 2005, p. 44).

The INTO’s survey titled *Creativity and the Arts in the primary School* (2009) found that primary teachers appear to spending far more time on art production than on LAR. Almost all of the respondents [209] devoted more than half of their time to *Making art* with three quarters of them devoting all of their time to it. Almost all teachers allocate less than half their time to LAR with eighty percent admitting to spending a quarter or less of the time on LAR (INTO, 2009, p. 47). Most respondents do not use information technology (IT) in their teaching of visual arts. These teachers commented that they had limited IT facilities, no Internet access or very slow computers (INTO, 2009, p. 49). Any respondent, who indicated they used ICT, did so in terms of advanced research or presenting other artwork as a stimulus for follow through art making. Just over one quarter of these primary teachers engaged the services of art specialists in relation to working with clay followed by fabric and fibre. These were mostly funded externally by their local County Council or school’s parents association.

As part of the process of evidencing the need for this study, the table of contents of *InTouch* magazine, a monthly magazine published by the Irish National Teachers’ Organisation (INTO) were examined in terms of ascertaining how many articles there were over the past decade which concerned looking and responding to art at primary level. The search, which

was conducted in 2008, highlighted that while there approximately three to four articles each year addressing children's art production, there were only two articles during that time period which addressed visual arts appreciation. One article concerned looking at and talking about the canonical painting entitled *Starry Night* by Van Gogh in terms of its content, form, mood and process and proposed how it could be used as a catalyst for follow-through painting. Part of this inquiry examines how often primary teachers use and their perceptions of using artworks as a 'practical starting point' for children's art production (DES, 1999b, p. 29). A second article entitled *Art Critic* outlined how looking at and talking about artwork by other artists can be integrated with either the English or Gaeilge curricula – as part of a discrete oral language programme. The focus was on the integrative potential of artworks in terms of language development as opposed to appreciating art for art's sake (InTouch, 2004). LAR 'has proved an effective precursor to literacy (Danko-McGhee, 2003) as well as oral language development (Higgins 2005)' (Higgins (2010, p.43). Eisner (2002, p.156) comments that while integration is an aspiration on the one hand, it can be a problem on the other, most especially when one tries to maintain the 'integrity' of a discipline, in this case being visual arts appreciation. Integration has been identified by primary teacher as one of the perceived successes of the visual arts curriculum (INTO, 2009, p. 30). While chapter two explores the general perceived merits of integration at primary level, the issue of subject boundary strength does emerge later as interesting point for debate.

The magazine *In Touch*, as its name suggests, aims to keep in touch with its members' perceived teaching professional needs and curriculum concerns. Albeit depending on how articles are sought by the magazine, the LAR article search through a decade of publications since the launch of visual arts curriculum signals it was not determined as critical issue among its teacher members in comparison to other concerns. However, it does evidence that Irish primary teachers have had very few opportunities to read and learn more about facilitating visual arts appreciation at primary level. The pivotal educational issues addressed in the magazine in the past five years have been many and varied and reflect the changes which impacted on classrooms as a result of changes in the curriculum, the economy, culture and Ireland's demography. During the so named Celtic Tiger or over the

period of perceived economic boom, these are a flavour of some of the subject areas addressed in the magazine

- Differentiation in the classroom
- English as an additional language
- Special needs education
- Information communication technology
- Integration and holism
- Assessment
- Class size and other challenges
- Managing multi grade teaching contexts
- Early literacy and numeracy intervention
- Relationships and sexuality education
- Sexual identity and dealing with homophobia
- Children with challenging behaviour
- Bullying in the schools
- Class diversity and inclusion and intercultural education
- Conditions of employment and legal issue

Ironically, in 2010, *InTouch* published a series of visual arts related articles by O Reilly (2010a, 2010b, 2010c & 2010d). One article outlines the potential of addressing other artists work in ‘Exploring colour’ (O Reilly, 2010c, p. 59). He comments that ‘Looking and responding to the work of many modern artists can provide us with an excellent stimulus to do more work in [exploring colour] as many of these artists have been purely interested in the visual impact of colour rather than in the pictorial’(O Reilly, 2010c, p. 59). Another article in this series concerns a school plan for visual arts. O Reilly emphasises that the school plan should link in with their school mission statement. It should not be reduced to a mere listing of activities akin to a prescribed syllabus. In relation to looking and responding, he highlights the development of children’s critical awareness of other artists’ work in its aims. (O Reilly, 2009d, p.51). He provides suggestions regarding developing LAR content and resourcing in terms of looking at and talking about the aesthetics of their local environment, sculptures in the local area, artwork of ‘invited’ artists

or art exhibits in local galleries, museums and art centres (O Reilly, 2010d, p. 51). He highlights the potential use of Internet and information communication technologies (ICT) for LAR. While online teacher discourse indicates that online continuing professional development (oCPD) enabled them acquire greater knowledge and understanding concerning LAR resourcing, this inquiry ascertains there whether there other shared perceived needs or critical questions among Irish primary teachers concerning LAR.

The IMMA (1999 & 2002) has undertaken research with respect to the impact of their school links initiatives with children and primary teachers. Seventy eight percent of teacher participants in its *Breaking The Cycle* project indicated how it triggered them to critically reflect upon their current visual arts classroom practice while eighty-seven percent commented it caused actual change in classroom practice. Fifty-nine per cent noted it increased their capacity to deliver the 1999 visual arts curriculum (IMMA, 2002, p. 57). With respect to LAR specifically, the museum visits afforded opportunities ‘for exploration of the physical space and engagement with contemporary artwork’ and ‘teachers were surprised at the complexity and quality of children’s responses’ (IMMA, 2002, p. 75). Teachers also reported increased freedom and confidence in responding to art. IMMA (1999) has also documented the benefits derived from projects which used artwork by contemporary artists and LAR as stimuli for art production projects with primary school children. IMMA (2002, p. 111) advocates in its recommendations that children ought to experience a nonverbal response to artworks as well. They facilitate this either in a workshop setting or in their response room.

One of its projects (1994) addressed a large scale retrospective exhibition by Antony Gormley. In 1995, a number of artworks from the museum’s collection were used as a stimulus for LAR and follow through art production in a project entitled *Inscape*. In relation to LAR specifically, O Donoghue (1999) comments that such engagements ‘reveal an open-mindedness to the often challenging manifestations of contemporary visual arts practice’. She concludes that ‘in this intersection between the Irish primary school system and emerging museum education programme, teachers and artists [come] together with children to actively engage in exploring and researching ways of creating tangible space

where a child and adult [teacher] can dream, in order to speculate and grow' (O Donoghue cited in IMMA, 1999, p. 14). IMMA's grounded research obtained through semi structured interviews, survey, focus group discussion and participant observation evidence that CPD of and support for class teacher is central but identifies that because of a dynamic and full school day, there is little opportunity and time to engage 'in personal and collective reflection and evaluation' (IMMA, 2002, p. 91).

1.2 International concerns

Grigg (2004) writes that the findings from the national survey undertaken by the *UK Qualifications and Curriculum Authority* (1998) found the most popular artists addressed in primary and secondary schools were Van Gogh, Picasso, Monet and Lowry. He penned concern that four of those artists are associated with Parisian modernism, that the selection in no way reflects art of the last fifty years and that it equally showed little commitment to art prior to 1850 (Hickman, R. 2004, p.51). Grigg's appraisal of their findings is quite critical concluding that 'despite talk of modern eclecticism, Victorian mentalities still inform cultural institutions and art education. The education system is constrained, both in maintaining nineteenth century rigid subject divisions and in the narrow school based way many art teachers construe cultural education' (Hickman, R. 2004, p.56). The survey found that the Impressionists were a main focus in schools. The other artists identified were Mondrian, David Hockney and Paul Klee. In the seven to fourteen age range, the national survey revealed how other artists, such as Henry Moore, Andy Goldsworthy, Escher and Gustave Klimt, make an appearance as well as certain art movements include Surrealism, Pop art, Cubism, Op art, Fauvism, Expressionism and Futurism. American artists only account for only four per cent with Andy Warhol, Georgia O Keefe and Roy Lichenstein the most used (Hickman, R. 2004, p.52).

Hardy (2006, p. 8) describes modernism as the yolk in a postmodern fried egg. Post modernism is not linear but multifaceted and includes the preservation and transformation of modernism as well (Jencks, cited in Hardy, p.7). The limited collection of art addressed in schools as found by the UK QCA survey indicates the classroom canon could be perceived as a yolk as well which has fixed parameters and fails to address a greater and

more representative spectrum of visual arts including emerging art of children's time (see figure 1.3).

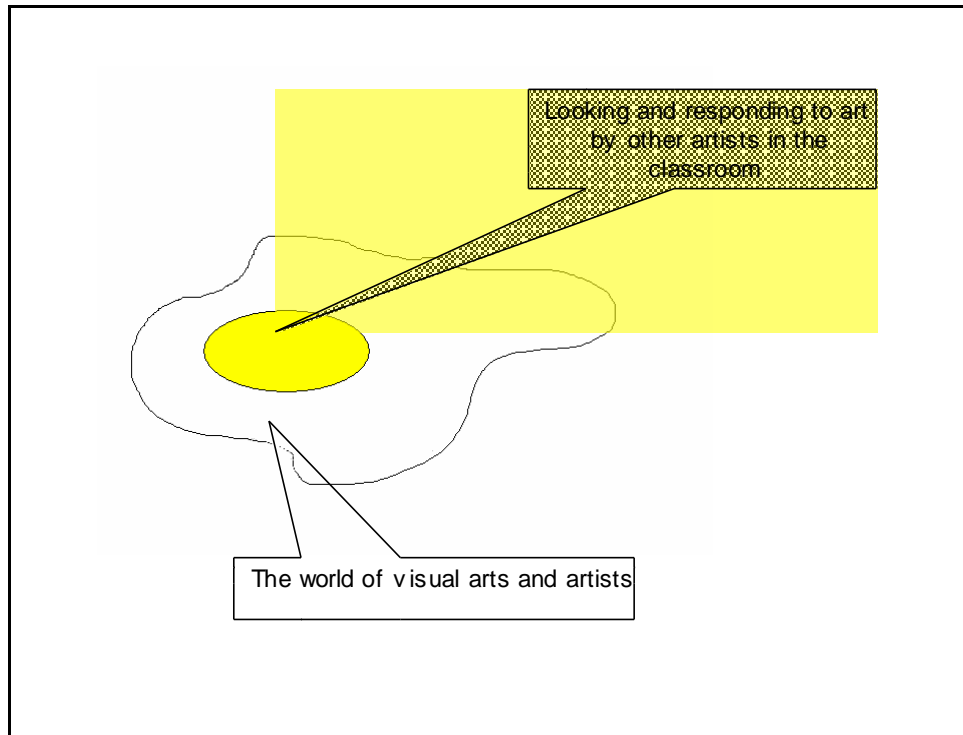


Figure 1.3. Fried egg metaphor (Hardy, 2006)

Abbs (1993) agrees lamenting that teachers have undervalued the cultural continuum in their class teaching explaining the conservative stance adopted by schools is oppositional to a postmodern one. The conservative standpoint is characterised by 'a kind of piety to ancestors' only addressing the traditional, the known and reinforcing an approved school canon of work. Burgess and Addison (2006, p.16) believe schools perceive contemporary work to be problematic and inappropriate. Research by Hargreaves (1983), Epstein & Trimis (2002), Savva (2003) and Xanthoudaki (2003) indicate that opportunities for children to engage in LAR do not compare with those concerning art production and when addressed is done so in a somewhat limited manner. Savva's research in Cyprus indicates that teachers perceive contemporary art as difficult or non-necessary (Savva, 2005, p. 11). Chen & Walsh's (2008) research on two primary schools in Taiwan evidence how children's aesthetic education focused primarily on cherishing one's own culture and nature. There was an emphasis placed on beauty in art, some teachers judging it by form, others doing so by personal feeling and emotion (Chen & Walsh, 2008, p. 11).

Haanstra et al's (2008) research in the Netherlands shows that many Dutch teachers [second level] ignore contemporary art and are reluctant to incorporate popular visual culture. They recommended that teachers build bridges between school art with 'real' art worlds outside school. [Their use of the term 'real' is somewhat unfortunate. It devalues school art. Children are legitimate makers of art and even staged theories of artistic development don't equate one stage as being superior to another.] They write that

Very few teachers considered it possible or desirable to introduce contemporary art into lessons, For the majority the task of relating contemporary art to their student's experience of the world was too challenging. They explained that the gap between the two worlds is too wide; that contemporary art is too complex and shocking and the subject matters may be unacceptable for some cultural groups; and that introducing it runs the risk of confirming student's prejudices (for example, the idea that 'anyone can do art')

(Haanstra et al, 2008, p. 51)

Their studies revealed how Dutch art teachers felt they did try and keep abreast of youth visual culture, but in truth they mostly 'domesticated' (Wilson, 2003, p. 224) a few aspects of youth culture 'as a source for teaching the same things they had taught for many years and still wanted to teach'. Their research findings concerning school teachers is echoed by research undertaken by Wilson (2003) in the United States and Downing & Watson (2004) in the UK.

Research undertaken by Downing and Watson (2004) indicate that only a minority of schools address contemporary artists and artwork and they have also revealed that many teachers are uncertain of their subject knowledge in this field. Adams et al (2006, p. 10) remark that frequently 'contemporary visual artists address socio-cultural issues that may be pertinent to a young person's personal and cultural identity' and so have curriculum and learner relevance. They perceive the continuing professional development of teachers as being a crucial factor in exposing and informing teachers about emerging art forms but also in demonstrating 'the pedagogic potential of engaging with contemporary art in the gallery or the classroom' (Adams et al, 2006, p. 11). Many have since highlighted or demonstrated

the learning potential and relevance of contemporary art forms through research or project initiatives (Addison and Burgess, 2007; Atkinson, 2002; Efland et al, 1996; Hughes, 1998; IMMA, 1999).

The Tate primary and secondary schools project (Adams *et al*, 2006) is of particular relevance to this inquiry as there are many parallels. Participant teachers engaged in a *Tate and Goldsmith* CPD concerning LAR in relation to contemporary artwork (Adams et al, 2006, p. 15). They learnt about contemporary art and educational theory. They explored diverse methods of interpretation in relation to LAR. They also completed independent research and engaged in online discourse as part of a virtual learning community. Their project evidenced how CPD proved central in ensuring a shift in pedagogic practices (Adams et al. 2006, p. 7). One key shift in teacher's thinking was towards a conception of art as text with meanings to be deciphered rather than a practice in a particular medium. Teachers felt in many ways it was easier to address contemporary art forms with children knowing that 'children would not necessarily understand the work in the way that adults might read and interpret it' (Adams et al, 2006, p. 24). The impact of contemporary art practices on teaching and learning evidenced that the teacher as active researcher was established as having a crucial role and responsibility. The LAR teaching and learning approaches adopted 'paralleled with traditions of child-centred and experiential learning' (Adams et al, 2006, p. 27).

Eisner (2002, p. 217) writes about Sharp's research (1981) whereby she examined discourse of primary school teachers in the process of teaching visual arts. She discovered that the preponderance of teacher's talk concerned management rather than aesthetic qualities of visual form that they presumably wanted to teach. She followed through with a continuing professional development (CPD) programme for teachers which equipped them with 'aesthetic extensions' to increase their attention to aesthetic issues rather than that of class management. It illustrated how advanced research can inform CPD and how by equipping teachers with teaching approaches. In Chapter ten, which is autoethnographic in the form of self-interview, Flannery Course Developer (FCD) explains how research from online discourse helped develop the course so that he attained what he felt was a

balance between what teachers perceived they wanted and what research indicated they needed. Like Sharp's research, this inquiry explores analysis of teacher discourse in this case comprising asynchronous online computer mediated communications (CMCs) to ascertain what perhaps is the focus of LAR discussions in primary classrooms.

1.3 Dearth of research into LAR and online teacher professional development (oTPD)

Literature search identified no studies which focused specifically on LAR [looking at and responding to *works of art by other professional artists*] in Irish primary classrooms. There is a dearth of research regarding the current repertoire of art addressed with primary children. Although there have been a number of reviews and inquiries regarding the visual arts curriculum's implementation since its introduction, no detailed feedback has been reported regarding the quality of LAR with respect to content or teaching. DES and NCCA findings evidence that aspect of the curriculum is poorly planned for in comparison to other areas of the curriculum. This inquiry seeks to ascertain why certain parts of the visual arts primary curriculum are embraced more so than others. For example, two dimensional art production is explored with children more so than creating three dimensional forms. Open ended art production is embraced in the main but there is little evidence of assessment in terms of concepts or skills development. Craft and design are not addressed in same manner as art. ICT is used only for planning and resourcing purposes.

National research indicates that teachers do look and respond with children in relation to *children's own work* but looking and responding to work by other professional artists is neglected. The term 'neglect' can be an emotive one. In the context of this research LAR neglect implies deliberate or unintentional dilution, overlooking, avoidance or disregard of LAR as intended in the written 1999 visual arts primary curriculum. If teachers are to be window openers to the ever increasing diverse worlds of visual arts, then any inquiry which seeks to establish insight into how teachers perceive LAR is fruitful. Adams *et al* (2006) write that there is dearth of research into how contemporary art practices affect teaching and learning and even less into how they can be addressed in the classroom (Adams et al, 2006, p. 10). This inquiry investigates whether there is possible theory development

involving a relationship between curriculum intention, in this case being the ‘formal [visual arts] curriculum’, primary teachers’ shared interpretations of that curriculum - the *perceived* visual arts curriculum, and the enacted ‘actual’ visual arts curriculum (McKernan, 2008, p.35). It also explores what other variables emerge as real impediments to its full realisation or implementation (See figure 1.4)?

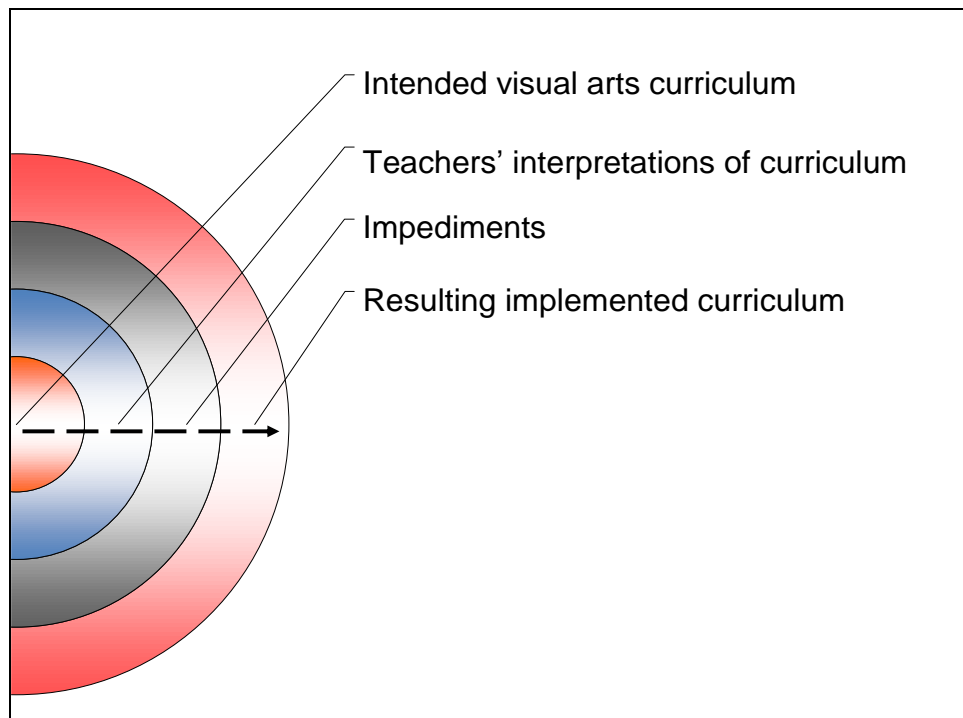


Figure 1.4. Interpretation and impediments shaping implemented curriculum

Little is known about best practices for the design and implementation of online Teacher Professional Development (oTPD) models nationally or internationally. Dede *et al* (2009, p. 9) highlight that evidence is often lacking, anecdotal, or based on participant surveys completed immediately after the professional development experience rather than months later, when a better sense of long-range impact is attainable. While the long term impact of these primary teachers’ online continuing professional development (oCPD) in LAR cannot be ascertained because of the focus and limitations of this inquiry, their reflective learning logs will be of interest to educators with respect to their perceptions of oCPD within a virtual learning community (VLC). Lilly-Lu (2008) identifies three key reasons that 3D VLE has great potential as an alternative devise for art learning. ‘It can serve as

discourse, experiential, and resource tools for learning'. It can facilitate real time participant interaction while 'providing immediate peer support and feedback'. It thirdly, 'shows the presence of the audience and thus encourages participants to collaborate with one another and to engage in meaningful conversations about art' (Lilly-Lu, 2008, p. 52).

This research indirectly provides insight from three different perspectives in relation to the potential benefits that oCPD can afford professionals in terms of their continuing professional development. Through discourse analysis of different sample groups of fifty teachers from over two thousand one hundred teacher participants from four different oCPD LAR summer courses it aims to identify shared opinions of the learner professional. This study has autoethnographic component in the form of a 'considered' self-interview, whereby Flannery as Course Developer (CFD), crafts considered written responses to a series of questions posed by Flannery Researcher (FR). While many questions concern LAR specifically, others concern his impressions of oCPD and VLEs in relation to continuing professional development and his 'lived' experiences as online course developer from 2006 to 2009. The other perspective is that of researcher, who chose to use computer mediated communications (CMCs) as generated within a virtual learning environment (VLE) as data for grounded theoretical research. He outlines his 'lived' experience in terms of the opportunities such electronic discourse presents and the challenges faced concerning data containment and protection.

1.4 Added value

Dunleavy (2003, p. 31) writes that the value of research could be considered in terms of perceived 'added value' to a particular field of knowledge. It is hoped that not only the emergent theory from this inquiry will provide added value but also the documentation of the methodology processes and literature searches regarding visual arts appreciation and online continuing professional development will provide additional insight for those working in related fields. This research aimed to generate theory which explains the current status and implementation of LAR in primary classrooms and provide recommendations for its future development. Grounded theoretical worth is measured in terms of how

grounded it is in terms of the available data, how *exacting* it is in terms of making sense of particular phenomena and how *applicable* it can be in terms of predicting or controlling outcomes in other similar situational contexts (Cohen *et al*, 2007, p. 493). In this case, is theory of use in explaining the current status of LAR?

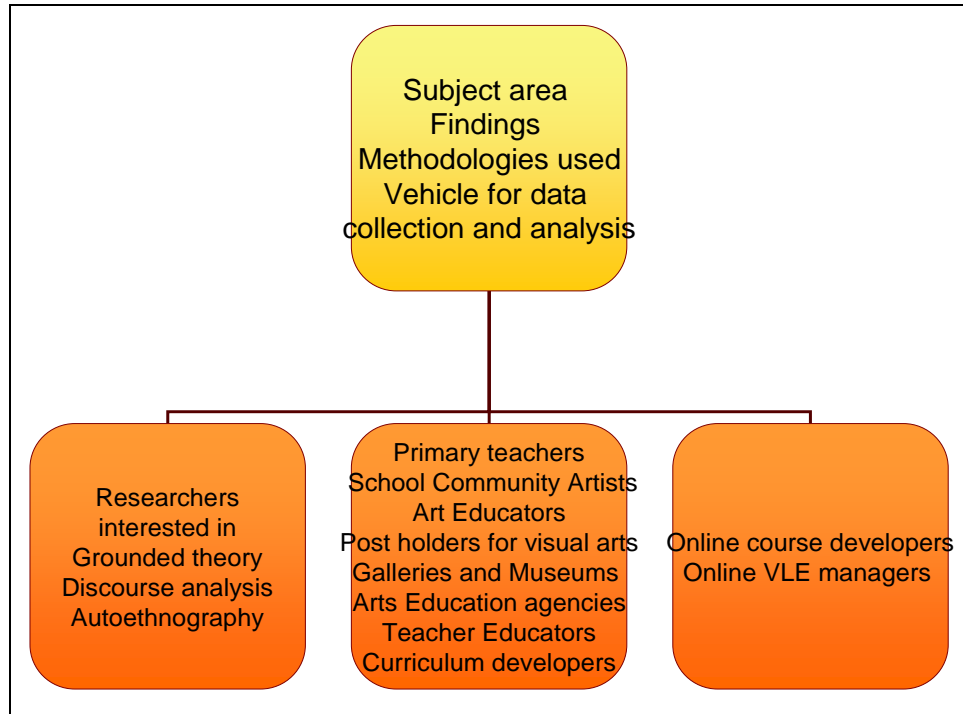


Figure 1.5. Added value for researchers, art educators and online course developers

It is envisaged that this research will be of worth to a number of groups – primary teachers including those with a special post including responsibility for visual arts within their school, teacher educators of visual arts, course developers of online, distant or resource based learning or researchers with a particular interest in using computer mediated communications as a data source (see figure 1.5). The concluding recommendations will hopefully benefit primary teachers, art teachers, artists in school residences and pre-service or in-service educators in terms of appraising and further developing their own current LAR practice. They should be of help to the NCCA, the DES, galleries, museums and other arts education agencies in establishing what type of LAR support they can provide primary teachers to realise a richer and more inclusive LAR experience for children. Other recommendations provide guidance to practising artists and galleries in terms of what they

can do in demystifying their artwork and making it more accessible and approachable for the general public including children.

The data source for this research was mostly comprised of virtual online discourse generated and hosted within a Management Learning Environment (MLE) managed by and belonging to the INTO and not MIE (Researcher's place of work). The online course was designed using freely available software *New View* [NVU] from the Internet. Once the course content was devised it was then emailed to IT support who housed it in the INTO's management learning environment [*Moodle*]. Flannery Course Developer had no further involvement in the summer course. Flannery Researcher had access to course sometimes as an administrator and at other times just as another participant. The electronic participant discourse was kept for the duration of the course and some months later until it was time for the Professional Development Units of the INTO to organise and install summer courses for the following year by which time Flannery Researcher had to ensure relevant raw data was downloaded and saved for repeated analysis and to substantiate any 'grounded' theory.

The volume and type of data type presented opportunities and challenges unlike that of more traditional data sources. This research addresses challenges encountered and presents recommendations regarding its use and management in research. This inquiry also documents and makes recommendations concerning the processes of sampling, systematic coding, triangulation, saturation and theory generation. It should be of some help to anyone wishing to survey a virtual learning community (VLC) or use computer mediated communication for research purposes. Lastly, the data accrued for this study would have been very difficult to acquire without having devised the online summer course concerning LAR each year. For those working in the field of online, distant or resource based learning, chapter five may be especially useful in that it explores this mode of learning and how participant feedback and technological, pedagogical and content knowledge (TPACK) (Borko *et al*, 2009) can benefit learner, teacher and researcher.

In summary, the INTO's survey (2009) concerning teachers' perspectives regarding creativity and the arts in primary school note that 'while the development of ideas through imagery provides a balance to other subjects within the curriculum, the visual arts curriculum must provide challenge and motivation' (INTO, 2009, p. 22). Curriculum implementation reviews (DES, 2005; NCCA, 2005) found that there was 'little to no emphasis' devoted to looking at and talking about artwork by other professional artists (INTO, 2009, p. 32). Yet, 'art appreciation, a sense of intelligence, was identified by 255 teachers (41.6%) as a significant impact of the Visual Arts Curriculum on children's learning' (NCCA, 2005, p. 108). LAR is limited predominantly to children's own work, looking inwards mostly to the confines of produced inside the classroom. There is an apparent need for equilibrium in terms of looking outwards at art created by other artists and to making art with thinking about art through art appreciation. Mac Donald (2006, p. 48) writes 'this has ramifications for contemporary curriculum studies in [visual arts] education, especially in giving the critical studies the role seen by some as central'. There is a need for research seeks to present theory to better explain why art appreciation hasn't manifested a better presence in primary school classrooms. This research may be of interest not only to those interested in the topic of art appreciation at primary level but for those interested in conducting research on electronic discourse as generated within a virtual learning community (VLE).

Chapter two: *Four contexts of this inquiry*

Introduction:

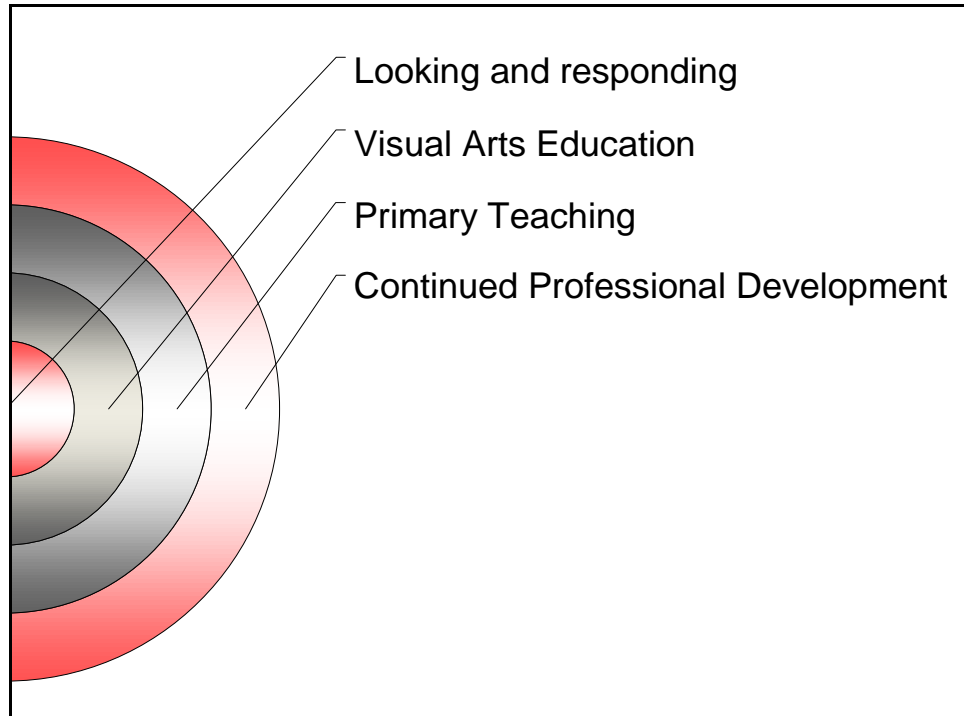


Figure 2.1. Four contexts of this inquiry

This year, 2010, the primary education community and friends marked the tenth anniversary of the introduction of 1999 Primary School Curriculum (PSC). Its introduction is perceived as a significant landmark in the history of primary education in Ireland. The preparation of the curriculum was chiefly the responsibility of the National Council for Curriculum and Assessment (NCCA), whose function was to advise the then titled Minister for Education and Science on matters of curriculum review and assessment. The curriculum is considered by the NCCA and DES to encapsulate the recommendations proposed by the Review Body on the Primary Curriculum (1990). While encompassing the philosophical thrust of *Curaclam na Bunscoile* (1971), the revised curriculum reflects the aspirations of the National Convention on Education (1994) and the White Paper on Education, *Charting our Education Future* (1995). It states that a good arts education ‘develops the imagination,

as a central source of human activity' (1995, p.20). It is also perceived to be influenced by the Education Act of 1998 which specifically refers to 'promoting the development of the arts and other cultural matters as a particular function for schools' [Education Act, 1998, Section 9 (f)] (Arts Council, 2007, p. 19). The Arts Education curriculum [which includes Music, Drama and Visual Arts Education as distinct subject areas] 'aspires to provide for a balance between expression and the child's need to experience and respond to visual arts, to Music and Drama' (DES, 1999a, p. 2).

When due account is taken of intrinsic abilities and varying circumstances, the visual arts curriculum should enable the child to

- Look at curiosity and openness at the work of a wide range of artists and craftspeople [*awareness*]
- Explore atmosphere, content and impact in the work of artists [*appreciation*]
- Identify a variety of visual arts media and describe some of the creative processes involved [*awareness*]
- Develop the ability to identify and discuss what he/ she considers the most important design elements of individual pieces [*appraisal*]
- Discuss the preferred design elements in the work of others [*appraisal*]
- Begin to appreciate the context in which great art and artefacts are created and the culture form which they grow [*awareness*]
- Use appropriate language in responding to visual arts experiences [*articulation*]

(DES, 1999c, p. 10 & 11)

Figure 2.2. Broad objectives concerning LAR

The implementation of the revised curriculum began in the school year of 2001-2002. Chapter one explained the focus of this study examines one component of the visual arts curriculum. It concerns looking and responding to works of art by other professional artists, craftspeople or designers (LAR). Many educators consider this component a composite of

Critical studies, Art history and Aesthetics (Bloomsfield & Childs, 2000, p. 91; Clement, 1993, p.5; Eisner, 2009; Green & Mitchell, 1997, p. 31; Hickman, 2004, Hurwitz & Day, 2007, p. 202; p. 4; Larkin, 1981, p. 11; Stevens, 1994; Tickle, 1996, p. 23;) This research interprets this aspect of LAR as involving awareness, appreciation and appraisal. Part of this study examines how these three aspects of LAR are articulated and supported in the curriculum. The broad objectives concerning LAR address all three with elements of LAR with one broad objective addressing the development of children's LAR lexicon to enable them articulate their awareness, appreciation and appraisal (see figure 2.2). Part of this study analyses teacher's perspectives regarding their perceived roles and responsibilities in attaining those broad objectives. This chapter aims to appreciate the context in which LAR is situated within the visual arts curriculum, the broader realm and culture of primary teaching and in terms of teachers' continuing professional development.

But first some contextual detail about the focus group of this inquiry – Irish primary teachers. They implement the 'actual' visual arts curriculum (Mc Kernan, 2008, p. 35) and their shared perspectives are the foundation upon which possible 'grounded' theory will emerge from this inquiry. There are diverse pathways to becoming a primary teacher. There is the concurrent model of the Bachelor of Education degree, which qualifies the individual to teach in all primary schools including specialist schools. More recently, one can become a qualified primary teacher by completing the consecutive route of obtaining a Higher Diploma in Primary Education having already successfully completed a basic degree and met the entrance criteria in relation to Irish language competency. There are now teacher graduates from other countries, whose primary teaching qualifications are recognised but who must complete the *Scrúdú le haghaidh Cáilíochta sa Ghaeilge* (SCG). The SCG 'provides an opportunity for teachers who obtained their primary teacher qualification outside of the state to acquire the qualification to teach Irish which is required to gain recognition within the State' (*Intouch*, September 2009, p.34). The different pathways, there is general consensus that pre-service teacher education should include foundation studies, curriculum studies and teaching practice. The Kellaghan Report (2002) recommends that the B. Ed. programme be extended to four years and a postgraduate diploma programme extended to two years and that the concurrent and consecutive models

of teacher preparation should be retained. It comments that in some subject areas such as Arts Education, ‘there may be a need to increase the non-practical element’. It advises that colleges should provide dedicated spaces and appropriate materials for Arts Education (Teaching Council, 2009) pp. 279-286.

As with any other subject area, some primary teachers will have a greater interest in visual arts more than others. Often there is very tangible evidence of a teacher’s interest in the visual arts in terms of their classroom and adjacent corridor displays. Barnes (2002, p. 18) comments, that ‘within minutes of walking inside a school premises, it is often possible to absorb and sense the way in which art is valued’. He cautions however, that there can be the danger ‘that art for display in the school becomes “window dressing” for parents and important visitors’. An artist’s corner, a post-holder with special responsibility for visual arts, an ‘artist of the month’ display, a rich selection of art appreciation library books, prints and posters of canonical work, established links with local galleries, an aesthetically pleasing school environment, planned excursions to local galleries – all these are all possible indicators of a school’s interest in and commitment to looking and responding. Some primary schools have also assigned part of a post holder’s duties for the development of visual arts in terms of whole school planning and evaluation, staff development, display, events and resource organisation as means of ensuring visual arts is alive and vibrant both in the *implicit*, *explicit* and *hidden* curriculum (Eisner, 2009, p.158).

In terms of primary teachers’ induction into visual arts curriculum, one group of primary teachers have completed their teacher preparation education training in Curaclam na Bunscoile (1971) which was curriculum pre 1999. All those primary teachers would have been formally introduced to the curriculum by the *Primary School Curriculum Support* service (PCSP) at a two-day in-service induction comprised of practical activities, presentations and group discussion. The PCSP now the PPDS (Primary Professional Development Service) also provided additional sustained support for teachers or schools if they so wished. A PCSP Cuiditheoir (advisor) supported and advised ‘teachers on curriculum content, teaching methodologies and on school and classroom planning for curriculum implementation’ (Intouch, 2007, p. 49). A second group of primary teachers

have been trained in the 1999 curriculum at pre-service level. Teacher preparation courses in visual arts vary slightly in different Colleges of Education in terms of course duration, class size and delivery format, as with other many other curriculum, areas but they all share core components comprising of the practical as well as the theoretical, classroom experience and knowledge of the curriculum. Interestingly, the Kellaghan Report (2002) recommends a possible increase in the non-practical components of Arts Education (Teaching Council, 2009, p. 283). This may imply that greater time be spent on the conceptual, contextual and critical domains of visual arts (LAR). Thirdly, an emerging number of newly qualified teachers have received their training in the 1999 visual arts curriculum but have also experienced the curriculum first hand as learners in the twilight years of their primary schooling.

Since the introduction of the ‘consecutive route’ for degree graduates to become a primary teacher by completing a Higher Diploma in Primary Education, a small number of primary teachers have entered the school system with a prior third level specialist background in an arts area such as textiles, graphic design or art history. This diversity in qualification is welcomed by the Colleges of Education Research Consortium (CERC) in terms of sharing expertise and collegial support. Over the years, other primary teachers have completed postgraduate studies including a research component concerning visual arts provided by some of the Colleges of Education. This year (2010), the National College of Art and Design (NCAD) launched a Masters course in Visual Arts Education (MAVA) which is comprised of a number of primary teachers alongside secondary school art teachers and artists. The INTO’s research (2009) found that twenty-eight per cent of their teacher respondents engaged the services of specialist art teachers for aspects of curriculum delivery. They were mostly sought for the three dimensional stands *Clay*, *Construction* and *fabric and fibre*. These were mostly funded by County Councils, schools or parent associations (INTO, 2009, p. 51). There was no reference of teacher obtaining specialist help in relation to art appreciation.

Over the decade, many primary teachers have opted to continue their professional development in visual arts education at DES approved summer courses dotted through the

country. These are usually organised by Education Centres, Colleges of Education, galleries, museums and other arts related agencies. Evidence is anecdotal only, but many teachers who select a visual arts orientated CPD summer course; do so because it is perceived as being less intense than other course topics. The visual arts in-service courses usually feature lots of practical ‘hands on’ experimentation. A more detailed description about primary teachers’ general CPD patterns over the past decade is provided later in this chapter [section 2.4]. In 2006, the first of four consecutive online continuing professional development (oCPD) summer courses addressing looking and responding (LAR) was launched by the INTO in conjunction with Coláiste Mhuire, Marino Institute of Education. Coláiste Mhuire is long established College of Education, which is affiliated with Trinity College, Dublin. The online course used a Course Management System (CMS), also known as a Learning Management System (LMS) or a Virtual Learning Environment (VLE) entitled *Moodle*, which is freely available from the Internet. Its online discussion forum facility was subsequently used as the vehicle in obtaining primary teachers’ perspectives regarding LAR for this research.

2.1 Primary Teaching

McCarr (2008) explains to potential interested teachers in her *Teaching Careers* article entitled *Encouraging Creativity and Learning* that the role of a teacher is not confined to imparting academic information. She explains that it is ‘legally defined in Ireland as promoting the educational, personal and social development of young people and teachers must adhere to a professional code of conduct defined in legislation’. She notes that as well as contact teaching hours, teachers are obliged to plan lessons, prepare class reports and tests and mark papers as well as prepare students academically and emotionally for state exams. They organise extracurricular activities, meet with parents of students and work as part of a team in the school staff (2008, p. 2). This description, however, resonates more of second level teaching than primary teaching. Her description doesn’t quite capture the essence of primary teaching as many primary teachers perceive it. The general aims of primary education are threefold

- To enable the child to live a full life as a child and to realise his or her potential as a unique human being

- To enable the child to develop as a social being through living and cooperating with others and so contribute to the good of society
- To prepare the child for further education and lifelong learning

(DES, 1999a, p. 7)

Hayes (2006, p.19) comments that while the teacher's role has many facets, the profession is now dominated by functional aspects including curriculum implementation, planning lessons, assessing pupils progress and compiling reports. 'Motivating factors such as altruism, compassion, a love of children and the fulfilment of a working environment sometimes have to be subordinated to these pragmatic aims. But recent research from the Colleges of Education Research Consortium (CERC), find, however that altruism is ever present. 'Making a difference' is still the reason consistently given by newly qualified teachers regarding their choice of career. They note that virtually all of those who qualify as teachers continue with teaching in contrast with the UK whereby fifty percent of newly qualifies teachers have left teaching within five years (INTO, 2008, p.37). A cross-cultural inquiry into the values held by teachers in the USA, Costa Rica, Palestine and the Republic of Ireland described in Mc Kernan (2008 p. 177- 195), found teachers to be honest, loving and respectable people who seek family security and self-respect as means and end respectively.

The Irish respondents for McKernan's study were student primary teachers undertaking the Higher Diploma in Education as opposed to the Bachelor in Education degree. They were found to be absolutely "social" in typology. They placed a premium on caring and personal values in orientation. This orientation correlates with a belief that education is intrinsically worthwhile for the child in terms of their wellbeing and development and should not be merely justified as in terms of its "extrinsic utility" - that being employment and economic growth (McKernan 2008, p. 193). Primary teachers' mindfulness of their position of *loco parentis* and his or her adherence to the school's ethos emerges from teacher discourse in relation to LAR content. This study later explores if art teacher types and their position of *loco parentis* has an impact on LAR.

Arthur *et al* (2006, p164) presents Tabberer's composite list (1997) of stated aims from primary education systems from around the world. They included excellence, social development, equal opportunity, preparation for work, foundation for further education, citizenship, community and democracy, creativity, health, physical and leisure, parental participation, individual development, personal qualities, national economy, basic skills, knowledge, skills and understating, cultural heritage and literacy, environment and lifelong learning. The Irish Primary School Curriculum (PSC) is no different, listing fifteen similar key considerations in the revision of the curriculum (1999a, 1999, p. 26-31). All fifteen issues impact on the quality of LAR as with any other curriculum component and chapter three will outline how looking and responding to diverse artwork of other artists can contribute significantly, uniquely in attaining these considerations (see squared brackets).

1. *Quality in Education* [Deep as opposed to shallow forms LAR dialogue]
2. *Literacy and numeracy* [Visual literacy development]
3. *A sense of Irish identity* [Irish cultural literacy development]
4. *The Irish language* [Mediating LAR through Irish language]
5. *The spiritual dimension* [LAR engagement and spirituality (Hall, 2004)]
6. *The European and global dimension* [Diversity in LAR menu]
7. *Pluralism* [A key characteristic of post-modern visual arts education]
8. *Equality and fairness of access* [Inclusion and balance in LAR content]
9. *Partnership* [Galleries, Museums, world of artists]
10. *Science Education* [Designing and making, (DES, 1999a, p.29)]
11. *Information and communication technologies* [Digital media, virtual galleries]
12. *Children with special needs* [Artist with special needs, portrayal of disability]
13. *Early childhood education* [Language development, perceptual skills]
14. *Transition from primary to post primary* [Shared research concerns re. LAR]
15. *The curriculum for lifelong learning* [Consumers of art]

This research ponders why primary teachers don't appear to be cognisant however of these considerations when facilitating LAR as they might do when addressing other areas of the curriculum. These fifteen considerations have translated into fifteen identified principles

of learning which articulate in many ways philosophy of education underpinning and shaping the 1999 Primary Curriculum. The curriculum envisages that

- the child's sense of wonder and natural curiosity is cultivated in learning
- the child is an active agent in his or her learning
- learning be developmental in nature
- the child's existing knowledge and experience form the base for learning
- the child's immediate environment provides the context for learning
- learning be facilitated through guided discovery and discovery methods
- language be central in the learning process
- the child should perceive the aesthetic dimension in learning
- the social and emotional dimension of learning is harnessed
- learning be integrated
- skills that facilitate the transfer of learning be fostered
- higher-order thinking and problem-solving be developed
- collaborative learning feature in the learning process
- individual differences be recognised and facilitated
- assessment be an integral part of teaching and learning

(DES, 1999a, p. 9)

For the purposes of this inquiry, instead of addressing each of the fifteen principles, the remaining part of this section will a number of key concepts from which these principles can be seen to extend. These concepts are Holism and Integration, Social constructivism, Assessment, Differentiation and Use of information communication technologies (ICT). They are looked at in terms of their perceived child centeredness, relevance to contemporary Irish primary classrooms, influence on primary teaching and the challenges posed by them for the primary teacher. The use of ICT is listed as one of fifteen considerations which shaped the curriculum as opposed to one of the fifteen principles of learning and social constructivism is not listed but its influence can be seen in the fifteen principles - for example language development, guided discovery, active and social dimension of learning, higher order thinking and problem solving. Figure 2.3 lists the fifteen principles and alludes how they are affected and shaped by social constructivism.

ICT is included as it is perceived as methodology for learning as opposed to a discrete curriculum subject in primary education (DES, 1999a, p. 29).

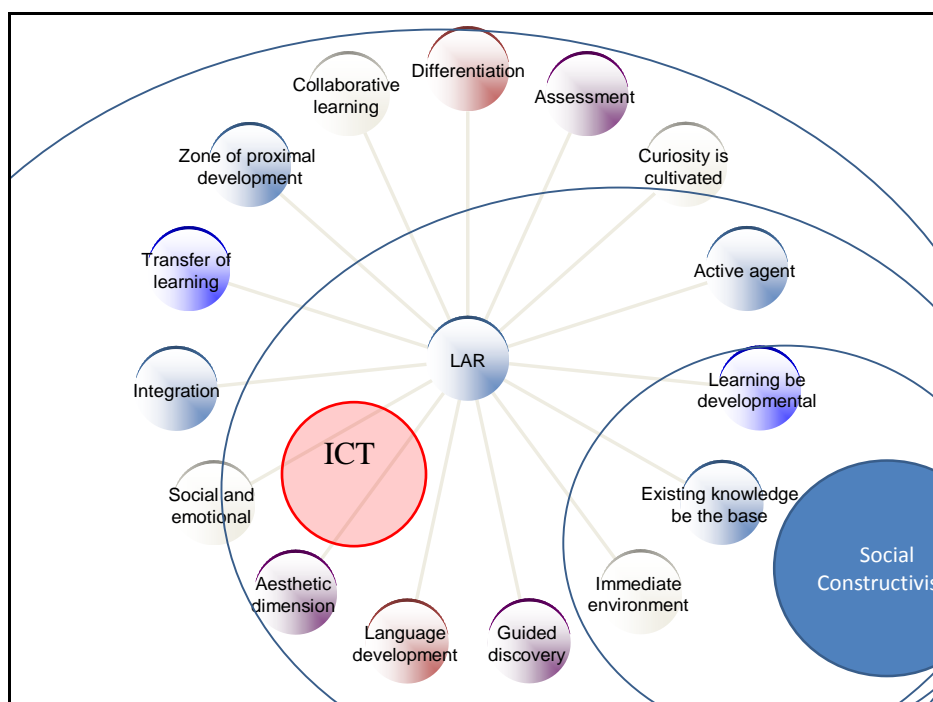


Figure 2.3. Fifteen considerations

McKernan (2008) notes ‘the most significant aspect of a child centred curriculum is its treatment of knowledge as not unified by disciplines but being more like a seamless robe. Thus inquiry, and discovery and the breaking down of subject barriers are chief characteristics of this design’ (McKernan, 2008, p.63). The curriculum’s viewpoint is that for younger children, ‘the distinctions between subjects are not relevant’. It believes they should instead ‘experience a coherent learning process that accommodates a variety of elements’ (DES, 1999a, p. 16). Hayes (2006, p.56) explains that ‘by teaching the curriculum as an integrated whole, pupil’s view of learning is likely to become more rounded, whereas if teachers emphasised the separation and discreteness of subjects, it can establish artificial barriers in younger children’s minds’. Therefore it is considered important that the teacher makes connections between learning in different subjects (DES, 1999a, p. 16). As children mature, integration still has a presence in the primary curriculum as it is perceived as giving children’s learning ‘a broader and richer perspective’.

Integration demonstrates for children the interconnectedness of knowledge and ideas and reinforces the learning process' (DES, 1999a, p. 16). From this perspective, the 1999 curriculum incorporates much of Miller's (2007) thinking concerning six key relationships and connections underpinning holistic education - these being identified as Intuitive, Body-mind, Subject, Community, Earth and Soul connections (Glenn 2007, p. 38).

Holism permeates in terms of making connections and relationships within and between learning situations and subject divides (Glenn, 2007, p.38). It 'recognises the integrated nature of knowledge and thought and stresses the connections in content in the different curriculum areas. Holism and integration are perceived 'to create harmony in the child's learning experiences and serves the complex nature of the learning process' (DES, 1999a, p. II). The two interrelated 'strand units' within each of the six media orientated strands of the visual arts curriculum demonstrate that focus on 'interconnected and interdependent' learning between art production and looking and responding (Glenn, 2007, p. 38) The primary curriculum promotes linkage and integration. Linkage describes connections made within a specific subject area while integration is used to describe links across different subjects (DES, 1999, p. 35; NCCA, 1999, p.9). Therefore looking and responding to children's own work would be considered linkage as would using art work by another artist as a stimulus for children's own follow-through art, craft or design making. Linking themes or learning in visual arts to other learning in another subject area or perhaps transferring newly acquired skills and knowledge from another subject to visual arts would be examples of integration. Davis (2008,p.4) and Eisner (1989, p.18) both recommend caution regarding integration whereby the visual arts can be subsumed by other subjects and is reduced to a methodology akin to role play or ICT. Blooms and Childs (2003, p.1) advocate an integrated arts approach 'as a collective, central and pivotal role in primary education'.

The *Draft Visual Arts Education Guidelines for Teachers of Children with Mild General Learning disabilities* also highlights the 'many advantages' in using a thematic approach to learning for the visual arts in terms of integration. 'The potential for integrating curriculum using a theme has the advantage of enabling the teacher to make explicit the connections between different areas of knowledge and learning'. They remind teachers

however that ‘it is important to remember that while the visual arts offer opportunities for illustrating and recording learning in other subject areas, the visual arts should be taught as a core area in its own right’. They warn against its reduction to a methodology for learning only. Thematic approaches are much embraced at primary level because of their cross curricular potential (see figure 2.4)

A theme can provide the stimulus for a whole body of work in a variety of subject areas. The theme can be suggested by an event, a book, a television character, or by an incident in the school day. Learning in areas like history, geography and science can be enhanced through integration with the visual arts and other subjects. Equally, the student’s life and the world in which he or she lives can be the catalyst for work that not only develops cognition but also enables the student to explore ‘the self’ and thus develop self-concept, self-esteem and meta-cognitive skills.

(DES, 2002, p. 56)

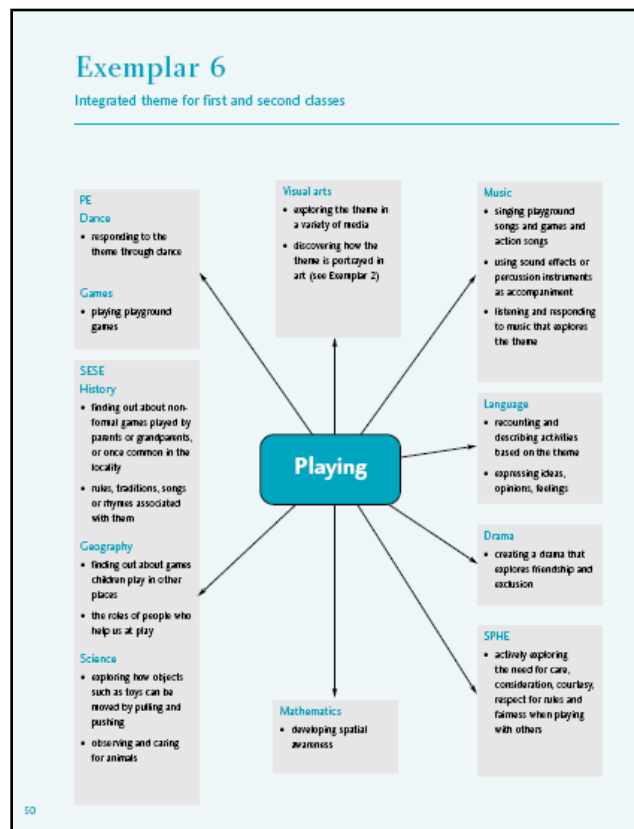


Figure 2.4. Digital snapshot from Teacher Guidelines which outlines thematic planning including visual arts (DES, 1999b, p. 30)

The socio-cultural context of learning permeates primary teaching. Learning is perceived to be context situated. The primary school child is not perceived to be solely stimulated by the learning environment but does so mainly by engaging in discourse with others who are more knowledgeable (Watkins, 2003, cited in Maurice, 2007, p. 38). Play from a Vygotskian perspective is perceived as something which is co-constructed and not invented by the child alone. The teacher's role in play depends on the age of the child, his or her play stage and the abilities of the other children. When children are younger the teacher takes on a larger role and as the child matures, the teacher becomes a coequal (Bodrova & Leong, 2006, p. 167). From a Vygotskian standpoint, teachers have a direct and indirect impact on children's learning through play. They do so indirectly by organising and orchestrating the environment and through encouragement. They also do so more directly when appropriate by modelling or interaction. To promote the development of cognitive abilities from a Vygotskian viewpoint, teachers must plan for interactions which are relevant and stage appropriate (Bodrova & Leong, 2006, p. 172). Learning is orchestrated. It doesn't just happen. One key scaffold to trigger learning is well planned and higher order questioning which require higher order thinking and problem solving.

Kolb (1984) provides a useful model of the processes involved in constructivist learning which ties well with the act of art appreciation. He proposes that learning is a cyclic activity with four stages. There is firstly a *concrete experience* such as the physical interaction with a work of art, whereby children acquire their first impressions about the artwork. This is followed by *reflection* on that experience which can be likened to semiotics and the formation of interpretations. Reflection is followed by *abstract conceptualisation* which entails the construction of theories, models and methods. During LAR, children and teacher theorise together about what contribution the artwork makes to our understanding of art, ourselves and the world in which we live. Finally there is *active experimentation* whereby children are facilitated to tests the theories, models and methods (Ryan *et al*, 2000, p. 35) during follow-through activity which may for example involve exploring first hand with the elements, media, theme or techniques explored in the artwork.

Vygotsky's concept of the zone of proximal development also translates into learning at primary school level. The zone of proximal development is the range within which learning takes place. It implies that activities should be challenging to stretch but not too much so that it demotivates. The teacher is perceived as having a critical role in orchestrating such a zone of proximal development so learning occurs. The only good teaching is that which outpaces development (Vygotsky, 2000, p. 245 cited in Galton, 2007, p. 38). This social constructivist teaching and learning scenario is often facilitated through guided activity and discovery with others.

The principle of guided activity and discovery and the importance of the teacher in providing the most effective learning experiences for children are central to the in curriculum. In order to ensure that learning is fully productive, the teacher needs to identify particular stages of development in the child's understanding and then choose the sequence of activities that will be most effective in advancing the child's learning.

(DES, 1999a, p. 15)

Use of the environment, Active learning, Problem solving, Cooperative and collaborative learning, Developing skills through content and Talk and discussion are key methodologies promoted at primary level. Having a variety of methodologies enables a teacher to employ the ones most appropriate for a particular teaching and learning scenario. A lesson often employs a number of these methodologies to add variety and interest and children learn that there are many approaches to learning. It acknowledges multiple intelligences and caters for children's preferred learning styles. Talk and discussion is seen as essential to learning in every curriculum area (NCCA, 1999, p. 8).

Much learning takes place through the interaction of language and experience. Language helps [children] to clarify and interpret experience, to acquire new concepts, and to add depth to concepts already grasped...the curriculum incorporates the use of talk and discussion as a central learning strategy...This facilitates the exploration of ideas, emotions and reactions through increasingly complex language, thus deepening [children's] understanding of the world

(DES, 1999a, p. 15)

Art criticism is usually expressed through the spoken and written word. Clement (1993, p. 186) emphasises the importance of developing children's art vocabulary as without this they are unable to engage properly in constructive and informed discussion about their own work or to reflect upon and appraise the work of others. Language from a social constructivist standpoint 'does not simply reflect or represent concepts already formed on a nonverbal level but structures and directs the processes of thinking and concept formation themselves' (Wood, 1998, p. 31 cited in Galton, 2007, p. 39). Therefore, correct subject language use can be a means of assessing children's understandings of art.

Assessment is considered an integral part of teaching and learning at primary level. Assessment contributes to 'a teaching-learning-assessing continuum' which provides teachers with information regarding children's development and 'the effectiveness of teaching programme' (DES, 1999c, p. 80). Eisner (2002, p.180) notes that assessment is often confounded by measurement and to perceive assessment as always involving measurement is a wrong assumption. Assessment is pre-eminently evaluative and information gathering. He notes that misconceptions regarding its association with measuring, testing, grading and impinging creativity have resulted in it being an unwelcomed concept in arts education (Eisner, 2002, p. 178). Research by the DES, NCCA and INTO evidence a neglect of assessment. It hasn't been established why this is the case. Eisner comments that one way for teachers to think about assessment is through the processes of educational connoisseurship and educational criticism which entail description, interpretation and appraisal of the situation and distillation of the major ideas from the work described. LAR itself is a means of assessment.

The curriculum presents three forms of assessment which teachers should employ. Formative assessment helps to teacher to plan the next step in children's learning in such a manner that it ensures progression. Continuous assessment provides teachers with information regarding children's current progress, level of involvement and immediate learning needs. Summative assessment is undertaken periodically to obtain an overview of

children's progress over a given time. This information is seen to be particularly useful when liaising with parents, other professionals or the children's follow through teacher. Evaluative assessment is the third type highlighted by the curriculum which can be used in identifying the effectiveness of class teaching in terms of methodologies or resources used. In relation to visual arts, the curriculum outlines particular assessment criteria concerning children's perceptual awareness, expressive abilities and skills, critical and aesthetic awareness and disposition towards art activities. These apply to LAR as much as to visual arts production (DES, 1999c, p. 81).

The increasing diversity in primary classrooms brings richness to children's learning but additional challenges for teachers in terms of inclusion and accommodation (INTO, 2007, p. 41). Primary teachers have a responsibility in promoting tolerance and respect for diversity. They must ensure equal opportunity for all children, avoid stereotypical expectations of gender and make certain children with special needs, general learning disabilities or with English as their second or additional language are include and receive the highest- quality education appropriate for their needs (DES, 1999a, p.28 and 29). Teachers have also to accommodate the exceptionally able through effective differentiation (NCCA, 2007, p.8). 'Differentiation', Bearne (2006, p. 292) remarks, 'is one of those "iceberg" terms on primary teaching'. Considering diversity involves not only looking at the qualities and potential of different learners, but also at the provision which is made to support and build on that potential.

Differentiation is based on the belief that pupils differ in the extent to which they can absorb information, grasp ideas and apply themselves to a task (Hayes, 2006, p. 62). A teacher can differentiate in a multitude of ways - by task, outcome, resource, dialogue, pace, support or choice. An individually tailored curriculum is impractical so differentiation often replies upon a satisfactory grouping such that each individual child in the group can cope with the demands of the work provided (Hayes, 2006, p. 63). Questioning can also be differentiated in whole class learning scenarios. Cohen *et al* (2006, p.237) explains that questioning is a critical skill and notes the advanced preparation of questions before teaching a lesson cannot be overemphasised. He distinguishes questions into lower order which concern

recollection, comprehension and application and higher order types which involve analysis, synthesis and evaluation. Teachers also need to differentiate in terms of amount and type of prompting, probing and responding they do (Cohen *et al*, 2006, p. 241).

Embracing audio visual technology (AV) and Information Communication Technology (ICT) for teaching and learning (Gahon, 2008, p. 24) is another transformative dimension of the contemporary classroom. The primary school curriculum recognises that ‘technological skills are increasingly important for advancement in education, work, and leisure. The curriculum integrates information and communication technologies into the teaching and learning process and provides children with opportunities to use modern technology to enhance their learning in all subjects’ (DES, 1999a, p. 29). One of its general objectives is that primary teachers use information and communication technologies to enhance learning. It states that the potential of such ICT in enriching the child’s learning experience is acknowledged in every area of the curriculum (DES, 1999a, p. 74) including visual arts in terms of art production, looking and responding, digital documentation and display and assessment.

The strands outlined above may be complemented by work in other media, such as photography, film and video or computer graphics, but a balance should be maintained between activities in two and three dimensional media.

(DES, 1999b, p. 7)

Information and communication technologies can be used to broaden and enhance the child’s understanding and experience of art. Computer art programs that are soundly based on the principles of visual arts education offer additional supportive means of expression, communication and design. CD-ROMs produced by some museums and galleries provide for interactive exploration of their collections and are particularly useful, and some collections can be accessed on the internet. Schools can set up their own web sites and through them can share information about their art activities with other schools. They can also communicate by e-mail.

(DES, 1999b, p. 9)

The use of ICT is outlined in broad objectives in terms of using software to create drawings, paintings, prints and pattern for embellishing or creating with fabric and fibre.

Another key challenge which faces primary teachers derives from the expansion of the primary curriculum itself (INTO, 2008, p.37). The primary school curriculum obliges teachers to cover languages, mathematics, social, environmental and scientific education, arts education, physical education and social, personal and health education (see figure 2.5). Each of the arts subjects has their own identity and curriculum. There are three hours allocated to Arts Education in the senior cycle (eight years to eleven years approximately) compared with two and half hours in the junior classes (four years to seven years approximately). The teaching day has not increased but with the increased subject spectrum and the complexity of a typical school day, primary teachers find it very difficult to implement the full curriculum even when taking into account the supposed discretionary hours (see figure 2.5). A Little over one fifth of teachers respondents in the INTO's survey (2009) concerning creativity and the arts in primary schools claimed they do not manage to teach all the strands of visual arts in the course of the school year. Almost all (99%) of the teacher respondents allocate less than half the time to LAR while eight per cent gave less than quarter of the visual arts time to LAR. It indicates that visual art is taught predominantly as an art production activity for children.

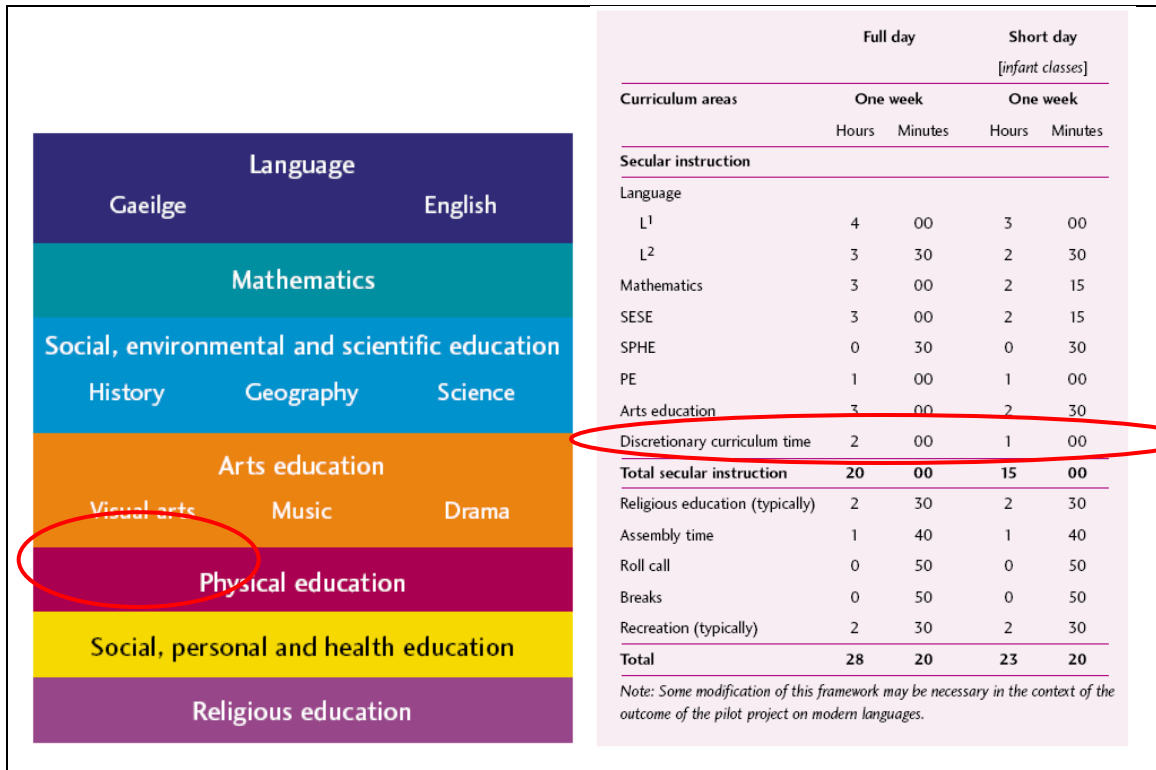


Figure 2.5. List of primary curriculum subjects and allocated hours

2.2 Visual Arts Education

The 1999 visual arts primary curriculum encompasses the philosophical thrust of *Curaclam na Bunscoile* (1971) while reflecting the aspirations of the National Convention on Education, the White Paper on Education, *Charting our Education Future* (1995) which stated that ‘[a] good arts education develops the imagination, as a central source of human activity’ (1995, p.20) and the Education Act 1998 which specifically refers to promoting the development of the arts and other cultural matters as a particular function for schools (Education Act, 1998, Section 9 (f). Mc Kernan (2008, p. 87) would probably categorise the curriculum as a hybrid of what he terms outcomes-based and process-inquiry models. The process-inquiry model, he explains, allows teachers to become artists rather than technicians. It gives them and schools greater decision making responsibilities in terms of curriculum development. The visual arts primary curriculum provides teachers with certain autonomy but more so in terms of themes and content. But with increased autonomy brings increased responsibility. Part of this research explores primary teachers’ perspectives

regarding that gifted autonomy and responsibility with respect to LAR. Coincidentally the issues of increased learner autonomy and increased learner responsibility are addressed in chapter five in relation to online continuing professional development (oCPD).

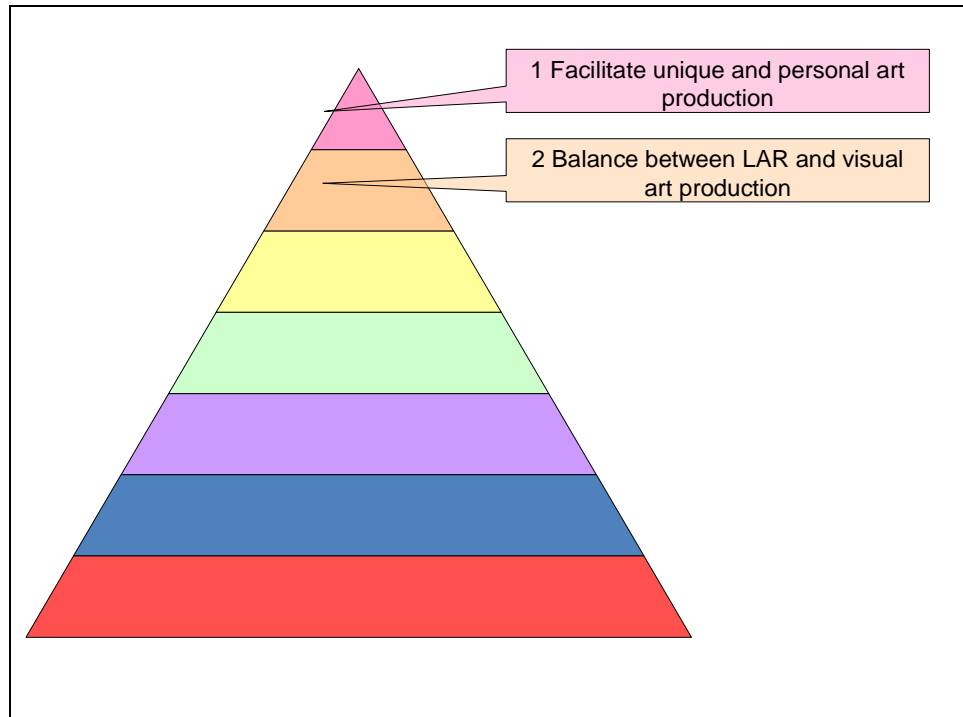


Figure 2.6. Curriculum summary part I

The curriculum firstly places great emphasis on children having opportunities to produce personal and imaginative works of art, craft or design rather than teacher directed or template restricted work. Art production activities ought to be open ended whereby ‘children remain the designers of their own work’ (see figure 2.6)

Children should not be taught to follow instructions unquestioningly, as this is likely to hinder creativity and spontaneity. They should be helped to appreciate the value of working independently and on their own initiative, and experimentation and interpretation should be encouraged equally in two and three-dimensional work. In an art lesson, the children should remain the designers: this role should not be taken from them.

(DES, 199b, p. 12)

The curriculum advocates that children experience a balance between art production and art appreciation activities (DES, 1999b p. 12). There should be a sense of balance in term of creating or appraising two and three-dimensional art, craft and design forms (DES, 1999b, p.19). The teacher should give attention to both the creative *process* and as opposed to just the final product. This affords the opportunity to evaluate the experience and what has been learnt from the engagement with particular media using a particular stimulus. ‘The creative process children go through in making art is emphasized because a significant part of learning in art occurs in their approaches to the task in hand, and this may not be evident in the finished product’ (DES, 1999b, p. 18). If children’s products display little of their personality, it probably indicates they have not been engaging in process but rather have been following a prescriptive list of instructions. Giving time to process enables the class group to recall steps taken in obtaining a particular print or print effect for example. It also gives children the opportunity to talk about they enjoyed about the process, what was challenging about the process. Sometimes a product make take longer than one session and so looking and responding to their work in progress allows children to recount the process to date and how to progress next time.

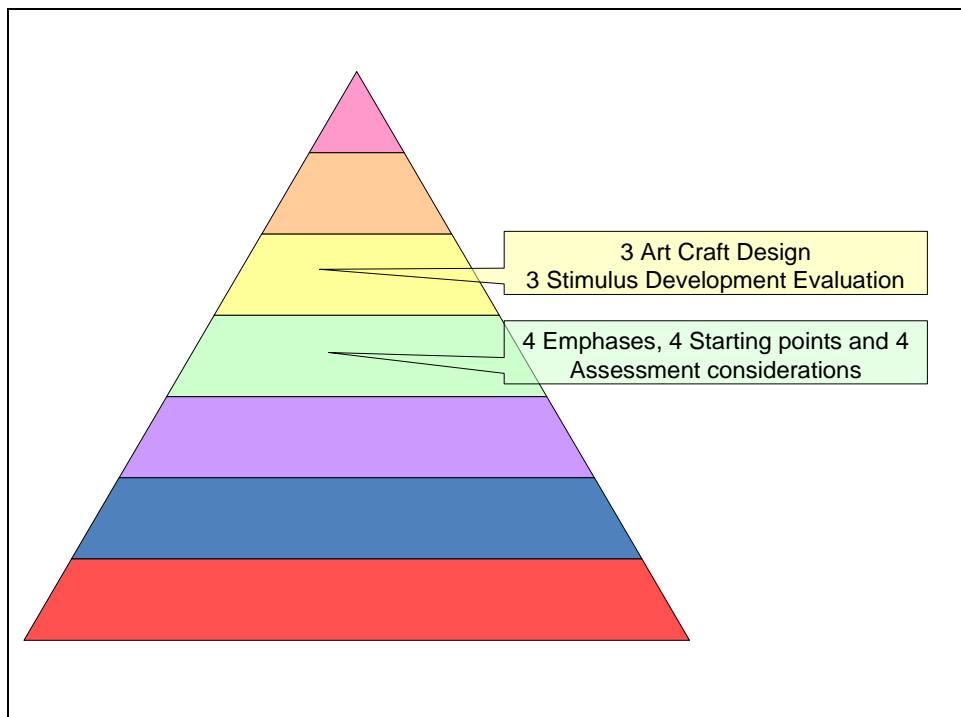


Figure 2.7. Curriculum synopsis part II

The visual arts primary curriculum addresses art, craft and design. It asks teachers to be mindful of seeking opportunities for children to look at and talk about local craft traditions and their modern developments.

It is important that children are introduced to a wide range of craft processes to help develop sensitivity to and appreciation of beauty, good taste and good workmanship. As well as being intensely enjoyable, experiences in looking at and handling well-designed craft objects help to develop discrimination and a critical faculty. Children should also become familiar with traditional Irish crafts, especially with living local crafts: visits to local or regional craft workshops could well be among their most memorable learning experiences. Experimental ways of working with craft materials should be explored. . . Design has a very important role to play in the primary curriculum, and can be defined as active planning, inventing, making and relating parts to a whole in either two- or three-dimensional media. It is not an isolated discipline but underlies every art and craft activity, whether the end in view is expressive communication or the creation of a useful object

(DES, 1999b, p.15)

Despite curriculum intention, the Crafts Council (2009, p. 12) report that thirty percent of teachers feel less prepared than they would like to be in terms of teaching about craft, while three out of ten practicing teachers were not giving crafts the appropriate amount of curriculum time. Their school initiative entitled *Craft in the classroom* (2005), whereby artists work with teacher and children, has received positive feedback in terms of skills and concepts development. In terms of a general recommended lesson structure, the visual arts primary curriculum presents a stimulus-response approach followed through with evaluation. Teachers are encouraged to firstly motivate children using one their four suggested practical starting points for art production.

- *Experience and Imagination* [using children's experiences and imaginings]
- *Materials and Tools* [exploring their properties and possibilities]
- *Observation and Curiosity* [Looking attentively at their immediate world]
- *Using the work of another artist, crafts person or designer* [LAR]

EXEMPLAR 25

VISUAL ARTS

Strand: Paint and colour

Theme: Autumn

Level 5

A unit of work for students at the visual realism/analytic stage. An important consideration at this stage is the inhibiting effect on the student's work which accompanies the drive for realism. Experimentation with techniques and ideas can be difficult to sustain as the student strives to create accurate and naturalistic images.

The student should be enabled to

- represent the environment, capturing a moment in time
- learn about the various compositional elements in a landscape picture—the sky, the foreground and the background
- produce a picture with an emphasis on using paint and colour rather than on drawing a picture using point, which can be daunting for a student at this stage.

STIMULUS


- The environment in autumn—leaves, the harvest, changes in the weather
- Art relating to autumn—Andy Goldsworthy, Mone's Haystacks
- Poems about autumn
- Collecting leaves
- Autumnal nature walk

ACTIVITY

Group work: large scale picture for classroom or corridor.

- Following a discussion on the environment in autumn, the composition of the painting is decided upon—the background, the trees, the leaves, the clouds.
- Each student is assigned a task—individually or in small groups—this has potential for differentiation.
- Explore colour and texture.
- A large sheet of paper forms the 'canvas' for this work—the sky and the earth can be divided by a horizon line.
- Using a large round brush students can paint the sky (in three colours from the blue/grey range) and the earth (in red, orange, yellow and green). Dots of paint may be applied in the manner of the pointillists.
- Large trees may be cut out of paper and painted with two shades of brown—a comb or piece of card with teeth cut out of it may be used to create the texture of bark on the tree; this can then be added to the main picture.

- Leaf shapes can be drawn and cut out of paper—these can be coloured using wax crayons and painted in autumnal colours for a resist-effect, and added to the picture.
- A haystack may be made by printing with straws dipped in yellow, brown and gold paint:



- Other elements may be added using a variety of painting techniques—splattering, sponging, etc.
- Real leaves, straw, wheat, etc. can be incorporated into the picture.

LANGUAGE

Elements of autumn

Describing the various elements of the picture and the techniques used

ASSESSMENT

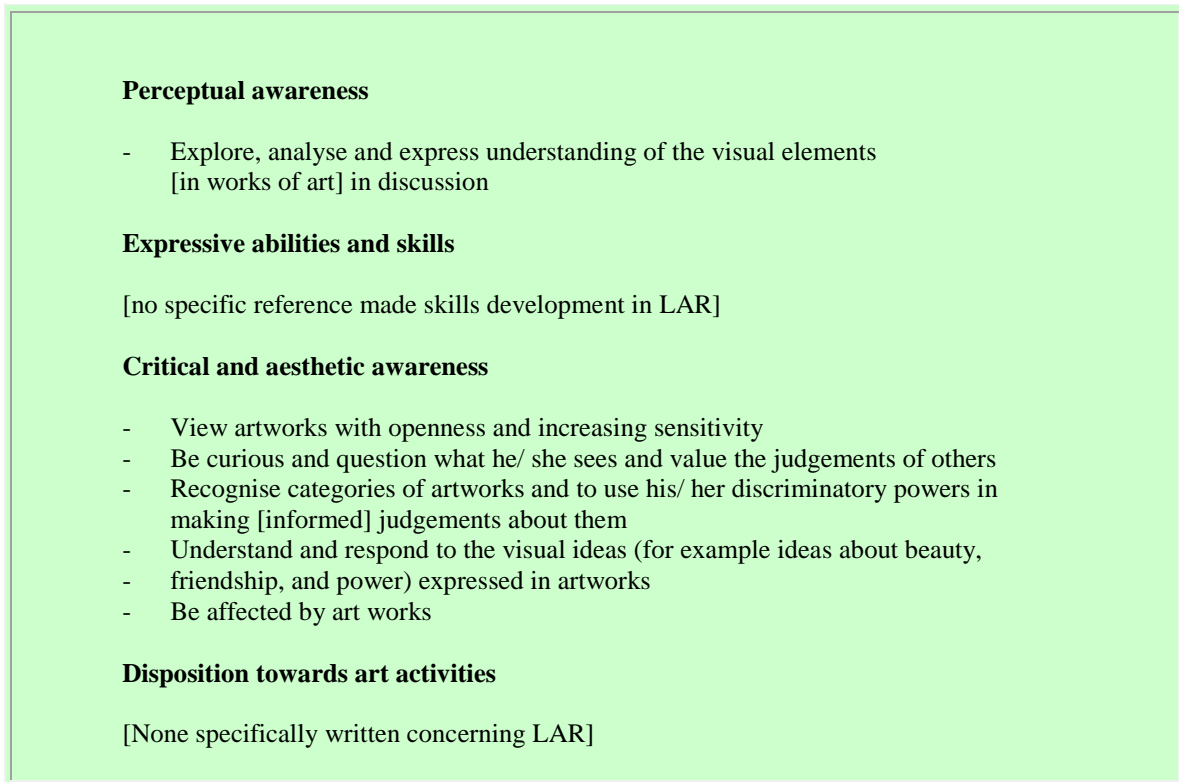
- Does the student work well in a group situation?
- Is he/she creating the desired effect using the outlined techniques?
- Does the student show an understanding of the compositional elements of the picture?

55

Figure 2.8. Digital snapshot of lesson exemplar from the *Draft Visual Arts Education Guidelines for Teachers of Children with Mild General Learning Disabilities* p.56

Figure 2.8 is digital snap shot of a lesson exemplar from the *Draft Visual Arts Education Guidelines for Teachers of Children with Mild General Learning disabilities* which suggests using artwork which explores the theme of autumn can be attached onto *Haystacks* by Monet or leaf sculptures by Goldsworthy. This inquiry explores primary teachers' patterns in relation to most and least used practical starting points for art production and develops theory to explain such practices in terms of teacher type, curriculum emphases and some misconceptions regarding the limitations of LAR as a practical starting point for children's art production. The curriculum promotes evaluative looking and responding at the close of the lesson which enables children to describe and appraise their own work in terms of both process and final product. This 'balance' between process and product is one of four key emphases permeating the whole visual arts curriculum. The other three emphases concern the provision of a broad six strand curriculum which address both two

and three-dimensional media, ensuring that balance between art production and looking and responding and understanding the stages of children's development in art (DES, 1999b, p. 11).



Perceptual awareness

- Explore, analyse and express understanding of the visual elements [in works of art] in discussion

Expressive abilities and skills

[no specific reference made skills development in LAR]

Critical and aesthetic awareness

- View artworks with openness and increasing sensitivity
- Be curious and question what he/ she sees and value the judgements of others
- Recognise categories of artworks and to use his/ her discriminatory powers in making [informed] judgements about them
- Understand and respond to the visual ideas (for example ideas about beauty, friendship, and power) expressed in artworks
- Be affected by art works

Disposition towards art activities

[None specifically written concerning LAR]

Figure 2.9. Curaclam na Bunscoile (1999, p. 82, 83)

The 1999 VAE primary curriculum states that 'assessment is deemed an integral part of the teaching-learning-assessing continuum that provides the teacher with valuable information of the child's development in art and on the effectiveness of the teaching programme' (DES, 1999c, p.80). It suggests how assessment should concern itself with the child's ability to look with understanding at and respond to art on the basis of four criteria; *Perceptual awareness, Expressive abilities and skills, Critical and aesthetic awareness and Disposition towards art activities*. These four considerations mirror the much agreed four quadrants of visual arts education concerning Art Production, Aesthetics, Critical Studies and Art History (Allison, 1982). Having examined assessment criteria of each assessment category, the curriculum addresses LAR under *Perceptual awareness* and *Critical and*

aesthetic awareness but there are no LAR orientated concepts, skills and or artistic language development under the assessment category concerning *Expressive abilities and skills* or *Disposition towards art activities* (see figure 2.6). This study considers whether this absence of assessment criteria concerning children’s disposition towards works of art and the visual arts world and children’s ability to articulate those outlooks has any impact on current LAR classroom practice. For instance, are teachers cognisant of the importance of subject language development in LAR?

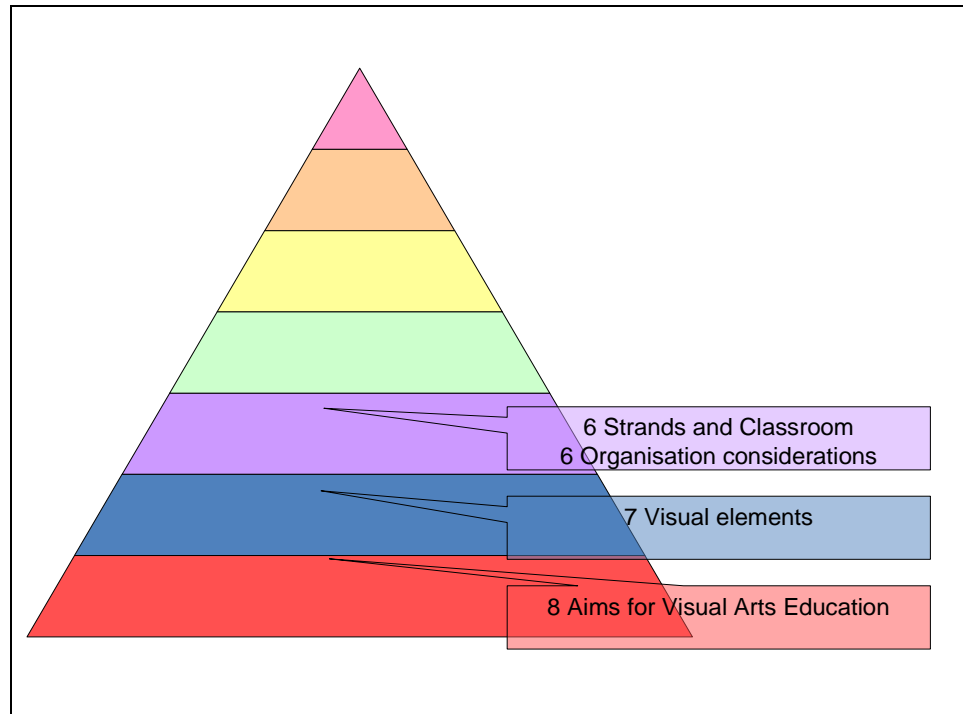


Figure 2.10. Curriculum synopsis part III

The visual arts primary curriculum has six *strands*. The strands are *Drawing, Paint and colour, Print, Clay, Construction and Fabric and fibre*. All strands are deemed equally important although *Drawing* is considered fundamental (DES, 1999c, p. 6). Each of the six strands are subdivided into two strand units - one which concerns itself with exploring and creating with the media in question [art, craft or design production] and other entitled *Looking and responding*. The looking and responding strand units concern looking at and talking about children’s own work, that of their peers and other professional artists who

explore the same or similar media. While research evidences that LAR is addressed by teachers in terms of appraising children's own work, it is the neglect [as defined in chapter one] of looking at and talking about other artists' work (LAR) which is a shared concern both at a national and international level and hence the focus of this inquiry.

Although the strands are media orientated, there is more indirect attention given to seven recognized visual elements in all four levels. 'Through completing the strands units of the visual arts curriculum the child should be enabled' (DES, 1999c, pp. 16, 28, 46 & 64) to development an awareness of the presence, properties and possibilities of *line, colour and tone, shape, form, texture, pattern and rhythm and space*. Online survey completed by different teacher cohorts reveal interesting patterns regarding the amount of attention given to one visual element above all others and notes how teacher's preferences concerning regarding this dominant element influences LAR-Content selection.

From an epistemological perspective the visual arts curriculum states that

Art is a unique way of knowing and understanding the world. Purposeful visual arts activities expand children's ways of exploring, expressing and coming to terms with the world they inhabit in a structured and enjoyable way.

(DES, 1999b, p.2)

This viewpoint of art as a unique way of *knowing* [my emphasis] resonates of Siegesmund's 'reasoned perception' (1998, p. 198) rationale whereby art is believed to help us understand and give meaning to our environment. This is a level up from the viewpoint of art as a unique and independent form of *expression* and *communication* [my emphases] (Calloway & Kear, 1999, p.68). This rationale underpins a visual arts education paradigm entitled 'scientific rationalism' (Siegesmund, 1998, p. 198) whereby the visual art is perceived as offering a particular way of knowing and understanding – 'an independent discipline with its own methods of inquiry' (Hickman, 2004, p. 5). Hickman (2004) comments that while on one hand scientific rationalism is a convincing doctrine which gives visual arts increased academic credence, its emphasis on visual literacy skills development and art as a form of enquiry has resulted in it having nothing much to do with art for art's sake or for the development of social skills.

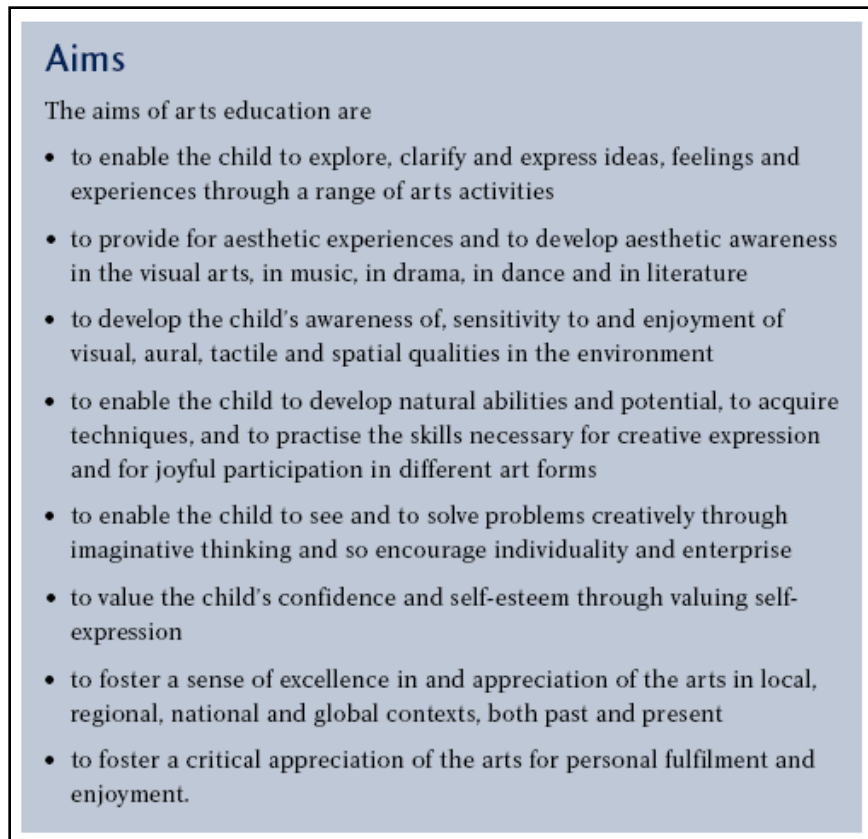


Figure 2.11. Digital snap shot of the eight aims of the visual arts primary curriculum (DES, 1999b, p.15)

The 1999 visual arts primary curriculum, however, is more encompassing in its eight aims than that 'reasoned perception' alone (see figure 2.11). While leaning towards scientific rationalism, in terms of its objectives orientation, it has expressionistic resonance as well. Some aims address the development of children's self-expression and imaginative thinking. They concern development of children's confidence, self-esteem and cultural literacy. Part of this study explores teacher's perceptions of the curriculum's leanings and emphases and examines their epistemological standpoints as art teachers with that of the curriculum in terms of compatibility and alignment. It explores whether teacher type or the *perceived* curriculum can shed some light onto why visual art appreciation is embraced in a limited and shallow manner.

The visual arts primary curriculum as with all the other subjects of the primary curriculum is structured around core aims and broad objectives, which aligns it with an outcome-based curriculum paradigm (McKernan, 2008, p.86). Curriculum content as mentioned earlier is

categorised into *Strands* which are then subdivided into *Strand Units*. Each *Strand Unit* outlines more specific and detailed content objectives. McKernan (2008, p. 87) argues that ‘while outcomes based curriculum designs is suitable for low-level rote learning, it is unsuited for pure induction into knowledge’. But in an age of increased teacher accountability Eisner can see reasonableness in this approach (2002, p. 160). He feels however that objectives-orientated curriculum can swamp teachers with numerous ‘operationalized’ and ‘particularized’ learner outcomes. He advocates the use of expressive learner outcomes which children realise in the course of curriculum activity and following a ‘responsive evaluation’ (Stake cited in Eisner, 2002, p. 161) the teacher then builds on them in follow through experiences. Responsive evaluation involves a matching of expectations with learner’s performance instead of matching intentions with outcomes. This approach seems to have special relevance to LAR in that a teacher cannot predict exactly how children will interact with or interpret a work of art.

2.3 The strand units Looking and responding

Children are curious beings. As teachers we constantly channel this natural curiosity in a quest to help them to learn more about the world in which they live...The looking and responding strand of the visual arts curriculum seeks to enable children to respond actively to visual stimuli.

(DWEC, 2007)

Each media-orientated strand of the primary school curriculum has a *Looking and responding* strand unit which provides a balance to its art production orientated co-requisite. Therefore, there are six LAR strand units across all four levels of the curriculum relating to *Drawing, Paint and colour, Print, Clay, Fabric and fibre* and *Construction*. Despite that, the research indicates that LAR, most especially looking and responding to other artists is akin to the tail of a fish – it’s usually pushed to one side of the dinner plate. There is the old adage that an art teacher cannot improve a person’s ability to draw, but she or he can improve that person’s ability to see which will consequently improve his or her drawing. ‘Through a sharpened sense one learns to see much more and to see with greater detail and insight than one otherwise would’ (Barnes, 2002, p.10). The strand units *Looking*

and responding (LAR) afford such opportunities. It helps us refine the skill of seeing visual subtlety. But why is there the need to look at and discuss other works of art?

Eisner contends there are four crucial ways in which we come to understand the natures of art – making, looking, understanding its place in culture over time and making judgements about quality. These are translated into art appreciation, art criticism, art history and using aesthetics to deal with qualitative judgements (Tallack, 2004, p. 111). Tallack feels if we are to enable learners to become consumers of art they should be afforded opportunities to engage with art, elicit interpretations of meanings, ideas, beliefs and personal, social and cultural values. They should be encouraged to ask questions about works of art, as they research facts, decode and explore. Here emerges a possible difficulty for teachers of children of primary age as they more than likely have lots of questions but little research skills to discover answers for themselves. And that's for the questions that have answers. So many other questions about works of art don't have answers. They don't seek answers but instead they trigger more.

Glorieux-Desouche (2010, Back sleeve) remarks 'When talking to children about world art and museum collections it is easy to shy away from political issues such as colonialism, ownership and words such as 'primitive art'. But she remarks that often unencumbered by knowledge you will often be able to see more freely and notice. She also remarks that contextual knowledge may help you understand a work of art more, but not necessarily make you appreciate it any more. Her advised methodology for LAR is simply to ask children questions. Teacher as questioner will emerge as an important variable in LAR facilitation and mediation.

The *Teacher Guidelines* provides twenty-seven exemplars of lesson and schematic planning for teachers using the different strands, different starting points, class levels and media. The last four exemplars (DES, 1999b, pp. 123-127) concern looking at and talking about artwork by other artists specifically and follow through with an interrelated art production activity or looking and responding research task. In terms of strand coverage, all the LAR exemplars either address painting or drawing. However, there are no LAR

exemplars which address the strands *Clay, Print, Construction, Fabric* and *Fibre*. The curriculum emphasises that ‘the term “artists and craftspeople” should be interpreted broadly, and be taken to include everyone from carpenters to architects and potters to seamstresses’ (DWEC, 2007, p.1) yet there is no exemplar which addresses craft or design. All exemplar works are reproductions of canonical painting or drawing (see figure 2.12).

While the *Teacher Guidelines* provide suggested questions for non-representational artwork as well as sculpture, there are no actual exemplars which address either. While it refers to using information and communication technologies for looking and responding and children’s own art production, there is no reference to looking at and talking about artwork and artists who explore emerging digital media apart from photography. While it would certainly be an impossible task to represent the diversity with visual arts, Flannery Course Developer (FCD) in chapter ten highlights missed opportunities not to have included artwork by women artists, images of three dimensional art forms, public sculpture, artwork from another culture or minority grouping, examples of the avant-garde art, conceptually orientated art work or work from children’s own visual culture.

Sixty-two percent of teachers surveyed by the UK Qualifications and Curriculum Authority (1998) said the choice of artists for LAR was limited to source material at their school. Grigg (2004, p. 52) questions whether art history in schools is dictated by the availability of cheap colour productions? Hollands (2004, p. 70) comments how content analysis of forty-three art education publications aimed at youngsters evidenced a clear bias in artworks available in schools which not only ‘contradict even the limited requirements of the National Curriculum for Art but also any equal opportunity policy in a school’ (Holland, 2006, p. 70). He suggests a resolution is not so much about establishing greater equilibrium and representation in terms of women artists, non-European and contemporary artwork and art forms which use emerging technologies and interactivity, it is more about addressing about whether LAR should be an education in visual culture as opposed to an art education component in school’s curricula (Holland, 2006, p. 70?)

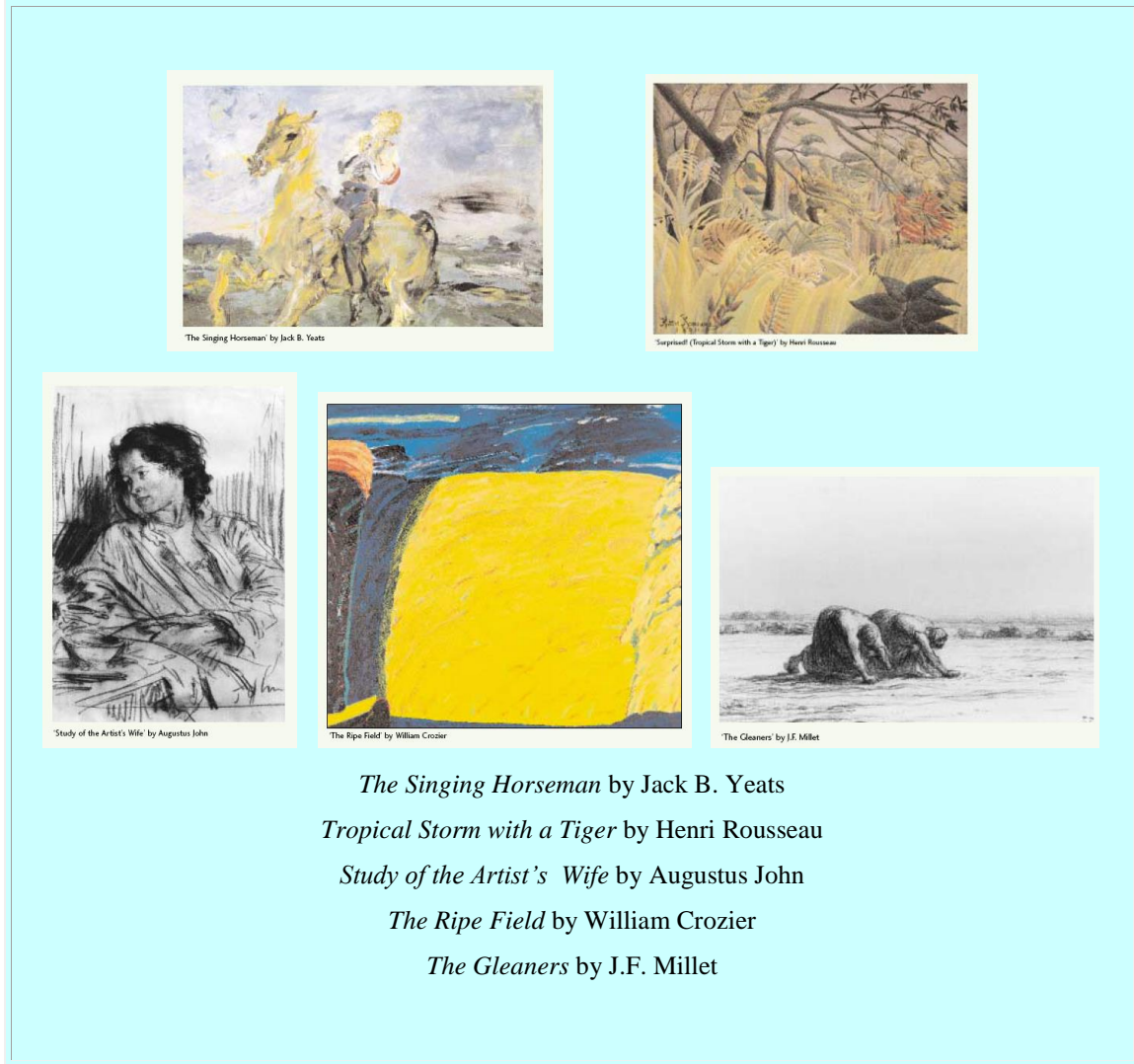


Figure 2.12. LAR Exemplars (DES, 1999b, pp. 123- 127)

2.4 Professional Development

Continuing Professional Development (CPD), although very much considered part of the teacher education continuum (Teaching Council, 2009), is not compulsory in Ireland. However, since the revision of the primary school management structure by the DES, there has arisen subsequent opportunities for teachers to attain a post of responsibility in a curricular area. Other positions came on stream such as Home School Liaison Officer, EAL Teacher (Teacher of English as an additional language) and or Learning Support Teacher which were and are an incentive for interested teachers to undertake related CPD prior to interview or following successful attainment of a position. This correlates with Arthur *et*

al (2006) who relate CPD to individual teacher's professional ambitions and aspirations as opposed to just addressing perceived areas of weakness.

DES approved CPD summer courses for the Irish primary teaching profession are advertised in the annual DES *Cúrsaí Samhraidh* publication. Some are further publicised in the Irish National Teacher's Organisation's (INTO) monthly *In Touch* magazine or their organisers' websites. Although, teachers are entitled to three EVP days (extra personal vacation), having successfully completed a summer course, this extrinsic motivator is not the sole incentive for teachers' involvement in CPD. There are many other incentives Arthur *et al* (2006, p. 447) note that CPD contributes to job satisfaction, competence levels, understanding and career development. It is this very *development* in understanding, which is the third aspect of CPD mentioned in introduction which directly impacts on children's learning in a positive manner and creates more effective schools (Rhodes & Houghton-Hill, 2000; O' Brien & Mac Beath, 1999).

Since the launch of the revised primary education curriculum, there has been a subsequent multiplier effect on CPD in the form of CPD summer and term courses for practising primary teachers which present ideas, exemplars and methodologies for its proper implementation. Specifically, following the launch of the revised visual arts education curriculum in 1999, a wave of CPD related courses appeared. Some sixty nine visual arts based CPD summer courses were advertised *Cúrsaí Samhradh 2002*, sixty six in *Cúrsaí Samhradh 2003* and forty one in *Cúrsaí Samhradh 2008*. This reduction in visual arts CPD courses in 2008 perhaps signalled a market change reflecting teachers' perceived needs or perhaps primary teachers felt their perceived needs in had been addressed by the previous waves of CPD visual arts courses.

As mentioned previously, the contemporary Irish primary classroom changed dramatically in the past ten years in terms of composition and complexity. The arrival of newcomer children to Ireland as a result of 'Celtic Tiger' prosperity, the birth of first generation Irish born children of parents from different countries meant opportunities and challenges with respect to culture, religion and first language. The inclusion of children with mild and

moderate general learning disabilities into classrooms triggered a broad range of CPD courses addressing disability and the challenges and opportunities of *accommodation* and *differentiation*. Increased parental involvement and introduction of special needs assistants required a whole range of new communication skills and competencies. Comparing the CPD booklets of 2002 and 2008, there are quite a number of additional courses reflecting these changes and demands.

- Assessment and Evaluation
- Differentiation
- European Awareness programmes
- Home School Relationships/ Parental Involvement
- Information and Communications Technologies (ICT)
- Literacy
- Multi-grade Classes
- School Development planning
- Social Personal and Health Education
- Special Educational needs.

In 2003, there were no oCPD courses advertised in *Cúrsaí Samhraidh*. By comparison in 2008, there were twenty two oCPD summer courses advertised as well as fifty three oCPD summer programmes announced in *Intouch* magazine (INTO, 2008, May edition, p.42, 44, 54, 56). The real seismic shift in primary teachers opting for oCPD as opposed to face to face CPD occurred in 2007 and 2008. It was felt by some that face to face CPD formats failed to run partly as a result of this emerging pattern. Although the Department of Education and Science by that time stipulated so many participants per on line facilitator as opposed to course designer, virtual learning environments (VLEs) such as *Moodle*, *Blackboard* or *Web CT* which hosted oCPD courses could accommodate far greater numbers than face to face equivalents. A small majority of these courses addressed topics which didn't necessitate direct or practical engagement with particular media or concrete materials. Such courses addressed for example

- School management and leadership
- School culture and ethos

- Bullying
- Teacher and the law
- Specific teacher subject knowledge for a particular curriculum area such as grammar for Irish language

A large minority of oCPD courses, however, addressed topics such as science investigations, the writing process, arts ideas and approaches, phonetic development or strategies for listening and reading. Earnest conversations began between teachers and among tutors as to whether such CPD courses necessitated a physical rather than virtual attendance and participation? Might they require first hand exploration of related media, materials and tools and or experience of the various activities? Can online modes satisfy or substitute the kinaesthetic learning dimension many deem integral to such courses? Others questioned the very use of computers as they can only *represent* experience (Cohen *et al*, 2006, p. 67).

In 2003, Hibernia College entered the market of pre-service teacher education. The DES and Higher Education and Training Awards Council (HETAC) approved their *Higher Diploma in Arts in Primary Education* as an alternative route in obtaining a primary teaching qualification. Their course offered a blended programme, ‘comprising of on line and face to face tuition’ (Hibernia, 2009). This decision ignited heated debate among teachers, the colleges of education, the media and the general public even on the internet (Mayonews.ie, 2009; Obhe.ie, 2009; Skool.ie, 2009 & Yfe.ie, 2009). There appeared to be three strands of contestation. Some questioned and or criticised the appropriateness of online learning for initial teacher training. Others accepted online as a teaching and learning option, but contested the amount of online engagement in blended or hybrid courses for initial teacher training. The third strand concerned online teaching and learning per se, identifying it as an inferior but albeit cheaper substitute for face to face delivery and that ‘ultimately, society as a whole will be impoverished by the advent of online learning, through the reduction of scholarship and academic discourse to the status of mere digital commodities in the marketplace’ (Robert & Chambers, 2001, p. 5).

Supporters have a polar opposite stance seeing its potential for social learning in virtual learning communities (Lewis & Allan, 2005) and believe socially orientated theories of learning such as *constructivism* and *situated cognition* [italics my emphasis] can be realised (Goodyear, 2000 & Darraouzet & Lynn, 1999 cited in Lewis & Allen, 2005; Mc Connell 2006). It is argued that ICT underpinned by and adhering to constructivism can realise situated learning, meta-cognition, higher order thinking, social engagement for shared learning, nonlinear and non-didactic approaches to teaching and learning. But that the teacher is still necessary in terms of scaffolding and ensuring learners work within their zone of proximal development (Cohen *et al*, 2006, p. 68).

Importantly, the Hibernia controversy simultaneously activated pedagogical debates concerning the ineffectiveness of both traditional and contemporary teaching and learning models concerning ‘transmission of information’ versus those embracing ‘interaction’. Nobel Laureate Herbert Simon (1996) commented how knowledge ‘has shifted from being able to remember and repeat information to being able to find and use it’ (Persson, 2005, p. 18). The transmission models of teaching are redundant in that we live in an age whereby we are ‘showered with disconnected facts’. What is required are models of teaching and learning which ‘help learners to sort out and handle all this information, to create a meaning and structure to be a venue for critical thinking’. Perrson advocates face to face and group discussions on how to relate to and exist in his new environment (2005, p. 18). One key question this study explores is whether online discussion forums like that used in the LAR oCPD summer courses from 2006 to 2009 provided such a venue whereby learners are afforded opportunities to find and or construct ‘usable knowledge’ (Alexandrou, et al 2005, p.18) from one another and from the multidimensional and nonlinear content which virtual learning can provide not being bounded by space, time or boundary lines.

Questioning modes of delivery is always part of reflective practice and the teaching profession. Some consider for example that whole year group lecturing “as instructor-centred and providing an authoritarian social situation compared with student-centred discussion methods which are described as more democratic” (Bligh, D. 1998, p. 8). Janet & Millet (2009) for example write

In contrast to popular Learning Management Systems like Web CT and Blackboard which reinforce passive learning models, [the SNS (Social Networking System)] modes of communication help to ensure that ARTEMIS (Art Educational Multiplayer Interactive Space) is active and engaging.

(Janet & Millet, 2009, p.57)

Lecturing staff using online methods, rather than considerably changing their teaching or learning practices or embracing new modes of communication, have been found to mostly use new technologies to teach according to traditional tried and tested methods (Barnes & Tynan 2007; Kirkup & Kirwood 2005 cited in Janet & Millet, 2009, p.53).

Interestingly, online has been more readily accepted by teachers as a mode of delivery for CPD (albeit very much depending on the subject matter) as evidenced by oCPD popularity. This study explores the different perspectives of online learning in terms of CPD specifically. Dede *et al*, (2009) believe that, until ‘more rigorous online teacher professional development (oTPD) research is conducted’,

1. Developers are hard pressed to know the best design features to include
2. Educators remain uniformed about which program will help support teacher change and student learning
3. Funders lack sufficient guidelines for where to direct their support

(Dede et al, 2009, p.8) [bulleting my emphasis]

Whatever position is taken in relation to Online learning, all are in agreement that the teacher is still critical in the teaching and learning scenario and the fundamental principles of effective face to face teaching apply to Online teaching such as active approaches, supporting and motivating students to realise planned learner outcomes, affording opportunities for shared learning, dialogue and collaboration between learners, presenting authentic real world contexts and undertaking formative and summative assessment. Dede *et al* (2009) caution that although, online programme options ‘are propagating rapidly’, ‘little is known about best practices for the design and implementation of oTPD models’

(Dede *et al*, 2009, p.8). Borko (2004) and Barnett (2002) observe that there is a mixed bag of oCPD in terms of quality.

Research undertaken by Navarro & Shoemaker (1999) and Sujo de Montes & Gonzales (2000) evidence for example no significant differences in quality between face to face facilitation and online delivery. ‘Evidence of effectiveness is often lacking, anecdotal or based on participant surveys completed immediately after the professional development experience rather than later, when a better sense of long-range impact is attainable’ (Dede *et al*, 2009, p.9). Dede *et al* have noted how the forty reviewed oCPD research studies concerned *program design, program effectiveness, program technical design or learner interactions* [italics their emphases]. ‘Although these are worthy foci for scholarship, empirical research that provides answers about why some models have greater impact than others on teacher behavioral [sic] change and student learning is a pressing, heretofore unmet need for advancing the field’ (Dede *et al*, 2009, p. 12). One key aim of this study is to triangulate data obtained from teachers who completed any of the Looking and responding to art (LAR) oCPD summer courses from 2006 to 2009 and to make a contribution to oCPD empirical research.

This chapter has examined looking at and talking about artwork by other professional artists (LAR) in terms of how it permeates the strand unit structure of the curriculum, its presence as a key emphasis and as a suggested *practical starting point* for children’s art production in the visual arts curriculum. It has examined holism, differentiation, assessment, the use of ICT, integration and social constructivism in terms of their influences upon teaching, learning and the curriculum at primary level. It has described different groups of primary teachers’ introduction to the visual arts primary curriculum in terms of their initial training, induction or their continuing professional development. It also looked at curriculum support and guidance provision for LAR including the exemplars provided in the *Teacher Guidelines*. Chapter three examines the merits of visual arts awareness, appreciation and appraisal (looking and responding) in terms of children’s artistic and general development. It firstly examines possible objections to its inclusion and finally outlines what education itself can learn from LAR.

Chapter three: *The merits of looking and responding to artwork of other professional artists*

Introduction

While referring to David Lewis-Williams research (2002) on cave painting, John Carey (2005, p.117) in his publication *What good are the arts*, explains how anthropologists believe approximately 40,000 years ago during the Upper Palaeolithic period there were two types of humanoid living in proximity of each other in western Europe. The Neanderthals, because of the neurological structure of their brains, could not form or remember mental images, whereas the newer humanoid could. It is proposed that Cro-magnon or modern humans, who are ancestors of our own species Homo Sapiens, could think symbolically and thus had the capacity to both interpret and create images such as those in the cave paintings at Altamira and Lascaux (Carey, 2005, p.117 & Golomb, 2002, p. 99).

While the Neanderthals, who were ‘for ever debarred from’ a world of imagery and signifiers (Carey, 2006, p.117) because they were limited to acts of perception only, our ancestors developed the beginnings of a capacity to deploy ‘a more specialised’ type of looking or visual reading such as that which is required when we look at works of art (Barnes, 2002, p.10; Bloomsfield & Childs; 2000, p. 94; Clement, 1993, p.2; Davis, 2008, p.23). Acts of perceiving Arthur Efland explains are ordinarily quite adequate for most purposes such as scanning our environment (Efland, 2002, p.17), but this more complex form of looking or perceiving is steered by what David Perkins defines as a ‘reflective intelligence’ (Perkins, 1994, p.15) which he explains as a ‘control system for our more basic experiential intelligence’ and, most significant for this study, is developed through interaction with art as opposed to making it (Hickman, 2004, p.167).

But John Carey addresses Lewis-Williams’ theory to illustrate how western art was ‘in its very origins a means of social distinction’ in that our descendants used art to register their superiority to the Neanderthals and then probably exterminated them ‘with a clear conscience’ (Carey, 2002, p.117). This he believes is evidence that historically

humankind's appreciation for visual arts has in fact segregated, desensitised and debased humanity through for example through trivialising human suffering for the sake of aesthetic content, appropriation and hegemony and prioritising the sake keeping of cultural artefacts over the wellbeing of human lives during conflict Carey, 2002, pp. 107, 109, 129,167). While accepting Carey's arguments as thought provoking, these historical truths are essentially misunderstood. He blames art and culture while denying humankind's ever present potential for and capacity to do evil irrespective of aesthetic sensibilities, cultural refinement or an acquired connoisseurship about art. Paradoxically, this anthropological theory provides curious support for LAR who place visual arts in the cognitive landscape (Bruner, 1985; Davies, 1991; Eisner, 2002; Gardner 1987, Lakoff & Johnson, 1980; Koster 2005; Parsons 1992; Scheffler, 1986). It links interaction with art with 'acquired cognition'. It infers that humankind's very evolution beyond that of basic 'experiential intelligence' (Perkins, 1994, pp. 13-14) to reading semiotics which involves acts of interpretation, decoding and deciphering (MacDonald cited in Hardy 2006, p. 47) has been enabled in part by this very engagement.

There may be dispute regarding the level of cognitive ability of Palaeolithic artists ranging from a creative intelligence comprising perceptual and thinking skills not dissimilar to our present day capabilities to *preoperative thinking* at best (Blatt, S. 1994). However, there is now a broad consensus that Piaget underestimated this competence in several domains (Golomb, 2002, p. 46). However, Golomb (2002, p.109) notes 'according to Halverson [1995] the true significance of Palaeolithic art lies in the history of consciousness, the process by which the self becomes aware of its mental operations and attains a new level of abstract reflection'. The link between our ancestor's engagement with art with increased self-awareness and higher forms of cognitive thought such as abstract reflection and meta-cognition is interesting in terms of supporting the inclusion of LAR in children's education.

One can appreciate Carey's cynicism of certain ascertains which declare that facilitating the general public's interaction with particular form of high art has a consequential civilising effect or that art production and appreciation. History tells otherwise. However, from an anthropological perspective, it seems our ancestral interaction with art (LAR) has

contributed to our evolution and has since been good for humanity in four key ways. It has both intrinsic and instrumental value. It plays a role in establishing identity. It is as a way of knowing and apprehending the world. It is a means of communication [adapted from the U.S. *National standards for Arts Education* (1994) cited in Hurwitz & Day, 2007, p.18]. This chapter explores the merit of LAR from two key perspectives – firstly the benefits from the act or experience of LAR and secondly from works of art in terms of what they can teach us.

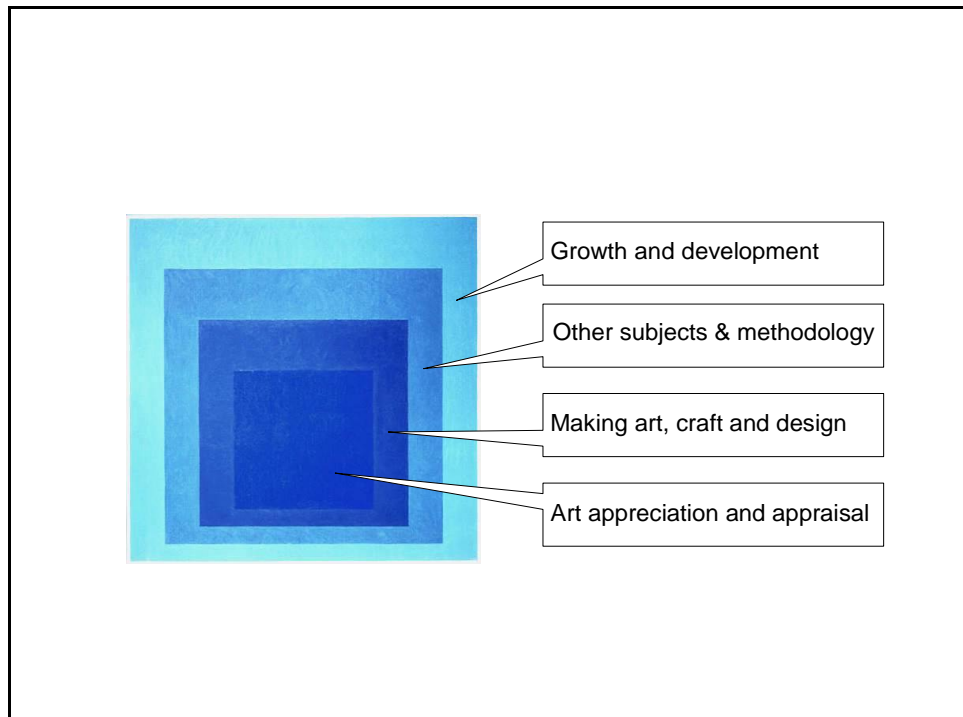


Figure 3.1. Merit of LAR from four levels

It proposes and confronts possible objections to the inclusion of LAR in an arts curriculum as adopted from those considered by Jessica Hoffman Davis (2008, p.27). It examines the centrality of LAR for children in terms of their general development and the acquisition, assimilation or consolidation of knowledge relating to other subject areas *through* the visual arts of others. It also explores the importance of LAR with respect to developing and refining their own art, craft and design making capabilities and greater understanding of the evolving natures, increasing diversity and ever changing worlds of visual arts. It also explores what LAR can teach education and why it must be part of primary education. This

research explores how cognisant are primary teachers of these recognised merits and unique teachings for education.

3.1 Debating possible objections to LAR

	Objection to LAR	Summary
1	Looking and responding to art is nice but unnecessary	Not necessary
2	Looking and responding to art is only useful to children who have intentions to become art critics, art dealers, art historians or aestheticians	Of value but ...
3	There isn't time within the primary school day to facilitate looking and responding to art with such an overloaded curriculum	Of value but ...
4	Achievement in visual art appreciation and appraisal cannot be measured.	Of value but ...
5	Visual art appreciation and appraisal requires specialist teachers who have knowledge and experience	Of value but ...
6	Visual art appreciation is very expensive in terms of excursions to galleries and museums, purchasing prints and copyright infringements	Of value but ...
7	Visual art appreciation and appraisal will continue in communities even if schools eliminate it	Not necessary

Table 3.1. Possible objections to LAR

Listed in Table 3.1 are suggested objections to LAR adapted from familiar oppositions to the arts in education as outlined by Davis (2009, p. 24). Looking more closely, all the objections but for numbers one and seven cite obstacles to LAR's implementation as opposed to dismissing it as having no or little perceived educational worth. Objection one takes the view that while the arts are 'sources of delight, as embellishment or beautification', they are not 'sources of insight, knowledge, or understanding' (Slattery, 2006, p. 156). Ironically, objection one which describes LAR as 'nice' stems from the very argument which many arts educators used initially as a rationale for its inclusion into education before the emergence and acceptance of the cognitive argument for the inclusion of the arts and its change in category from a non-cognitive subject to a cognitive one (Parsons, M. 1992, p.71). Their argument was one which associated the arts with affective

realm alone and its inclusion into education was to attain balance and harmony. The result being activities such as looking and responding to art [were and for some still are] praised as sources of delight, but rarely are they taken to be active sources of insight, knowledge, or understanding' (Efland A. 2002, p. 156). Barnes (2002, p. 21) remarks that 'Leisure is a by-product of art which at times can sometimes devalue it rather than act as its driving force...To describe art as a leisure activity is to be in ignorance of how artistic learning occurs...If teachers find they treat art merely as a leisure activity, rather than as learning which happens to be enjoyable as well, they should look very carefully at its content to find out what is missing'. Likewise objection one doesn't see the learning potential from LAR whether that is learning about art or developing personal and social understanding, qualities and attitudes through LAR (Hall, 2004, p. 148). It doesn't appreciate that LAR can educate students in unique ways about community, environment and culture (Graham, 2007, p.387)

Happily even a decade before the implementation of revised primary school curriculum cultural content including critical studies specifically was identified as worthwhile knowledge for formal education.

The case of the inclusion of *critical studies* in art education is now well established... from Dewey's seminal *Art as Experience* (1934) through the work of Allison, Broudy, Eisner, Feldman, Field, Read, Reid, Witkins and many others in Britain and the USA

(Mortimer cited in Thistlewood, 1989, p.57)

Support for the inclusion of critical studies (LAR) have been further consolidated in subsequent studies and publications as being an integral dimension to visual arts education (Allison, 1982; Clement, 2003; Hickman *et al* 2004; Holt *et al*, 1998; QCA, 1998; Swift & Steers, 1999; Taylor 1986; Schirrmacher 2002; Thistlewood, 1993). As a consequence, its presence has been cemented in the many proposed frameworks for art education (Allison 1982; Bloomsfield & Childs, 2000; Calloway & Kear, 1999; Clement, 1993; Edmonston, 1982; Eisner, 1994; Hurwitz & Day, 2007, Koster, 2009; Larkin, 1981; Mesrobain, 1992, p. 19). Facilitating LAR with children to works of art feature in the majority of nations' visual arts education curricula for example Australia (Sinclair *et al*, 2009) Cyprus (Savva & Trimis, 2005), The Netherlands (Haanstra, 2008), Nigeria (Emji, 2008), Portugal

(Moura, 2008), Russia (Degtyareva, 2008), The United Kingdom (Pollock, 1993; Stevens, 1994) and The United States (Blocker, 2005; Tickel, 1996; Unrath & Luehrman, 2009). They don't perceive LAR to be an optional 'icing on the cake' (Slattery, 2006, p. 156).

It was the socio-cultural cognitive perspective on learning as emerged from Piagetian and Vygotskian theories and progressed by others (Berrieter *et al*, 1992; Bredo 1994; Cobb, 1994b; Lave, 1988; Parsons, 1998 & Wertsch, 1985) which recognised learning not only as a process of construction but also of *enculturation* [my emphasis] whereby children become initiated into their society (Slattery, p. 53 & 69-72). Vygotsky wrote of the importance of cultural artefacts have in a system of learning. In his conception, meanings are perceived to be embedded within cultural artefacts and it is through the interaction of thought and cultural art forms that knowledge and understanding develop. Objection seven suggests culture is apart from rather than emerging from the human condition. It infers that a child's schooling and cultural growth are discrete and separate and that culture is apart from rather than a part of the primary school's curriculum. Mc Kernan (2008, p.7) remarks that every society sets up schools in order to induct children into culture - the ways of society. A school's curriculum 'is necessarily a selection from culture'. It is composed of what is considered valuable, practical and worthwhile. The inclusion of the visual arts interaction and engagement through LAR enables children to be more discerning receivers, consumers and producers of culture.

Mc Kernan (2008, p. 8) feels, however, that part of the challenge of contemporary curriculum development in a multicultural society with pluralist values is how to capture the essence of such diversity within and through curriculum. LAR seems ideal in addressing this issue in terms of visual arts. To be successful, it implies that LAR-content should reflect such diversity. Hickman (2004, p. 170) feels that 'in a balanced curriculum, which is not beholden to any centrally imposed ideology, there is room for visual culture to be an intrinsic part of a student's education in addition to, and associated with, practical studio work'. This balance between art [craft and design] production and LAR as eluded to by Hickman permeates the 1999 visual arts primary curriculum in terms of intentions

but not implemented so successfully in the enacted curriculum as described by Hurwitz and Day.

A visitor to a contemporary classroom sees children learning ways to discuss and respond to works of art and visual culture, reading and writing (sometimes correlated with language instruction), investigating questions about art (through class discussion, library research, and the Internet), and analysing uses of art in everyday life, as well as making their own art.

(Hurwitz & Day, 2007, p. 27)

Part of this study explores why teachers appear to refrain from addressing LAR-Content – a menu of artwork, which is both relevant and postmodern. Relevant LAR-Content is child centred - appropriate to their age, stage, needs and interests (Cohen et al, 1996, p. 83). A postmodern LAR menu implies one which embraces contemporary artwork, emerging digital art forms, artwork from different cultures and children’s popular visual culture. It is one which doesn’t elevate one art form over another and no cultural grouping is perceived to be superior to another in terms of artistic expression. It also explores revisionism recognising the bias against non-western influences and perspectives and the socio-political obstacles which have prevented women artists with the opportunities to develop a practise or to exhibit.

Hoffman explains that there is no one culture. Each individual child has his or her own *culture* [lower case singular use of the word]. There are the *cultures* of communities [lowercase plural use], the larger *Cultures* of nationalities and ethnicities [upper case plural] and the largest common Culture to everyone [upper case singular] - that of humankind. A school he explains is a microcosm of society which both *reflects* and *affects* cultures. LAR is perceived as being important in affording children opportunities for making sense of their and others’ cultures, in that works of art themselves are tangible interpretations of, reactions to or products of culture. Works of art are ‘catalysts’ which ‘unlock meanings and values’ (Mc Gonagle cited in O Donoghue, 1999, p. 9). Reid (1986) first put forward the view that art is or promotes a particular way of knowing and understanding the world. That learning in and through art can contribute positively to children’s cultural identities from the personal to the shared. The primary school

curriculum emphasises the centrality of visual arts education taking this viewpoint (DES, 1999b, p. 2).

Objection seven suggests that because visual arts interaction and engagement is innate to the human condition, it will consequently continue to flourish in community culture irrespective of whether it is addressed and embraced formally in education. While Eisner (2002, p. 3) may contend, that ‘humans of all living species have the distinctive if perhaps not the unique ability to create culture’, O Donoghue (1999, p. 14) comments, that ‘creativity is not accidental; it must be nurtured and developed’. Ironically, (Hoffman, 2008, p. 41) the growth of arts centres, community arts projects and gallery outreach programmes developed from the lack of recognition and time given to the visual arts within formal education. Their continuing development has been with the intention of expanding, enriching and further developing children’s experiences of, with and through visual arts as opposed to its replacement in the classroom (Hoffman, J. 2008, p.42).

It is important to note that there are many types of community visual arts initiatives in relation to aims and emphasis. Many have fundamental or additional objectives not pertaining to visual arts. Many have no broad objectives relating to specifically concerning LAR development focusing more on the expressive practical productive dimensions of visual arts. The non-arts learner outcomes concern the reformation or self-actualization of character among participants, the development of community confidence and self-esteem or the bridging of communities in conflict through collaboration in art. Therefore the aims of community arts practice are often broader and apart from those cited in visual arts primary curriculum. As a consequence looking and responding to work by other artists may not be the focus, although many would contend LAR has the ‘peak’ or transformative potential to initiate and facilitate spiritual growth (Hall, 2004; Starkings, 1993; or self-actualisation, social progression or re-imagining communities awakening to multicultural, feminist or ideological perspectives (ACNI, 2010; *BlumDrum*, 2010; *Creativity in the classroom*, 2010; *Fatima Groups United* 2010; Mason, 1995; *Pushkin Prizes Trust*, 2010; *RuaRed*, 2010)

Another fundamental difference between community arts practice projects and the visual arts curriculum is that they are not bounded by a shared, recognised or given formal curriculum (Mc Kernan, J. 2008, p. 35). This liberation from curriculum for many is their perceived strength in terms of creative autonomy and approach which may partly explain why community arts practice have successes with participants who were perhaps failed by formal education during their childhood. But a lack of curriculum, however, as either defined by (Marsh and Willis, 2007, p9; Wiles and Bondi, 2007, p.5; Eisner, 2002, p. 31) would lead to inconsistencies in children's visual arts education and in terms of children's LAR development. LAR is ever present in the 1999 VAE primary curriculum in its structure and layout (1999b, p.6, 14), broad objectives (1999c, p.10, 11), emphasis (1999b, p.10, 11) and as one of four suggested practical starting points for art production as outlined in chapter two (1999b, p.31).

Numerous gallery and museum outreach programmes have been devised to welcome the younger generations to interact and respond to their exhibits and to inform their of their roles in terms of presenting art histories and legitimising new art forms (Arnold, D. 2004, p. 71). Galleries, however, perceive their role as one of school support in providing both children and teachers opportunities 'to explore artworks, artistic and aesthetic expression, creative thinking and making' (O Donoghue & Davoren, 1999, p.13). They advocate increased commitment from the DES in terms of the expansion of school gallery initiatives (Campbell & Gallagher, 2002, p. 108 – 111) whereby "they can work with teachers and or with teachers and children facilitating them in engaging with original artworks and in developing personal responses to them" (IMMA, 2004, p. 9). The fact that over two thousand primary teachers completed online continuing professional development in LAR indicates there is interest and commitment or at least a curiosity among the teaching profession regarding LAR-Teaching. The emerging grounded theory developed from primary teachers' online discourse should be of help in outlining what further support that can give teachers in developing their LAR practice.

3.2 LAR only useful to a minority or not a priority

Objection two protests that LAR is only useful to children who have intentions to become art critics, art dealers, art historians or aestheticians all children will grow up to become artists, craftspeople or designers. Likewise not all will become art critics, curators, historians, aestheticians or buyers working within the immediate world of visual arts. A case study by Patrica Sikes (1987) indicates how even art teachers at second level worked with the shared aim of offering and making art available to their students as a valuable part of life and not ‘realistically expect[ing] any of their students to become artists’ (Sikes 1987 p. 143 cited in Hickman 2002, p. 107). All children, however, will become consumers of art, craft and design in adulthood and indirect purchasers of public art through their taxes. It is important therefore that they will feel informed, equipped and confident to be a discerning consumer and join public debate about public art. Through LAR children develop their critical faculty ‘to question and reflect on what they see and to become more discriminating and critically aware’ (DES, 1999b, p.121) but this critical faculty can be and will be used to discern and judge what they read and hear as well.

Although the status of LAR may differ, reflecting the beliefs and emphases in different art education paradigms such as those listed in figure 3.2, there is a shared acknowledgement in both art and more importantly general education that for this millennium especially ‘children in order to understand and participate in our increasingly visual culture, [they] need to engage directly with significant works of art’ (Grigg cited in Hickman, 2004, p. 39). Disciplined –Based Arts Education (DBAE) gave equal status to Aesthetics [Philosophic conversations], Art History [factual background], art criticism [value-based judgements] and art production [hands-on production] (Davies, 2008, p. 94). ‘Aesthetic Education prioritizes the activities of perception and interpretation’ (Davies, 2008, p. 20) but even proponents of this paradigm such as at the Lincoln Centre Institute developed by Greene see student’s art production as valuable in terms of making sense of another artist’s work. Visual Culture Arts Education (VCAE) advocates that children be afforded opportunities to explore visual culture as opposed to only visual arts from the institutionalised art world. Freedman (2003) & Mirzoeff (1999) give slightly different definitions of visual culture but it generally perceived to be more inclusive embracing all

visuality (Hurwitz & Day, 2007, p. 281) including folk artists, naïve artists, applied artists, child artists, popular culture such as commercial posters.

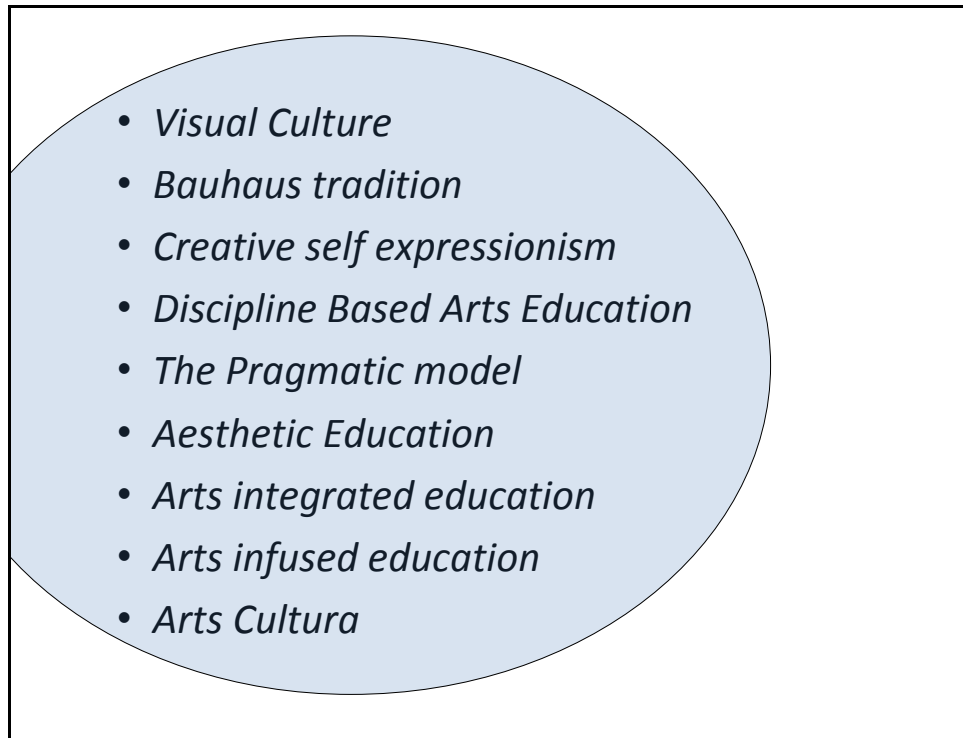


Figure 3.2. Different arts education paradigms

There is a shared recognition as well that the perceptual, verbal and thinking skills required to and thus acquired from the interaction with and interpretation of works of art are of paramount importance in and are transferable to many learning and life irrespective of chosen career path. ‘Although there are disagreements about how audiences “receive” the feelings or thoughts of an artist: by direct transmission (Tolstoy), by recognising a common fantasy (Freud), by sharing an episteme [Foucault], or by a process of language-like interpretation (Goodman)’ (Freeland, 2002, p.174), many agree that ‘art is humanity’s greatest achievements’ (DES, 1999b, p.121). LAR informs and occasionally transforms viewers’ thoughts, perceptions or outlooks. Perceiving LAR as being relevant and beneficial only for a possible small minority of children who have aspirations to become artists is somewhat misguided and promotes exclusion. Barnes remarks

quite simply the development of a visual sense seems to make children more alive and identified with the world... Children who are more alive to their world often display a curious and adventuresome spirit...they may not grow up to be creators of

art later in life, but if they cannot become artists, they can at least learn to appreciate the art that other artists do.

(Barnes, 2002, p.14)

Objection three contests that there isn't time within the primary school day to facilitate looking and responding to art with such an overloaded curriculum. There has been the inclusion of *Social Personal and Health Education*, the expansion of *Social, Environmental and Scientific Education* as well as the introduction of other programmes such as *Relationships and Sexuality Education* and *Walk Tall* [an anti-bullying programme]. With the inclusion of Intercultural Educational and ICT influences into the primary school curriculum in the last decade, Mc Kernan's question has particular relevance.

How does one get the gallon curriculum into the pint timetable? The curriculum in the U.S.A., as in Europe, is like the library where books are continuously added to the shelf, but none are ever withdrawn.

(Mc Kernan, J. 2008, p.117)

Two key principles of learning as addressed in chapter two also serve as two crucial strategies to squeeze increased and additional curriculum content into the primary school day. These concern *Integration* and the *Transfer of learning skills* (DES, 1999a p.16). From an integrationist perspective children can acquire skills which can be applied across the subject divide. 'Works of art – like paintings, plays musical scores and dance performances – are a priori integrated. That is, works of art incorporate a range of subjects all in one creation' (Hoffman, 2008, p.4). Therefore artworks and LAR seem ideal for facilitating integration. Visual discrimination and perceptual skills might be applied to scientific investigation during observation and experimentation. Aesthetic sensitivity to the beauty within nature can transfer to environmental awareness and conservation. 'Our experience of works of art is, of course initially visual and emotional, but almost immediately we try to explain to ourselves what our response is, and this will be in words' (Grigg, 2004, p.53). The language used during LAR to describe what can be seen in terms of a work's content and form or to communicate a reaction, feeling, interpretation or preference can be transferred to creative writing or other discussions. But Barnes remarks 'children learn fine motor skills even through using a knife and fork, so to applaud art as a way of learning

these skills does not count for very much'(Barnes, 2002, p. 21). In order for LAR to be considered critical, then LAR itself must have some exclusive worth which no other learning experience can offer within the curriculum. Eisner and Perkins propose possibilities which will be addressed later in this chapter. Hoffman (2008, p. 5) raises another concern that 'the scope of their integrative nature also makes the arts in education vulnerable – open to exploitation and dilution'. The integrative nature of LAR and potential for transfer of skills to other subject areas can reduce it to a methodology for learning only as opposed to a domain or field of knowledge in its own right. 'Integration and the transfer of skills' emerge as critical LAR storylines in terms of developing grounded theory concerning current LAR classroom practice.

3.3 LAR cannot be measured, is too costly to teach

This objection resonates of positivism and behaviourism placing visual arts education in the perceived fuzzy realm of emotion and affective domain. It argues LAR can be excluded because achievement in that LAR cannot be measured. Even if acknowledging that LAR addresses emotions, Scheffler (1986, p. 347) holds the view that 'cognition cannot be cleanly sundered from emotion and assigned to science, while emotion is ceded to the arts, ethics and religion. All these spheres of life involve both fact and feeling; they relate to sense as well as sensibility'. He notes that cognition without emotion is vacuous while emotion devoid of cognition is blind (Scheffler, 1986, p. 348). Scheffler (1986 cited in Slattery, 2006, p.68) has identified and labelled cognitive emotions such as *rational passions*, *perceptive feelings* and *theoretical imaginations*. Green and Mitchell (1997, p. 88) agree believing that the misconception that LAR development cannot be assessed has grown from the theory that if art concerns feelings, it follows that interactions with and interpretations of art are personal, subjective and therefore 'beyond the realms of objective assessment'. But LAR can be assessed. Best (1983) and Barnes (2002, p. 162) make the valuable distinction that some aspects of educational progress such as the ability to understand people and emotional development cannot be measured but can still be assessed.

Topics	subject matter	expression	medium, form, style	judgement
[stage 1]	(..... favouritism)			
stage 2	XX	x	x	x
stage 3	x	XX	x	x
stage 4		x	XX	x
stage 5				XX

Large crosses represent the dominant idea or topic

Figure 3.3. Digital snapshot of Parson’s art appreciation development obtained from www.books.google.ie/books

Parsons (1987, p.20-141) however, has formulated a five staged model concerning children’s development in art appreciation and appraisal influenced by cognitive development theory and underpinned by beliefs from the ‘Expressionist’ school of aesthetics that art articulates our interior life, expresses more than what artists intend, is capable of layers of interpretation and that judgements of art can be objective, reasoned and defensible (Parsons, 1987, p13). The philosophers who most influenced him were Collingwood (1958), Langer (1953), Dewey (1934) and Danto (1981). Noël Carroll writes how the majority of critical theories on offer today are primarily theories of interpretation [his emphasis].

They are about getting meaning, including the symptomatic meaning, out of artworks. They take interpretation to be the leading task of criticism. In contrast, I argue that evaluation is of the essence of criticism, especially in terms of the kind of artistic category or genre that the artwork at hand instantiates.

(Carroll, N. 2009, p. 5)

Chapter four explores in more detail the perceived operations and skills involved in art criticism such as description, contextualisation, classification, elucidation, interpretation and analysis as well as evaluation (Carroll, p.9 and 13). It aligns some of the roles and responsibilities of art critic with that of LAR-Teacher. Parson’s model (1987) is helpful in that it considers the cognitive development of judgement and outlines its development from

being highly subjective to a more reasoned evaluation or what this study defines as 'polyjective' influenced by Iser Wolfgang's literary theory (1980) and Olga Hubbard's (1980) meaning making in the visual arts. A 'polyjective' viewpoint is one which influenced by but not governed by one's experience, culture and learning. It is fluid and ever evolving as a new 'gestalt' opens or fresh meanings emerge (Hubbard, 2008, p. 174, 175).

Parsons believes 'there is a developmental sequence in how we judge and think about judgements in visual art' (Parsons, 1987, p.121). In summary, he perceives children first judge the quality of art by favouritism [there preferences are influenced by their preferred subject matter], the presence of colour and the pleasure derived from the work. In stage two they progress to using criteria concerning subject matter, perceived beauty and realism; both schematic and photographic (see figure 3.3). 'A painting is considered better if attractive and realistic. Beauty, skill and realism are objective grounds for judgements' (Green & Mitchell, 1997, p.64). The basic premise is that art represents something. Children consequently develop an appreciation for the artist, the expressiveness of the work and obvious signs of skilled application by stage three. Some children by the end of primary age can progress to stage four whereby form and medium become more important and there is a developing appreciation for the social character of the work. Most children of primary school age attain stage two of their LAR development. Stage five is considered the 'post conventional' stage *Autonomy* whereby we no longer accept judgements on the authority of the tradition but re-examine them for ourselves. This contrasts with stage one titled *Favouritism* when we do not distinguish liking and judgement and stage three *Expression* and four *Style and form* when we do not distinguish interpretation from judgement (Parsons, M. 1987, p.121).

Erikson and Clover (2003) outlined five cumulative viewpoints for understanding art as opposed to Parson's stages labelled Non reflective, Beauty, Realism and skill, Expression of ideas and feelings, Art world and Plural Art world (see figure 3.5). The main difference being children acquire more viewpoints during LAR development and use those appropriately when appraising works of art. King and Kitchener (1994) outlined three

levels of reflective judgements titled *Pre-Reflective*, *Quasi-Reflective* and *Reflective* proposing how viewers understand conceptual contemporary art is a measure of both their understanding of art but also their capacity for reflective thinking. Villeneuve and Erickson (2008, p. 95) developed ‘a taxonomy to describe the array of responses people may have to works of art with viewpoints on the vertical axis and levels of reflective judgement on the horizontal axis’ (see table 3.1) This has interesting implications as chapter nine examines where part of this inquiry examines Irish primary teachers’ preferences and judgements of art as presented in their online summer courses. More importantly, it explores whether this impacts upon the menu of artwork addressed in primary classrooms.

Viewpoints	Pre-Reflective	Quasi-Reflective	Reflective
Non-Reflective	PR/ NR	QR/ NR	R/ NR
Beauty/ Realism/ Skill	PR/ BRS	QR/ BRS	R/ BRS
Expression of Feelings/ Ideas	PR/ EFI	QR/ EFI	R/ EFI
Art world	PR/ AW	QR/ AW	R/ AW
Pluralist Art world	PR/ PAW	PR/ PAW	R/ PAW

Table 3.1. Three levels of reflective judgement

In Françoise Barbe-Gall’s (2002, p. 18– 23) publication, she categorises work which she deems appropriate for different age bands at primary based on their perceived interests and capabilities inferring a model of LAR artistic development. She lists characteristics of art which appeal to five to seven year olds, eight to ten years old and thirteen to fourteen year olds. She advocates books as opposed to gallery visits for five to seven years olds because of their shorter attention spans and the watching, waiting, searching and finding games potential within photos of sculptures or prints of paintings. The junior child enjoys work which explores the realm of the imagination, links with their bodies involved in action and everyday life and ‘Even the most banal and unexpected things which can be found in contemporary art’ (Barbe-Gall, 2002, p. 19). She suggests that children aged ten to twelve years of age like pictures which have a story to their creation or about their maker and

which depicts life in different eras or work which is strange, humorous, or scary (Barbe-Gall, 2002, p. 20).

The weakness, however, of linear and staged models or linking particular genres of art to certain age groups is that they do not consider the impact of teaching and learning (Haanstra, 1994, p.118), cultural upbringing, children's interest and familiarity with art (Housen, 1987; Hein, 1998; Silverman 1995) or other variables. Linear, staged and or hierarchical models such as that of Lowenfield and Brittain (1987), for example, have been questioned with the emergence of U curved models and the unfolding of newer multi-directional repertoires (Lin & Thomas, 2002 The 1999 Teacher Guidelines provides very light detail in relation to stages of development in relation to drawing development and does not map particular art forms or genres to particular levels. It seems a wise decision as an over reliance upon staged models of LAR development or art classification and mapping to age groups could be reductive. It would firstly corral children towards particular works of art or restrict the variety of question types for LAR discussion. While Françoise Barbe-Gall's recommendations concern painting alone, other research findings indicate that children have an appetite and preferences for 3D work over 2D painting (Savva & Trimis, 2005; Anderson *et al*, 2002).

One key of the online CPD summer courses for teachers from 2006 to 2009 was to address this key need. They aimed to expose primary teachers to a wider and more contemporary spectrum of visual arts and to provide guidance for them regarding teacher facilitation, curricular intervention and suggested question types. The course was bifocal focussing on teachers' personal professional development in terms of LAR subject knowledge and LAR-Teaching knowledge in realising children's development in LAR. One of the key limitations of this inquiry as addressed in more detail in chapters seven and eleven is that this research could only examine intended changes in future LAR classroom practice as communicated by participants. Only follow through classroom action research as highlighted by Davies would provide concrete evidence of transformation.

Objection six argues that visual art appreciation is very expensive in terms of excursions to galleries and museums, purchasing prints and copyright infringements. LAR hinges on having either primary or secondary sources for LAR. While some communicate preferences for primary sourced LAR experiences in the form of gallery visits or visiting artists (Adams *et al*, 2006 & Kay, 2008, p.22; Stevens, 1994) others see potential and separate merit in looking and at and responding to LAR secondary sources most especially with the advancements in viewing artworks using specialised ICT software, the Internet and hardware such as classroom interactive whiteboards (Ash, 2004, pp. 89-101, Heller, 1999 & Tickle, 1996). There is no escaping the expense of excursions to galleries and museums require most especially of rural schools which is beyond the curriculum budget of any primary class teacher. Travel has implications for the curriculum timetable and organisational considerations in terms of whole class safety. These schools' LAR programme is more heavily dependent upon secondary sources. Other schools are more fortunate having a local gallery or museum in close proximity. Interestingly, David Thistlewood wrote three decades ago that

The inescapable fact is that only a minute fraction of the world's output of visual images is available in reproduction for mass circulation to schools...and yet this fact continues to go unnoticed by the majority of both producers and consumers of juvenile education in art...It implicitly shortcuts the possibility that the children might value these images not at all, or even negatively.

(Thistlewood, 1989, D. p.102)

Just five years ago Grigg (2004, p.52) asked the question as to whether art history education in Britain was dictated to by the availability of cheap colour reproductions? He makes the point that only certain artists and artworks are more freely available and accessible to teachers in the form of postcards, calendars, T-shirts or coffee table publications while others are almost impossible to locate. While there is an ever increasing list of child-centred LAR picture books available in recent years Grigg's and Thistlewood's concerns may still have some relevance. While acknowledging the high cost of quality prints, posters, publications and excursions to see primary LAR sources, Freeland (2002, p.177) remarks the world of art and the contemporary classroom have changed dramatically in terms of communication. Rural schools with Internet access and ICT resources have other options than large book print orientated LAR.

Art reproductions are ubiquitous. We can now sit while enjoying virtual tours of galleries and museums around the world via the Web and CD-ROMs...Such tours may become ever more multi-sensory by drawing on virtual reality VR technology...And the new media make possible not just interactions with old art, but entirely new kinds of art as well: multimedia performances, Web-based art, digital photography and more

(Freeland, C. 2002, pp. 177, 178)

With an ever increasing number of primary classrooms having access to the Internet and possessing interactive whiteboards, primary teachers have opportunities to use ICT a methodology for learning about a vast array of artwork from around the world. It enables teacher to access public art from different parts of the world, canonical work from the world's museums and galleries, emerging art forms which used digital media and film at little cost (Ash, 2004, p. 93). Ash feels that such technology will not undermine but rather stimulate the public's [children and class teacher] desire to have a gallery experience. The virtuality offered by ICT will balance and complement rather than erode the actuality of engaging with the authentic and original work in the gallery. Some contemporary works of art explore digital media. One element of this research highlights however that context of artwork counts. An emerging story line concerning LAR-Teacher indicates that teachers feel the LAR experience is different in a gallery context to that of the classroom so much so that some teachers indicate they would be less conservative with respect to LAR-Content when addressing certain work first hand in a gallery setting. Li-fen (1999, p 5) and Ash (2004, p. 99) communicate some caution with respect to using ICT for LAR noting that teachers still have a role in LAR-Teaching. It also has implications with respect to the class teacher's digital literacy and surfing efficiency. Part of this study explores primary teachers' perspectives in relation to ICT and Internet in term of facilitating their CPD in LAR as well as its potential with respect to introducing or further developing LAR in the primary school classroom.

3.4 LAR cannot be taught by a generalist teacher

In terms of the specialist versus generalist teacher argument for visual arts at primary level, there hasn't been same debate or polar views in comparison to physical education (Coulter *et al*, 2009, IPPEA, 2009, Ní Chróinín & Murtagh 2009; Roche, 2009). Instead, however,

there have been consistent reports from primary teachers and artists advocating greater involvement of artists, crafts people designers and museums as indicated in the curriculum that current funding will allow. Their shared protests concern increased funding so that artists and teachers and schools and galleries can collaborate in an integrated fashion working on the strengths of both the generalist and specialist artist (Arts Council, 2007; Arts Council, 2008; Arts Education partnership, 1999; Campbell & Gallager 2004; Crafts Council, 2009; Davoren & O Donoghue, 1999;; Fiske, 1999; INTO, 2009). Interestingly, Rossi's Study (2007) on student primary teachers revealed that less than quarter of them felt that to be able to teach visual arts one needs to have an orientation towards arts. A sizeable majority of sixty seven percent disagreed (Crafts Council, 2009, p. 31).

There are concerns however regarding the 'shrinking artist' phenomenon (Barnes, 1989 & Clement, 1990 cited in Holt, 1997, p. 88) whereby children around the age of seven become frustrated as they are no longer satisfied with their drawing schema in depicting the world as they now know it. Rubens and Newland (1989, p.11) note that children at that stage need intervention and assistance from the teacher but generalist teachers don't feel confident, qualified to do so because of the limitations of their own drawing abilities or even sure it is right to do so in terms of expressionistic perspectives that it may contaminate their natural development and creativity. Green and Mitchell (1997, p. 126) note that 'the relationship between engagement and confidence [in art production] is a matter of knowledge and understanding as well as experience. They grow together. LAR provides that avenue for knowledge and understanding. But the concern which underpins this inquiry is that primary teachers perhaps feel less qualified to facilitate LAR (Green & Mitchell, 1997, p. 3).

Galloway and Kear (1999, p.13) note that 'while it is impractical to insist that every primary teacher should be an art historian, it is nonetheless important teachers are informed and able to talk at some level about the work and lives of artists, crafts persons and designers, as appropriate to children's ages and understanding'. This implies teachers should have some professional knowledge of art appreciation. Green & Mitchell (1997, p. 125) give some ideas. They comment

It is not necessary for teachers to become artists in order to teach art, but it is necessary for them to develop insights into how artists think, and if possible develop similar ways of thinking...In our experience, the way most primary teachers think and feel demonstrates reassuring similarities between them and artists. Both are aware that invention and creativity can only be developed and brought to a successful conclusion through clear strategies, logical developments and manageable procedures. Artists and teachers are also aware that effort and tenacity are both necessary for successful work, whether it is achieving a teaching or learning objective or bringing a painting or sculpture to fruition.

Green L. & R. Mitchell (1997, p. 125)

Tickle (1997) concurs noting while bearing in mind 'most primary school teachers gave up the practice of art at the age of thirteen, and will never have studied works of art, the working methods of artists, their social contexts, or their cultural origins' and 'knowing the extent to which such study can be pursued during initial teacher training programmes for teachers is severely constrained by time and range of subjects to be mastered' (Tickle, 1997, p. 13). Tickle comments that generalist primary teachers will have to develop some knowledge of art, of how artists work, of their creative processes and of the social, cultural and historical contexts of each of these (LAR-Content). They will also need knowledge of how to achieve children's learning of such matters (LAR-Teaching). That entails knowledge of children's LAR development which implies knowledge of children with respect to their perceptual, aesthetic, emotional, social, linguistic, cognitive, spiritual and moral development.

Koster (2005) recommends that 'teachers must take time to learn all that they can about the history and stories that relate to each piece of art that they present to children. The more they know about art, the more confidently they will be able to present it to children' (Koster, 2005, p. 229). She places LAR success on teachers' willingness to undertake LAR research which in turn will lead to more confident and competent LAR-Teaching. Hargreaves (1983) cited in Tickle (1996, p. 31) warns that poor teaching of art appreciation whether that is using primary or secondary sources is 'likely to turn pupils off participation in the visual arts, through what he called the experience of aversive trauma'. Bad experiences create long term aversion while positive experiences can create 'positive conversive trauma' (Tickle, 1996, p. 31). This research explores how cognisant are teachers of their LAR-Teaching's long term effects on children's disposition towards the visual arts.

Gardner (1990) proposes that adults [teachers] should and do bring some prior knowledge to artistic encounters. These knowledge areas concern

- *Intuition* [acquired knowledge from interactions with the physical world and other people]
- *First order symbols* [acquired knowledge of words, pictures, gestures, imbued with meanings]
- *Notation systems* [acquired knowledge of culturally constructed codes in written language, music, mathematics, science etc.]
- *Formal knowledge* [acquired knowledge concerning social groups and scholarly disciplines]
- *Skilled knowledge* [acquired know how of occupations and practical pursuits]

(Tickle, 1996, p. 35)

However, Taylor (1986) believes there is a need for teachers to acquire certain subject knowledge to address the contemplative aspects of art education which have virtually disappeared as a consequence of an over focus on art production (Green & Mitchell, 1997, p. 3). Green and Mitchell (1997, p. 125) comments are interesting with respect to teacher subject knowledge for LAR in that they align many similarities between primary teachers and artists in terms of thinking and feeling inferring they aren't worlds apart.

It is not necessary for teachers to become artists in order to teach art, but it is necessary for them to develop insights into how artists think, and if possible develop similar ways of thinking...In our experience, the way most primary teachers think and feel demonstrates reassuring similarities between them and artists. Both are aware the invention and creativity can only be developed and brought to a successful conclusion through clear strategies, logical developments and manageable procedures. Artists and teachers are also well aware that effort and tenacity are both necessary for successful work, whether it is achieving a teaching or learning objective or bringing a painting or sculpture to fruition.

(Green and Mitchell 1997, p. 125)

Delaney's parallel research (2010) in the area of teaching mathematics at primary level explores specialist 'knowledge of practice' in relation teaching mathematics at primary level. He identifies four domains of knowledge demanded of primary teachers. One concerns mathematic knowledge shared by other professions required to solve problems, measure or complete mathematical operations. Another is a specialised mathematical content knowledge not required by other professions but unique to teaching. Primary

teachers need to be able to comprehend and follow multiple methods of calculation [algorithms] as presented by different children. The third knowledge domain is that of children and mathematics combined. Holt (1997, p. 84) ascertains this knowledge teachers have of children and of their individual children in terms of personality, interests and learning style is part of their 'hidden strengths' (1997, p. 84) with respect to any generalist versus specialist teacher of art debate. The fourth knowledge domain is a combination of knowledge of mathematics and knowledge of teaching. This enables teachers to teach mathematical concepts, skills and subject language in appropriate and child-centred ways. Delaney remarks that 'many teachers have had few opportunities to study after their leaving certificate', that 'secondary school maths does not adequately prepare them for the mathematical work teachers do' (2010b, p. 45). He remarks that 'learning more about teachers' professional knowledge of mathematics can help strengthen the profession of teaching' (2010b, p. 45). This research seeks perspectives from primary teachers to ascertain what professional knowledge of LAR do they feel teachers need to implement LAR with greater frequency, confidence and competence.

One grouping of student primary teachers from Coláiste Mhuire, Marino Institute of Education, Dublin were asked by questionnaire to consider if there was indeed a special domain of knowledge labelled START (Savvy Teacher of ART) which was required of a primary teacher to teach visual arts at primary level what might it entail? Ninety two volunteered their perspective (see figure 3.4). The year group has been kept anonymous as agreed with grouping.

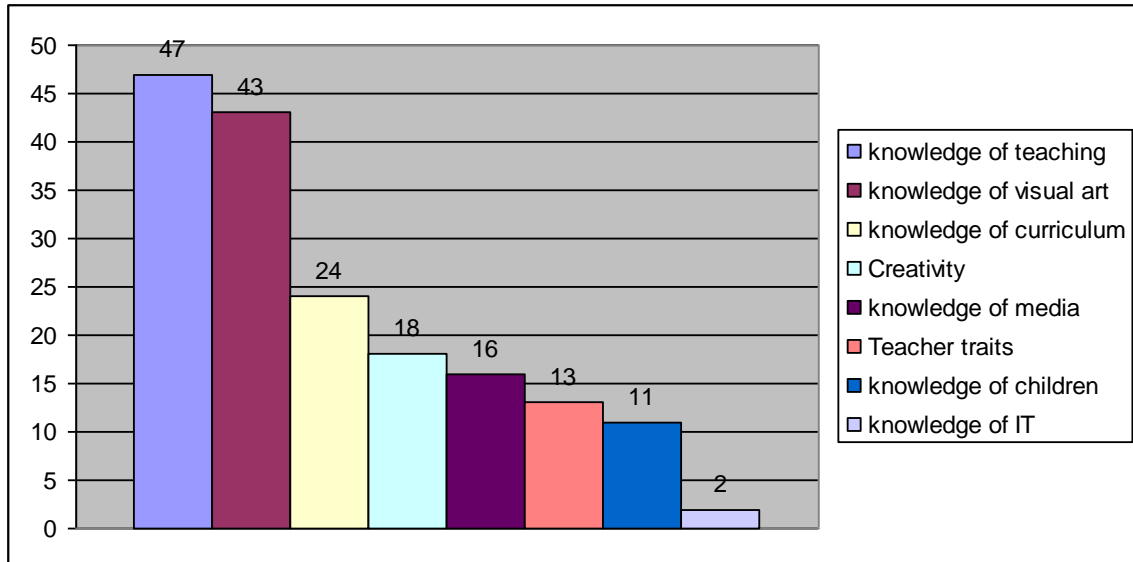


Figure 3.4. Savvy Teacher of Art

Twenty-eight percent highlighted knowledge of teaching while a quarter mentioned knowledge of the subject. The next most popular perceived knowledge concerned that of the visual arts primary curriculum. Most interestingly, however, is that only two student teachers highlighted knowledge of ICT, yet these students teachers would have completed an ICT course in terms of how to use ICT in the primary classroom if there is no computer [but they have at home], one computer, many computers, a designated computer lab or interactive whiteboard in their class. They would also have seen how the Internet and interactive whiteboard can be used for LAR. Sixteen percent wrote knowledge of media. One cannot ascertain from this survey whether they felt this knowledge might be acquired through LAR in terms how other artists use media or from direct engagement with media themselves. Proponents of the inclusion of LAR would believe both. LAR provides children the opportunity to examine a works form in terms of the media used and how its properties and possibilities were exploited to create particular effects using particular techniques and tools.

3.5 Merits from looking and responding

The rationale for the inclusion of looking and responding to art (LAR) as outlined by Kate Stevens (1999, p.17) was presented to primary teachers at the start of their on line

continuing professional development (CPD) summer course in LAR. Stevens feels art appreciation and appraisal enables children to

- Learn to read content and to look for the story of an image or artefact
- Learn to look for reasons to think critically
- Encounter excellence and understand quality through seeing a wide variety of art and design forms
- Become aware of the qualities in works of art and design leading them to becoming discerning consumers
- Talk, discuss and develop critical vocabulary and sense of judgement

(Stevens, 2008, p.17)

Her justification for LAR primarily centres round its potential for developing concepts and skills particular to the field of visual arts education itself. Each skill or understanding she lists can be classified into two key categories; those necessary for developing art appreciation and appraisal ability and those pertaining to furthering children's own art, craft and design making; thus reflecting the two co-requisite but interrelated strand units of the visual arts primary curriculum.

Stevens (2008) lists the development of certain proficiencies such as the understanding and use of a visual arts language and specific terminology, critical thinking ability, visual literacy skills as well as the ability to recognise 'quality' in work. The majority if not all arts educators and researchers studied for this research identify these same benefits from LAR engagement (Adams, Falk & Dierking, 2003; Barnes, 2002; Barret, 2008; Bloomsfield, 2000; Callaway & Kear, 1999; Ciskszentmihalyi & Robinson, 1990; Darts, 2006; Duncum, 2002; Eisner, E. 1998; Efland, 2005; Clement, 1993; Green & Mitchell, 1997; Hurwitz & Day, 2007; Hughes, P. 1998; Libby, 2000; Tavin, 2003;).

'Quality' in art, however, is an ambiguous and sometimes contentious term. It is prone to subjectivity but yet assumes measurement against some recognised and approved standards. Often following the various evolutions and revolutions in art, emerges new criteria with which to measure quality in these new forms in a more equitable and meaningful manner. Before their arrival, however, the more avant-garde work of every

generation tends to be misunderstood, rejected or condemned for a time by the art community and general public (Heller, G. 2002, p. 65). Other times art institutions accept and presents the more contentious or avant-garde work through its exhibition or purchase (Institutional art theory) having understood and used the appropriate criteria to measure quality, but the gap remains between art world and the general public for some time after as they remain uninformed (Arnold, D. 2004, p.74) for example The Tate's purchase of *Equivalent VIII* (1976) by Carl Andre. A key role of LAR must be that it invites and enables children to become part of that 'quality' debate at a young age. It develops their understanding how art like science is developed by theory, experimentation and discovery and that to measure art as being good or bad it must be measured using just and appropriate criteria but how unlike science there is not one given truth and evolution in art does not mean betterment but rather different.

While Searle purports that art critics are just spectators who say what they think (Thornton, 2008, p. 149), for them to be considered seriously in terms of their appraisals and judgements within the world of visual arts one would imagine there is the need and that expectation for them to have acquired substantial field knowledge which enables them to recognise 'quality'. Although Searle's intention may have been to demystify the profession of art critic, his definition perhaps devalues and dilutes its role. Chapter four explores different perceptions of role of art critics and parallels them with that of the class teacher. If one agrees with Searle's concept of art critic then one would imagine there should be no problem for the class teacher in facilitating in LAR. But Carroll (2009) would content art critics ought to present reasoned evaluation - judgements passed on quality of work informed by experience, expertise and research. Eisner (2009, p. 57) contends that connoisseurship is the act of appreciation which can be done privately while making public one's interpretation and appraisal through language is an act of criticism. LAR is social, is facilitated through *talk and discussion* with an emphasis on enjoyment and appreciation but facilitating value judgements (DES, 1999b, p.121). While Stevens (2008) highlights the potential of LAR in terms of skills and language development, she has neglected to consider and reference what subject knowledge and understanding might LAR develop to build the beginnings of *connoisseurship* in children. This all the more important in an age

where children are being constantly bombarded with visual imagery from television, the Internet and advertising (DES, 199b, p. 14) so they can become a more discerning consumer and be able to recognise quality in work.

Bancroft (1995) for example outlines three levels of subject knowledge in relation to art appreciation. The first level is knowledge gained by observation mediated by the student's own experience. The second level concerns the likes of provenance or contextual information which cannot be deduced the students themselves from engagement with the work only. The third level addresses methods of analysis in a cultural, sociological and philosophical context and when students are empowered and equipped to decipher meaning themselves. The destination of understanding is not predetermined or influenced by the teacher. The 'spiral curriculum' coined and introduced by Jerome Bruner in 1960 implies children can be introduced to a leading idea or approach in their younger years provided it is presented or rather *represented* in a symbolic form that they can assimilate at their stage of development (Elkins, 2000, p. 58). Stevens' rationale for LAR recognises the first level of subject knowledge mainly. This research explores what perceptions teachers have of their role in relation to facilitating the other two levels of knowledge as outlined by Bancroft. Is it enough that teachers act as 'interested observer' or listener to children's responses or do they feel they have or should have exercise other roles as LAR-Teacher?

Stevens (2008) also outlines the merits of LAR in relation to art production. they mostly concern confidence building in their capacity to engage in and create personal work, acquiring an adventurous and positive disposition when engaging in the creative process and the development of 'capability and adaptability' (DES, 1999b, p.83) with respect to reading art work and absorbing any techniques and themes which appeal to them from other artists into their own arts practice

- Gain confidence when making their own personal work
- Become sensitized to the world around them
- Discover their own way of seeing through encountering artist's and designers' work

- Assimilate ideas, approaches and techniques and use them in their own work
- Gain a positive attitude towards being adventurous and experimental in their own making and doing
- Verify that ideas don't always succeed or satisfy at first attempt

LAR appear to have a symbiotic relationship in that 'the most powerful way of helping children to comprehend the work of artists is through their own practical experiences of art-making and, and conversely, a way of helping children to understand their own art is through knowing about the received works of the world' (Bloomfield & Childs, 2006, p. 89). This interrelationship permeates the 1999 Irish primary visual curriculum. Embedded in its structure and layout are two interrelated strand units in all its six strands '*involv[ing] the children in perceiving and exploring the visual world and making art and responding to the visual world and art works*' (DES, 1999b, p.6). It has added support from Robert Clement who writes

The most logical way to extend children's understanding of the variety of ways in which drawings can be made and how drawing systems can be used expressively is to give them access to the work of other artists who have used different kinds of drawing systems to respond expressively to familiar experiences.

(Clement, R. 1993, p.128)

The merit of LAR, in terms of developing one's practice, are prominent in nearly all rationales. Some paradigms of visual arts education which may not value appraising other work are those stemming from the 'cult of childhood' which 'promoted the view that culture corrupts the intrinsically good nature of the child' (Golomb, C. 2003, p.117) and exposure to works of art by others affected by or conform to artistic and cultural conventions only impinge upon children's artistic expression. The sincerity, authenticity, freedom of expression, freshness in approach, psychological perspective and experimental nature of young children's work are viewed instead as a source for developing arts practice such as the organisations COBRA, Brücke and Blue Reiter. Famous artists such as Kandinsky, Chagall, Klee, Dubuffett, Miro, Kirchner, Cezanne, Picasso, Gauguin, Rothko and Pollock, who perhaps felt they had already fallen from grace to an enforced enculturation or who no longer found meaning in established styles (Golomb, C. 2008,

p.127) looked to their treasured childhood drawings and ironically perceived regression as progression (Fineberg, J. 1997 cited in Golumb C. 2003, p117.)

The majority of primary visual arts curricula perceive the relationship between LAR and MACD as being mutually beneficial and is cemented into their structures believing that ‘Systematic reference to, and use of, the work of other artists is also essential towards establishing a real working link between studio practice and critical studies and in helping children see the link between their own work in schools and that of the wider community of art and design... By referring to the work of other artists, children can obtain valuable technical information about how to deal with a variety of subject matter and the alternative ways in which they can approach a familiar theme’ (Clement, R. 1993, p.128).

To counter argue possible objections to the inclusion of LAR is insufficient in outlining a resolute rationale for LAR in curriculum. Likewise to merely highlight merit from LAR in terms of its own field or that of children’s art making practice is of little consequence perhaps to those who feel Visual Arts Education could be shelved or placed to the side most especially during times when additional funding, time or specialist training is available. An argument which expounds LAR’s value in terms of furthering understanding and developing skills of significance to other subject areas (Cecil & Lauritzen, 1995; Gandini & Forman, 1993; Katz & Chard, 2000; Koster 1997) may convince supporters of integrationist paradigms. In chapter two it has been outlined how in primary education, an integrated approach to learning is considered a key strength ‘the advantage [being] that the objectives of more than one curricular area may be achieved in one topic or activity’ (DES, 1999b, p. 35) and it embraces a more holistic and multi-sensory approach to teaching and learning.

As Hurwitz and Day (2007, p. 28) write ‘integrating art with other subjects is not a new idea. Leon Loyal Winslow wrote *The Integrated School Art program* in 1938’. Davis comment that ‘works of art incorporate a range of subjects all in one creation...[and] Because of their integrative nature...offer unique and important encounters with making sense of learning and putting it to use’ (Davis, 2008, p. 4). The histories of art relate very

well with history and geography, the social issues often expressed in works of art link naturally those addressed in Social, Personal and Health Education or Religious Education, the dialogue about artists and their work during LAR simultaneously develops general language skills and vocabulary and themes as interpreted from works of art can be further developed through other activities such as creative writing, music composition, poetry or movement. The Irish visual arts primary curriculum documents suggest “opportunities for *linkage* (integration within the visual arts curriculum) and for *integration* (cross – curricular integration) [which] are indicated at the end of each strand” (DES, 1999b, p. 35) and these are echoed in terms of sentiment and exemplars in many other integrationist elementary school curricula from around the world.

The merit of integration as a rationale for the inclusion of LAR is not satisfactory to those who view art appreciation as a discipline and visual arts education as subject in their own right as opposed to being exploited as and reduced to methodologies for learning alone. (Davies, 2008, p. 3-5) while Barnes (2002) draws attention to the clichés of art teaching which occur under the guise of so called integration (Barnes, 2002, p. 171). This study will explore the practice of integration and its relationship with and impact upon the breadth and range of art work addressed and the quality of LAR dialogue in the classroom. What is required, however, to convince others is a further argument which elucidates the merits to be gained unique to LAR which goes beyond these three categories such that the exclusion, removal or dilution of LAR results in children’s learning, education, growth and development feeling incomplete. Davis, (2008), Eisner (2009) & Efland (2002) expound the benefits embedded in LAR which have something special and unique to offer a children’s development and to education itself.

Davis’ asserts the arts are unique among school subjects ‘because of works of art feature the following: a tangible product, a focus on emotion, ambiguity, a process orientation, a sense of connection. These can easily be applied to LAR. She suggested ten invaluable results of arts learning which have particular relevance to LAR. LAR in education ‘invites children to think beyond the given’ (Davis, 2008, p. 55) and philosophise critical questions pertaining to or triggered by a work of art. It enables children experience that artists

including themselves ‘can have significance as agents of effectiveness and change’ (Davis, 2008, p. 55). LAR in education gives children ‘the opportunity to recognise and express their feelings’, to acknowledge this is how I feel in response to works of art (Davis, 2008, p. 58). It helps children ‘to be aware of and attentive to the emotions of others and to appreciate “This is how you feel”’ (Davis, 2008, p. 58). LAR in education enables children see that there are ‘many equally viable ways’ of communicating meaning visually and that with respect to meaning making from LAR even if the artists’ view differs to others, what they think still matters (Davis, 2008, p. 65).

Through works of art children are more aware of, become interested in and are ‘respectful of the different ways [artists try] to make sense of the world’ (Davis, 2008, p. 65) and even if perceptions differ, they all matter. LAR in education teaches children ‘about questions that make use of information but go beyond right and wrong answers to considerations of what do I want to know’ from this work as opposed to what is it telling me (Davis, 2008, p. 71). LAR in education helps children ‘to develop ongoing skills of self-reflection’ and critical thinking, ‘moving beyond judgements of good and bad to more informed considerations [concerning quality]’ (Davis, 2008, p. 71). LAR in education excites and engages children ‘awakening attitudes to learning that include passion and joy’ (Davis, 2008, p. 76). It connects children ‘to others within and beyond the school walls, helping them to make sense of social responsibility’ (Davis, 2008, p. 76) as explored by artists through works of art.

Eisner identifies eight ideas embedded in artistic practice that he deemed relevant for the improvement of education as part of his *Lowenfield* lecture at the 2008 NAEA National Convention. These ideas are embedded in LAR which address the concepts, processes and products of art production engagement that education can learn

- Content and form cannot be separated
- Everything interacts
- Nuance matters
- Surprise is the reward and not the intruder of inquiry
- Slowing down perception is a promising way to see
- The limitations of spoken and or written word
- Somatic knowledge should be considered

- Imagination is the mother of invention

(Eisner, 2009, p. 6-9)

Eisner E. (2009) explains

The concept of ‘interaction’ is as fundamental in education as it is in all human affairs. What is large and what is small depends upon what one is comparing to. What is hard and what is soft depends upon the hardness of the hard and softness of the soft. Soft can be hard in some contexts, and can be soft in others. This is because ‘interaction’ is a condition of experience.

(Eisner, E. 2008, p. 7)

LAR facilitates children’s experience of ‘interaction’ on many levels. It affords individual or group exploration of ‘interaction’ between themselves and works of art. Through sharing and comparing interpretations of work of art, children can note how derived meanings are often unique and that perspectives shift dependent upon individual’s experiences and context of the experience. It affords children the opportunity to examine how these interpretations are drawn from the ‘interaction’ between a work of art’s content and form. It provides time and activities for children to investigate ‘interaction’ between the elements which constitute its content and form. A figure or object depicted may appear giant-like or elf-like depending upon the portrayal of surrounding content elements. A colour may appear vibrant and intense within one formal arrangement or dull and remote surrounded by a different palette. Eisner contends that LAR can teach education how content and form are two sides of the same coin. There is no content without form and no form without content. Art communicates through both. Meaning making is constructed considering both. In all forms of communication what is being expressed and how it is being expressed happen and adjustments to either impact on resultant interpretations. One emergent story line from this research examines how teachers make judgements on work based on both in terms of its perceived child-centeredness.

Elkins’ publication *How to use your eyes* presents opportunities for readers to use their eyes more concertedly and with greater patience to see the extraordinary in everyday artefacts which ordinarily tend to be overlooked. Seeing from an aesthetic perspective is an acquired skill that requires practice and refinement where nuance matters. Eisner contends that noticing and appreciating nuance is something which education can learn from LAR.

The aesthetic lives in the nuances that the maker can shape in the course of creation. How a word is spoken, how a gesture is made, how a line is written and how a melody is played all affect the character of the whole, and all depend upon the modulation of the nuances that constitute the act.

(Eisner, E. 2009, p.8)

LAR enables children to finely tune their skills of perception and discrimination. By taking time to attend to a work of art, children can recognise how nuance matters and appreciate the power of fine distinction in transforming an artist's visual rendition of a theme or scene. Through comparative studies, they can discover how subtle differences in techniques, viewpoints can greatly affect an interpretation of a scene or theme of creating portraiture or of communicating a particular mood or feeling or of evidencing depth or pattern and rhythm. This seeing, reading or attentive looking has long been determined by as a learned form of human performance. It is a type of acquired expertise that is rarely employed in 'ordinary' living during which we use our 'mind's eye' (Eisner, 2002, p.2, 4 & 26). It entails thinking. He explains that our ability including young children to create images using three modes of treatment - *mimesis*, *expressiveness* and *conventional signs* – to convey meaning [be that knowledge and or emotion through content and form] is a substantial cognitive achievement and LAR teaches the ability to decipher each mode to acquire meaning (Eisner, 2002, p.9).

He advocates that a 'slowing down' of perception is a more promising way of noticing detail. The primary visual arts curriculum identifies this as attentive looking (DES, 1999b, p. X). He explains that perception entails a savouring or qualitative exploration of a variety of 'qualities' and not so much classification or categorization. These qualities 'constitute the qualitative wholeness of the object or event being perceived'. He contends that 'learning how to slow down perception is one of the primary ways in which one can enrich one's experience'. He remarks (2009, p.8) that for slowed down perception to become a habitual attitude, it will require a cultural change in American society and he questioned whether American society was ready. The most recent and sudden collapse of the world's banking institutions has abruptly slowed the pace of business transactions. Uncertainty and the public's concerns have frozen previous impulsive patterns of habitual personal spending. The emerging urgency within industry and world economies is demands a call

for attentive looking and critical reflection to perceive the details of this new and stark reality. 'In our technically orientated control-focused society, we tend to regard surprise as an inability to predict. It is' (Eisner, 2009, p. 8).

But surprise from an LAR perspective is also securing new insight – one that was hitherto unexpected. In LAR discovery of the true meaning of...a work of art is never finished; it is in fact an infinite process...new sources of understanding are continually emerging that reveal unsuspected elements of meaning (Gadamer, 2000, p. 298 cited in Hubbard 2008). Education can learn that no surprise often means there has been no discovery and no discovery usually indicates there has been little progress. This leads to another perceived learning for education from LAR – imagination is the mother of invention. Eisner believes 'Thinking, in any of manifestations, is a cognitive event...It includes the most sophisticated forms of problem solving imaginable through the loftiest flights of imagination' (Eisner, 2002, p.9). It wasn't until the emergence of cognitive science perspectives that imagining began to be perceived as not one specific cognitive act but rather the result of many integrated ones to construct meanings. Slattery (2006) notes that the cognitive dimension of imaginative thinking has 'had a history of exclusion from the realm of the cognitive' most especially during the twentieth century because the 'constraining' influences of positivism and behaviourism (Slattery, 2006, p. 136).

But imagination from a cognitive scientific perspective is considered an essential contributor to our rational capacity to make connections, draw inferences and solves problems all of which occur when interacting with works of art (Slattery, 2006, p. 159). From an LAR perspective the invention is the artwork manifested through both content and form as imagined and re-imagined by the artist from its initial concept through its creative processes to its final product. Slattery (2006, p. 164) views a work of art as cognitive landmark - a physical and imaginative manifestation of the maker's interpretation of the world. Art appreciation is determined as a second act of interpretation. This time it is undertaken by the viewer using critical investigation. The 1999 visual arts curriculum could be viewed one which concerns exploring, manifesting and deciphering interpretations using one's imagination.

There is the old adage that a picture is worth a thousand words. LAR can demonstrate this. Literacy refers generally refers to a person's ability to read and write. Eisner feels literacy could be re-conceptualised 'as the creation and use of a form of representation that will enable one to create meaning'. He argues that the limits of language in no way define the limits of cognition and that people know more than they can tell. Artworks demonstrate this. The implications of that idea he feels are profound for education. 'If taken seriously, it would expand our conception of what knowing entails, it would recognise the diverse ways in which people can be literate, or should I say multi-literate' (Eisner, E. 2009, 8). This research addresses primary teachers' visual, cultural and digital literacy and how they may impact on their LAR-Teaching and LAR-resourcing.

Finally Eisner contends that arts education can teach education that somatic knowledge can be used as an indicator that someone has gotten it right (Eisner, 2009, p. 8). He explains when one engages in art production, somatic or body knowledge comes into play such that one 'feels' what will be the next modification. It entails more than technical skill but rather a connection with the work in progress through refined sensibilities. One uses somatic knowledge to make judgements about coherence and quality of work whether that is a poem, story, dance or painting. Somatic knowledge informs us when a work is finished. It has a rightness of fit. Through good teaching children learn to rely on somatic knowledge – that bodily feel of a rightness of fit for making adjustments to what is being composed (Eisner, 2002, p. 121). He remarks that many adults including teachers have not quite developed these skills themselves and so it is difficult for them to guidance to children (Eisner, 2002, p. 231). How might LAR illustrate the value of or teach somatic knowledge? Canonical works of art are perceived as work which have got it right and they can be discussed in that light. Nowadays, often gallery exhibits display the preparatory designs, unfinished work or previous attempts to illustrate how the artist achieved this rightness of content and form. LAR to this kind of exhibit or seeing real artists at work or on Internet video could enlighten the value of somatic input.

In this chapter, arguments have been put forward concerning the merits of looking and responding with respect to children's artistic and holistic development and what education itself can learn from LAR. Looking at and talking about art by other professional artists is considered an integral component of visual arts education. It is reflected in its strand unit structure and in its proposed suggested practical starting points for art production. This chapter firstly addressed possible objections from sceptics and then presented benefits in terms of children's artistic and more general development. Not meaningfully implementing LAR from the curriculum's perspective ill prepares children during an era of increased visuality. Not addressing LAR deprives children of another way of knowing about art, themselves, their humanity and their world. It leaves children with an incomplete education from a holistic development perspective and in terms of developing visual and cultural literacy skills to be more curious, open but also discerning readers of visual culture. LAR dilution, tokenism or avoidance deprives children of key seeing, thinking and talking competencies which are both important in terms of developing connoisseurship but also in terms of general critical acuity and communication abilities. The next chapter aligns the roles, responsibility and concerns which primary teachers have as LAR-Teachers with those of art critics in terms of their service to the general public and artworks.

Chapter Four: *Art criticism and Looking and responding: Shared concerns and issues*

Introduction:

In Thornton's 'cat on the prowl' as opposed to 'fly on the wall' publication titled *Seven Days in the Art World*, she interviews forty art curators, magazine editors, critics and *Turner Prize* judges in relation to the 'machinations and manipulations of today's art world' (Thornton, 2008, p. xvii). Her qualitative method of research is one of 'participant observation' (Thornton, 2008, p. 255) situated in places such as the offices of *Artforum International*, a 'crit' seminar at CalArts (the California Institute of the Arts) and the *Turner Prize* finalist's exhibition at the Tate Museum. Her methodology partly entails individual interviews with the fore-mentioned concerning their perspectives regarding the natures, influences and integrity of art criticism at a time of an ever-expanding number of artists, 'breathless media attention', when museum attendance is 'surging' and yet the art world still remains 'opaque to outsiders' (Thornton, 2008, front sleeve).

What is significant is that although her interviewees may express different perspectives pertaining to art and use different or 'diverse approaches' to art criticism to 'assemble interpretations' (Freeland, 2001, p. 151), they share professional understandings and or concerns regarding the

1. Authenticity in art criticism
2. Openness to and vulnerability of contemporary art
3. Integrity of judgement
4. *Leading* role of the art critic
5. Use of complex language

This chapter examines how these same considerations resonate in visual arts education. There are parallel shared concerns among educators pertaining to the quality of critical and contextual studies in arts education curricula. They concern the features and traits of authentic LAR, embracing greater diversity in LAR, defining the role(s) of the class teacher for LAR and the importance of subject language development for LAR.

In a primary school setting we have the class teacher in place of the art critic. Children might engage in looking and responding to art, but it is the class teacher who possesses the power in terms of what works of art will be addressed in school. Grigg (2004, p. 45) writes that ‘the canon or art is formulated and disseminated by a variety of agencies including schools, universities, publishers, mass media, galleries and art museums. Books have been especially influential in redefining the canon for a general audience’. In a primary school setting, however, the teacher is the primary agent. Bloomfield and Child (2000, p. 127) write how the teacher’s attitude towards art determines their practice within the school’s policy. Eisner (2002, p. 46) concurs. He writes that two of the most important factors affecting students’ learning experiences are the quality of the teaching and the curriculum they encounter. Hargreaves (1983) cited in Tickle (1986, p.31) highlights the long term implications of what he terms aversive trauma resulting from poor teaching of art appreciation.

Before progressing, it is worth noting that the terms ‘art appreciation’ and ‘art criticism’ are used interchangeably across literature. Hurwitz & Day (1991, p. 293) remark, that ‘art appreciation, although an outmoded term associated with the picture study movement of the early 1920’s, still has some validity’. *Art appreciation* [my emphasis] for some can incorporate an act of *criticism* as in commending recommending or fault finding. Others view art appreciation meaning *valuing* only, thereby viewing art criticism as being discrete and distinct from art appreciation. Similarly, the act of *art criticism* for some focuses mostly on *interpretation* [my emphasis] and does not entail making *judgements*. Others perceive judgement as being integral to the act of art criticism. This chapter will explore these different perspectives both in the art world and that of art education most especially in relation to visual arts appreciation at primary level. As outlined in chapter two visual arts awareness, appreciation and appraisal is located within the strand units *Looking and responding* of the 1999 visual arts primary curriculum.

4.1 Art criticism: roles, requirements, genres and evolution

There is a shared understanding among Thornton's interviewees that art critics ought to formulate and present appraisals which help consumers 'negotiate the avalanche of artworks on offer across an array of different media' (Carroll, 2009, p. 2). Similarly, Reoch-Ranicki felt art criticism's roles was 'to *mediate* key understandings about art' suggesting its 'primary function is educational' (Hurwitz & Day, 1999, p. 295). Warren remarks how 'great works of art are not open to *any* interpretation, but rather have limited fixed meanings' (Thornton, 2008, p. 127). Freeland agrees asserting she does not believe that 'there is one true account of "the" cognitive contribution made by an artwork. But some interpretations work better than others' (Freeland, 2001, p. 175). Slattery (2006, p. 161) remarks 'works of art are likely to give rise to multiple interpretations, and indeed the accumulation of alternative interpretations contributes to the culture-building process'. Hurwitz & Day explain the goal of the art critic as one of enabling viewers to decipher meanings; 'provid[ing] the viewer with information to help them increase their understanding by viewing art through the *informed eye* that good critics are assumed to possess' (Hurwitz & Day, 1991, p. 294). Danto also asserts that the task of art criticism is to identify the meanings that explain the mode of a work's embodiment (Freeland, 2001, p. 58). Griffin's metaphor also highlights its educative role explaining 'art criticism is to art what ornithology is to birds' (Thornton, 2008, p.156).

The 'informed eye' of the art critic referred to by Hurwitz & Day, entails (i) the acquisition of 'connoisseurship' as outlined in particular by Eisner (2002, p.187), (ii) the refinement of visual literacy skills (Barnes, 2002, p.10 & Hughes 1998, p. 115) and (iii) the ability to orchestrate (Slattery, 2006, p. 244). A connoisseur is generally viewed as someone who has specialist knowledge or training in a particular field of knowledge. Arnold (2002, p.2) explains connoisseurship signals 'the acquisition of subject knowledge and skills and the development of refined and or discriminating taste'. Good art critics are presumed to 'have cultivated their ability to know what they are looking at' (Eisner, 2002, p.187) and 'through a sharpened visual sense [or perceptivity] they see much more and with greater insight' (Barnes, 2002, p. 10). Interestingly, Hughes (1998, p. 118) notes that very young children are more accustomed to reading pictures and are often much more perceptive than adults.

He observes that while adults tend to adopt a more systematic scanning approach for detail when looking at a picture, whereas children persevere longer with a more holistic but random looking ‘and consequently are more likely to be successful’ in their search for detail (Hughes, 1998, p. 122)

‘Seeing from an aesthetic perspective is a learned form of human performance, a kind of expertise’ (Eisner, 2002, p.26) which enables the critic to identify qualitative relationships in work and note ‘the quality of experience they engender’. The curriculum differentiates this kind of looking as a skill to be taught labelled ‘attentive looking’ (DES, 1999b, p. 14). The term visual literacy is viewed as a cross curricular skill which is often taken for granted, but one which entails the ability to ‘read’ or decode images including works of art (Hughes, 1998, p. 117). *Orchestration* [my emphasis] refers to the capacity to enter a new zone of cognition and self-reflection whereby they evaluate the whole impact and interplay of qualitative relationships within a work of art in achieving a ‘synthetical and empathetic relationship with the viewer’ (Slattery, 2006, p. 244). Eisner (1997 p. 64), advances and integrates this capacity into his concept of connoisseurship taking the metaphor of the wine connoisseur who appraises not by judging taste, smell or texture in isolation, but rather if and how they ‘cohere and engender a synthetical experience’ (Slattery, 2006, p. 244).

Arnold (2004, p. 2) clarifies, however, that some forms of art appreciation require no specialised knowledge such as art history, as ‘the history of an individual work is contained within the work itself and can be found in the answers to the questions who, what, when and how’. In addition, this genre of art appreciation requires no specialised knowledge of context. Other forms of art appreciation, however, ‘involve the more demanding process of criticising the art object on the basis of its aesthetic merits’. This requires knowledge and understanding of the visual or formal elements of art, other work by the artist and other comparable work. It demands research. Heller (2002) agrees with the concept of two layers or levels of art criticism, but indicates her preference for a researched approach explaining

All art can be experienced on two levels. Viewers can take the time necessary to read about the artist’s background and ideas, obviously, this is ideal. However, every artwork must also be able to stand on its own, to convey a strong aesthetic

and visceral impression even to viewers who are totally unfamiliar with any of this information.

(Heller, 2002, p.32)

Heller differs from Arnold in that her research concerns the artist. She advocates biographical research as advocated by Vasari (Pooke & Whitham, 2003, p. 48) who felt biography is the most useful way of understanding art. One criticism of the biographical contextual approach is that it can lead to an excessive focus on personality and side line the work itself (Pooke & Whitman, 2003, p47).

Smith for example asserts that 'art criticism is done without hindsight. It's done in the moment. It doesn't involve research', (Thornton, 2009, p. 172). But Smith leans towards formalism (Thornton, 2009, p.174); an approach promoted by the likes of Fry, Bell and Greenberg believing 'the formal qualities of a work of art trigger the response in the viewer' (Pooke & Whitham, 2003, p. 30). They are the 'primary source of a work's effect and subsequent appreciation' (Pooke & Whitham, 2003, p. 34). As a formalist, Smith feels it is possible to judge art work without contextual research as 'the meaning resides in the work's aesthetic effect achieved through the artist's manipulation and exploitation of its formal characteristics' (Pooke & Whitham, 2003, p. 35). Art work is either good or bad as Greenberg remarked 'you can no more choose whether or not to like a work of art than you can choose to have sugar taste sweet or lemons taste sour' (Pooke & Whitham, 2003, p. 35). The key criticism and cynicism however of the formalist approach is that may fit well with particular works of art more so than others and its vulnerability to subjectivity as aesthetic judgements are considered by many to be culturally determined. Blocker (2005, p. 31) writes how the German philosopher and aesthetician Kant believed aesthetic judgements of objects as opposed to experiences enjoyed a kind of subjective universality. Hume also believed such judgements were 'inter-subjective' in that those with refined taste acquired through education and experience would agree (Freeland, 2003, p.7).

Not only can art be appreciated on two levels but numerous approaches have been formulated with different starting points, emphases and using different sources of knowledge such as psychology, sociology, history, ethnography, iconography, semiotics. The field of art criticism has expanded and developed alongside art's very evolution. Pooke

and Graham (2003) and Freeland (2003 & 2002) outline just some of the diverse range of approaches to art criticism which have developed in tandem with, as a result of or perhaps in anticipation of new manifestations or hybrids of art production. Different genres of visual art suit different approaches of appreciation and appraisal. As the breath and range of visual arts widens, new theories emerge to explain them. And from these theories new and more appropriate criteria materialize for their understanding and judgement. Artist Gilen remarks 'that broadly speaking, the way artists create has changed over the ages from a craftsman-like approach with apprentices working to the master craftsman or artist, to the more recent approach of individual authorship' (NGI, 2004, p45). Perhaps this move towards individualism explains in part the gulf that can exist between artist's intent and viewers' interpretation.

Even the term art history per se has been replaced by terms such as 'visual culture' or 'visual studies'; the distinct differences being the latter have moved beyond the scope of art as traditionally conceived to incorporate every kind of visual phenomenon from advertising to virtual reality with an emphasis on the every day. There is also an acknowledged political dimension to visual culture as a method of critical activity, as it is seen by its apologists 'as a way in which the forces of global capitalism can be challenged' (Arnold, 2004, p. 12 & 13). This move toward the concept of visual culture, Hickman (2004, p. 11) contends, is more inclusive and is to be welcomed. Gibson (2008, p. 178) notes that primary children are more inclusive anyhow in their perceptions of who can make art in comparison to adults. Tickle (1996, p. 18) writes that one distinctive characteristic of the post-modern era is the breaking down of categories such as art, popular culture and media and with new manifestations of art production or hybrids of traditional art forms. Visual culture fits well with this as it concerns everything which can be experienced by the eye.

Freeland (2002) and Pooke & Graham (2003) outlines pros and cons to formalism as advocated by Fry, Bell & Greenberg, contextual approaches such as Panofsky's trichotomy of *form*, *symbolism* and *meaning* as well as biographical and psycho-biographical approaches as eluded by Freud. She demonstrates how older theories of art and approaches

often have little relevance to contemporary or evidence prejudices or biases which reinforced a particular canon to the exclusion of work by other cultures, women etc. Paradoxically, the medieval appraisal criteria of *proportion, light and allegory* used for beautiful creations like cathedrals could be the most appropriate criteria for appreciating and appraising *Kaleidoscope VII* (2004) made from butterfly-wings and household gloss on canvas by Damien Hirst evidencing how theories of art and approaches to art criticism can transcend time and culture. She concludes theories of art, whether they pertain to ritual, imitation, formalism or emotion or cognition ‘are not like scientific theories such as Einstein’s special theory of relativity’ (Freeland, 2002, p.139). With emerging web-based art forms characterised by simulation, interactivity, multimedia and the hyper-real, (Freeland, 2002, p.135) theorists will strive to formulate theories of appreciation and appraisal which enable viewers to decipher meanings appropriately and fairly.

In summary, art critics themselves seem to perceive art criticism as having an educative role and one which privileges art and advance culture. Art can be appreciated at two levels, only one of which demands research and knowledge of context. Art critics are perceived to be professionals who have acquired an informed eye pertaining to specialised knowledge and understanding, enhanced perceptivity, skills of orchestration and critical thinking to enable them decipher and mediate art works’ meanings. There are many theories of art which develop as art itself evolves and parallel to art’s very evolution, emerges newer criteria and ways of appraising the ‘avant-garde’ as defined by Cottingham (2005, p. 3). Art history is now perceived as being plural [art histories]. The study has evolved towards ‘visual culture’ which is deemed more inclusive and embraces revisionism. For some this entails an ‘Add women and Stir’ (Freeland, 2003, p. 92) approach while for others it demands a ‘total re-examination of the standard and values that contributed to the formulation of [past] canon[s]’ (Freeland, 2003, p. 90).

4.2 Critical studies at primary level: What’s feasible? What’s reasonable?

Interestingly, there have been some such as Barrett and Taylor who contended critical studies might not be appropriate for child-centred approaches (Taylor, 1989, p. 35). Taylor resigned himself that ‘it may have to be faced that art history cannot be simplified to the level of 7 or 9-year-old comprehension in the way that arithmetic or the rudiments of

reading can' (Taylor, 1989, p. 112). Bruner (1960) cited in Slattery (2006, p. 58) has long contended that children 'could be introduced to a leading idea at quite an early age, provided that it was represented in a symbolic form that they could assimilate at their stage of development' and that 'any subject can be taught effectively in some intellectually honest form to any child at any stage of development' (Bruner, 1985, p.33). It could be facilitated through the spiral curriculum as embraced at primary level. The structure and layout of the 1999 visual arts primary curriculum is identical for all four levels (DES, 1999b, p. 6) to ensure 'a balance between making art and looking at and responding to art'.

Danko-Mc Ghee wrote more recently that

Teaching young children ways to appreciate art is not the daunting task that it appears to be. At a very young age, children are quite capable of having an aesthetic experience on their terms...Without realizing it young children are afforded many opportunities to engage in aesthetic experience

(Danko-McGhee, 2006, p. 21)

Schirmmacher (2002, p. 168) agrees explaining how children are 'aesthetic experts' in that their natural curiosity and perceptiveness about the ordinary in the world around them as explored through play is often an aesthetic experience. Their urge to draw in sand, skim pebbles across the surface of a pond, imprint footprints in snow, build with found objects or poke cobwebs are evidence of a young child's growing aesthetic awareness. But 'children are [also] natural philosophers and their curiosity sparks off philosophical discussion' (DeHaan *et al.* 1995a, p.4). The 1999 primary curriculum asserts that children learn best when learning arouses their sense of curiosity and harness their sense of wonder (NCCA, 1999, p. 6). Philosophy broadly speaking is the study of truths triggered by curiosity and wonderment. Children are curious about the truths which underpin and permeate their immediate world. Philosophising with young children improves their ability to think carefully and critically about the world (Mac Naughton & Williams, 2004, p. 293). They learn to articulate questions, evaluate reasons, uncover assumptions, clarify ideas and concepts and make judgements and inferences (DeHann *et al.*, 1995a, p. 4). It is of no surprise that an aesthetic experience or image can be used as a trigger for philosophical discussion.

An autumn leaf, spider's web or sea shell may be appreciated in terms of its functionality during 'Circle Time' (Mosley, 1999 & 1996; Whitebread, 2000, p. 339) with young children but function becomes irrelevant when the object is being experienced aesthetically according to the philosopher Immanuel Kant (Blocker, 2005, p. 31). Blocker references the rider's aesthetic experience upon viewing snow in *Stopping by Woods on a Snowy evening* by Robert Frost to further explain

When we look at or listen to something – not for any practical benefit we may get from it but simply for the sheer delight we take in the experience itself – that experience Kant said whether objects of nature or works of fine art, is an 'aesthetic experience'

(Blocker, 2005, p.31)

An aesthetic orientated show and tell circle time discussion therefore enables children to derive pleasure from visual phenomena and elicit subsequent secondary meanings from their imaginations. It also facilitates what Kant described as 'reflective judgements of taste' (Blocker, 2005, p. 32).

Circle time perceived as being an important teaching and learning experience in primary education. Verbal and sometimes follow through written discourse is further fuelled by deliberate language development to enable children better articulate emerging understandings. The class teacher is critical in ensuring children work in their zones of proximal development so meaningful learning can occur. Class discussion develops language and thus understandings pertaining to *description, function, location, time, preference, emotion, possession, action, prediction, estimation and interpretation*. This list is not complete. Looking and responding to art is in some ways a hybrid of an aesthetic orientated show and tell circle time experience in that 'their initial response may be an aesthetic or felt response to what they see' then 'reflect[ing] on and interpret[ing] that response' (DES, 1999b, p.121). This study examines primary teachers' perspectives regarding their current LAR classroom practice, what variables come into play to facilitate meaningful LAR and what support is required?

Anderson *et al* (1998, p. 147) note 'that children are much more visually orientated than adults because they are immersed in a visual culture of television, videogames, computers

and advertisements'. They distinguish differences between noticing and 'seeing' in the visually literate sense and highlight how children may notice the visual details adults miss but are often unable to analyse and think critically about what they see. Advertisements in order to be effective should communicate meaning directly and with immediate impact, little to no ambiguity and a hard sell intention. In the main most visual arts do not pertain to do that and require greater attentive looking of the viewer as 'the deeper subtler, and more meaningful values that can be appreciated in art...take more time' (DES, 1999b, p. 14). [One might argue, however, that the boundary lines have between advertisements and art have become somewhat blurred in that some contemporary works of art (Sensationalism) exploit and employ the immediate impact of shock in their work].

4.3 Power and influence

Secondly, Thornton's interviews with the likes of Smith, Banowsky, Serato and Guarino reveal a shared awareness of the power that art critics' can wield in influencing 'the way people think about art' and 'how their sway can have an enormous influence on the way art is validated in the market place' (Thornton, 2008, p.176). Smith equates this power with a type of professional respect which is earned by keeping (i) a focus on the subject which is art and (ii) a sense of professional integrity and trustworthiness (Thornton, 2008, p.177 & 150). They each practice common sense precautionary steps to maintain a sense of professional distance and objectivity in approach to avoid any accusation which may tarnish their professional veracity. This resonates of Kant's notion of 'detachment' or Bullough's 'psychical distance' as a prerequisite for experiencing art (Freeland, 2001, p.14& 16) but these pertain to the work only, whereas the interviewees were also considering the artists as well.

Everyone has individual tastes and preferences in art including art critics and primary teachers. Green and Mitchell remark that 'The whole business of personal taste and reaction to works of art can vary according to our preconceptions about what is suitable subject matter and also how these different art forms interface with our everyday life [as well as] the extent we with them in private or in public (1997, p. 12). Heller (2002, p. 35) notes 'everyone has visceral and very different reactions to art and we really do know what

we like in terms of everything from paintings to T-shirts'. As noted earlier, Hume felt taste was 'inter-subjective', while Kant embraced the idea that aesthetic evaluations had a universal subjectivity. Wolfe (1984, cited in Koster, 2005, p. 226) remarks how '[fine taste] develops slowly and subtly as a result of frequent exposure to examples which various cultures and generations have recognized as significant'. Koster (2005, p. 226) highlights the merit of exposure writing that 'people tend to like those things with which they comfortable and to reject the strange and unfamiliar'. This point has implications later in terms of LAR-Content. Chapter nine explores emerging patterns concerning primary teacher's preferences in art and examines if exposure to more diverse forms of visual arts broadens changes teachers disposition towards more contemporary work and the avant-garde.

The sociologist Bourdieu studied taste in relation to socio-economical class and educational capital concluding that taste classifies, and it classifies the classifier (Emanuel, 1996; Grentell & Hardy, 2007; Swartz, 1997) Visual artists Komar and Melamid in conjunction with *The Nation* magazine researched the American public's taste culminating in a tongue and cheek tangible work of art based on their findings. The painting by prescription resulted in the depiction of landscape including the presence of water, a historical character and wild animal painted mostly in the hue blue (Freeland, 2003, p.6 & 62, 63). Their least wanted painting consisted of abstracted triangular shapes [which appear to be stencilled] in reds and yellows.



Most wanted painting [historical landscape]



Least wanted painting [pure abstract]

Figure 4.1. American public's most and least wanted paintings

They continuing their tongue-in-check project with other nationalities [fifteen listed on web site] ascertaining their *Most wanted* and *Least Wanted paintings*. Examining the many paintings by different nations' prescription reveals patterns pertaining to favourite colours, subject matter and style among populations. Pure abstract work features quite prominently as each nation's *Least Wanted* painting. Komar and Melamid surveyed different populations regarding

- Preferred type of indoor scenes?
- Prefer religious or non-religious theme?
- Paintings: higher goal or nice to look at?
- Prefer realistic or different looking?

- Prefer representation of reality or imagination?
- Prefer bold and stark or playful and whimsical?
- Prefer sharp angles or soft curves?
- Prefer geometric or random uneven patterns?
- Prefer expressive brush-strokes or smooth canvas?
- Prefer blended or separate colours?
- Prefer vibrant, paler or darker shades?
- Prefer more serious or more festive?

(Komar & Melamid, 1997)

Peppere (1995) writes that in the ‘Post-Human manifesto’, it highlights how we must distinguish between an art object and an aesthetically stimulating object. Some may be both but not all art wishes to appeal to an audience’s aesthetic sensibilities. He explains LAR as a simultaneous exposure to a state of *continuity* and *discontinuity*. All creative ideas such as art are *discontinuous* in that they involve divergence from a continuum such as an accepted canon. The conflicting states of continuity and discontinuity give rise to heightened awareness and excitement in the viewer in both a sensory and cognitive manner. He explains how a truly creative work of art ‘diverges from the continuum without destroying it. It retains the continuum, albeit by transforming it’. Hence LAR can be transformative. History has demonstrated that often in time a work which was perceived originally as ‘discontinuous’ forms part of a new continuum and so the process goes on. Serota speaks about how artists are meant to find their own path, but if they break away too much from hierarchical world in which they operate or become too idiosyncratic, ‘caught in the bog of their consciousness’; they can become outsider artists or not taken seriously (Thornton, 2008, p118). Komar and Melamid’s research *Most Wanted* and *Least Wanted* productions might be partly explained in terms of Peppere’s continuity and discontinuity concepts. Interestingly, other preferences such as favourite colour seem international or intuitive to humankind as all fifteen nations selected blue as their preferred colour.

Chapter nine examines teachers’ preferences in relation to art works addressed in the oCPD 2006 to 2009 and ascertains similarities and possible consequences of their preferences on LAR- Content in terms of the breath and range. Eisner (2002, p. X) contended that art

preference requires no education or sophistication. He wrote that anyone can have, and is entitled to his [or her] own preference or taste. However, teachers are akin to art critics in that they both have power within their working worlds. Thornton’s publication evidences that art critics are aware of their influence and conscious of their preferences. Discourse analysis of discussion forum postings by primary teachers will evidence that they are somewhat impeded by what Eisner terms *secondary ignorance*. That is they hadn’t really considered prior the oCPD summer course the consequences that their preferences and comfort levels pertaining to particular artworks as opposed to others might have on the breath and range of art work they address with children.

Country	Percentage of population preferring blue
CHINA	16%
DENMARK	37%
FINLAND	25%
FRANCE	39%
GERMANY	29%
HOLLAND	31%
ICELAND	31%
ITALY	27%
KENYA	29%
PORTUGAL	48%
RUSSIA	24% [light blue]
TURKEY	22%
UKRAINE	18%
USA	44%

Table 4.1. International colour preferences (Komar & Melamid, 1997)

4.4 Art Criticism as interpretation only or implying judgement

In Carroll's (2009) publication *On Criticism Thinking in Action*, he argues how the majority of critical theories on offer today are primarily theories of *interpretation*. That is they take interpretation to be the leading task of criticism. Carroll contends that criticism is essentially *reasoned evaluation* [italics my emphasis] mediated through verbal [and or written] discourse. He argues 'that criticism necessarily or essentially requires evaluation, notably evaluation *grounded in reason and evidence*' (Carroll, 2009, p.14). This contrasts with the likes of Danto who 'disavows that evaluation is part of his job description' while the art critic Jowitt contends 'passing judgement is the least interesting part of the job' (Carroll, 2009, p. 16). They and many others take the view that art criticism firstly is a predominantly an act of interpretation that is to decipher 'meaning and explain the mode of a work's embodiment' (Danto cited in Freeland, 2001, p. 58).

Interpreting art for many involves the constructing of meanings through 'reading' artwork and this perception of art as a meaning making process can be traced to semiotic theories of sign systems (Short & Kauffman, 1997 & Siegel, 1984), literary theory of Iser from the 1980s and the reader-response theory associated with Holland, Jauss, Rosenblatt and Tsur. 'The concept of "reading", meaning in the semiotician's terms – interpretation, decoding and deciphering – has been crucial to the postmodern debate. As a method of reading, deconstruction moved from literary texts to film, to architecture and then to the visual arts' (Mac Donald, 2001, p.47) The discomfort of certain audiences for example towards particular works of art can sometimes be explained not in terms of ritual theory as outlined previously but from the viewers' lack of familiarity with the signs and signifiers within the visual work (Anderson et al, 1998, p.149).

Hubard (2008) examined adolescents' engagement with non-familiar contemporary works of art using Iser's theory. Importantly for Iser the aesthetic object is not the actual physical work but rather 'what is born of the interaction between the product and the viewers. The visual signs in artwork combine to form 'open' gestalten. The viewer instinctively strives to close the gaps 'beginning to optimise the work...below the threshold of consciousness' (Hubard, 2008, p. 174). Iser writes how the viewer experiences shifting perspectives. New

perspectives emerge when the viewer closes gestalten resulting in fresh interpretations. Importantly Iser echoes Eisner believing the viewer may not be able to translate their interpretations fully through discursive form that is the limits of language are not the limits of cognition (Hubard, 2008, p. 177 & Eisner, 2009, p.8). Iser argued that the structure of the snowballing meaning making process is consistent but ‘the content of every engagement is unique and unrepeatabe as it is partially determined by how the readers choose to choose the gestalten in the work (Hubard, 2008, p. 178). Iser’s theory suggests there is *structure* [my emphasis] to the ‘snowballing’ LAR engagement. Hubard’s research emphasises the function of time and gives insight into the role she had as teacher in opening conversations, inviting viewers to look closely and share observations, gradual revelation of information about work (not opting to reveal title of work till end), answering questions, asking questions and eliciting emerging gestalten from group.

Chapter seven outlines how both LAR-Teacher, LAR-Teaching and LAR-Resourcing were identified as discrete categories following open coded discourse analysis on primary teacher’s reflective learning log from oCPD 2008 and 2009 in relation to knowledge acquisition, classroom application and critical questions. This study investigates what resultant skills are required of the class teacher in order to plan, deliver and evaluate LAR in the primary classroom. It considers what expertise the generalist teacher has already. Is it merely a question of skills transference from another curriculum area or the application of a known methodology already employed in the classroom? This inquiry explores whether there is specialised LAR-Teaching knowledge required of them. What special dispositional qualities might an LAR-Teacher require to implement looking and responding to work of art by other professional artists as intended by the curriculum?

Carroll (2009, p.48) writes that although we may prefer one rock to another, we don’t criticise rocks in nature. He explains ‘since rocks are not sentient, there is no point in criticizing them’. However once they become involved with artists in terms of becoming a readymade sculpture, part of a floor installation or material for architecture, then those same rocks become suitable objects of criticism. Eisner distinguished judgement as something apart from preference.

As in taste, in matters of preference there can be no dispute. Anyone can have, and is entitled to his [or her] own preference or taste. *Judgement* [my emphasis] is another matter

(Eisner, cited in Bowden, 1989, p. 84)

The third shared concern of Thornton's interviewees in relation to art criticism relates to art critic's preferences, judgements and a sensitivity to the potential impact art criticism can have on an artist's career most especially 'the fragility of new art and the vulnerability of [those] artists' (Thornton, 2008, p. 120 & 150). Even if 'ninety-five percent of [contemporary art] cannot be taken seriously' (Guarino cited in Thornton, 2008, p. 149), there is agreement as Crow remarks that 'severe attitudes and extreme judgements are a bit out of place' (Thornton, 2008, p. 169).

This echoes Dryden's concept of criticism who remarks 'they wholly mistake the nature of criticism who thinks its primary business is to find fault' or that of Aristotle who viewed criticism as a standard for judging well (Carroll, 2009, p. 47). Searle remarks that 'art critics are just spectators who say what they think'. Similarly, Eisner remarks 'how making public through language, what one has seen, interpreted, and appraised is an act of criticism' (Eisner, 2002, p. 57). However, Thornton's interviewees indicate that when art critics pass judgement or *kritikos* on work, that any fault finding should be relayed in a professional *measured* and *mindful* and *methodical* manner [my terminology and emphasis] because of the power they can wield. They recognise how communicating their tastes and preferences can affect the development of emerging art forms and artists careers.

Carroll (2009, p.13) and Freeland (2001, p.175) remark how art critics ought not to just give a work of art 'a thumbs-up or thumbs-down, but rather supply reasons indeed good reasons –in support of their evaluations. They equate criticism with a type of *reasoned evaluation*. Arnold (2004, p.32) claims the art historian Vasari was one of the first art historians to apply evaluative criteria to judge the quality of a work. 'The five aspects of *Disegno, Natura, grazia, Decora* and *Maneria* reflected the ideals at the time but not all works of art produced outside that era and culture wants to measure with respect to craftsmanship, mimesis, grace, appropriateness or artist's style. Freeland (2001, p. 175) emphasises plausibility, detail and contextual in attaining this while Carroll (2009, p. 31)

emphasises objectivity and application of what he terms objective ‘cognitive emotions’. Not to do so is ‘just simply communicating a subjective expression of personal preference’ (Carroll, 2009, p.32). Carroll (2009) contends that artistic evaluation is apposite when criticizing an artwork. He writes how art criticism comprises of many activities which lead to evaluation entailing *Description, Classification, Contextualisation, Elucidation, Interpretation, Analysis and Evaluation* (Carroll, 2009, p.31).

The value of context in relation to a work of art has gained increasing importance in terms of ascertaining both interpretations most especially with work from other cultures and eras or the new and disconcerting. Considering the context of artwork is important in terms of establishing and or confirming provenance. A more complete or rather comprehensive understanding of any work of art involves learning ‘external facts’ (Dewey cited in Freeland, 2001, p. 64) such as context and culture. Foucault, Danto and Dewey viewed in their own distinct ways that ‘no art form exists in a de-contextualised vacuum’ (Eisner, 1989, p. 17). An understanding of a work’s context is considered important in obtaining greater further understanding of the work itself. Art is not perceived as being remote or esoteric and to engage with work especially from another time, place or culture and not to do so can lead to ‘appropriation’ as opposed to interpretation (Freeland, 2001, p.64). While context of work is more widely accepted as being a valuable tool for greater insight, there is disagreement regarding the limiting or reductive perception of art criticism as mainly interpretation excluding judgement.

There are many parallel structures for LAR suggested within the field of visual arts education. Most of the structures seem to include judgement. Colbert (2001) echoes Carroll’s structure advocating students engage in description, analysis, interpretation and judgement. She emphasises *negotiated criticism* [her emphasis] whereby, ‘the criticism is negotiated between the teacher and the students [elementary], each having an equal voice’ (Colbert, 2001, p. 172 &173). Many others include evaluation in their structure for appraising works of art. Eisner’s Educational Criticism has four related dimensions concerning *Description, Interpretation, Evaluation and Observations and conclusions* derived from what has been observed, described, interpreted and evaluated (Eisner, 2002,

p. 187-189). Gaitskell and Hurwitz (1970) outlined very similar phases to the critical act including *Description* [What you see], *Analysis* [How things are put together], *Interpretation* [What the artist is trying to say] and *Judgement and Informed preference* [What you think of it] (Barnes, 2002, p. 93 & Hurwitz & Day, 2007, p. 204)

Their equating judgement with informed preference is akin to the informed opinion from the 1999 VAE primary curriculum. Interestingly, Bowden (1989, p. 84) identified six criteria of judgements which embraced the diversity within art. The criteria concern *Skill/technique, Materials used, Expressiveness, Context, Semiotics or related arbitrary criteria* (Bowden, 1989, p. 84). Green and Mitchell (1997, p. 86) outline Taylor's (1993) LAR approach which concerns *Content, Form, Process* and *Mood*. They describe it as a straight forward approach. Interestingly, although his structure is quite formalist, he suggests *contextualisation*; that is discovering something context of the work in relation to the artist, the era and culture from which it came, can further enhance LAR. Taylor's approach echoes that of Anderson which considers *Meaning*: the intention and significance of artwork, *Form*: the structure and interaction of components of an artwork, *Technique*: the way in which artists use materials and *Feeling*: the emotion power that is elicited from a work (Hurwitz & Day, 1991, p.302). While Taylor approved of research into context, Anderson adopted a comparative approach for LAR, whereby similar or dissimilar work is discussed in tandem and discussion. *The Tate Gallery* (2006) outlines an approach from three different viewpoints *Myself, My world* and *My experience* which focuses on interpretation as opposed to evaluation. It remarks that 'all responses to works of art are conditioned by our different personal and social experiences. They cannot be ignored and should be used as our starting point when thinking about an artwork. When we look at art, we also have to examine the ideas and beliefs that underpin our responses' (Tate, 2006, p 58).

Others such as Tickle (1996, p. 8) and Koster (2005, p. 237) have devised lists of question types as opposed to advocating a particular structure. They have compiled a pool of questions which can be selected based on their appropriateness for a particular work. They concern an artwork in terms of representation, aesthetic characteristics, technical, methods and management of production, purpose and patronage. The 1999 VAE primary curriculum

adopts the latter approach. That is providing lists of question types as opposed to presenting a particular LAR approach. It recommends 'it is best to suspend judgement until the [children] have had time to look at the work receptively' (DES, 1999b, p. 121) indicating its focus is one of awareness, appreciation and 'light' appraisal [my emphasis].

4.5 The Role of LAR-Teacher

A fourth strand of consensus among her grouping is that as well as mediating understandings for consumers of art, the art critic should 'lead' or at least contribute to meaningful and mindful discourse whether that be commending, recommending or fault finding as opposed to others in the art world who may have agendas in promoting particular coteries (Thornton, 2008, p. 155). This echoes of Reoch-Ranicki cited in Hurwitz and Day (1991, p. 296) that the critic stands between the artist and viewer or producer and consumer *mediating* [my emphasis] between art and society. Thornton writes that while the contemporary art world may be 'polycentric compared with that of the twentieth century', it still quite 'non egalitarian and non-democratic' in character (2008, xi & xii). She contends that although it may be structured around 'a loose network of overlapping subcultures held together by a belief in art', it is simultaneously configured around 'nebulous hierarchies' pertaining to non-art considerations such as perceived fame, wealth, influence or affiliation (Thornton, 2008, p. xi).

Wolfe (1963) previously described this as 'statusphere' (Thornton, 2008, p. xii & xiii) while more recently Kindler (2008, p.7 & 8) asserts the 'cult of the artist' now overshadows art to such an extent that 'art is fundamentally secondary to the artist'. Mc Donagh laments that one time the role of art criticism was to advance culture but nowada.....Higgs acknowledges how 'quiet, sensitive work often gets drowned out' (Thornton, 2008, p. 131) in the current art world. So it appears her interviewees believe art critics have a key role in ensuring meaningful, mindful and fair critical discourse above trends and politics. Their role is to advance culture as opposed to 'celebrificate' certain coteries (Thornton, 2008, p. 155) and they should endeavour to ensure balance and fairness with respect to coverage. Thornton admits however that even 'Critics [also] stick their finger in the air to see which way the wind is blowing so as to get it right' (Thornton, 2008, p.xv) perceiving the art

world to be heavily dependent upon consensus as much as individual analysis and critical thinking (Thornton, 2008, p. xv).

Just as Thornton's interviewees agreed an art critic should have a 'lead' critical debate within the art world, many art educators and researchers have pondered the role of a teacher during LAR. Gall (2008) researched what art education could learn from Aurobindo. He contended there are three – albeit very important- levels of value to be gained from art work. The lowest is aesthetic. Next in the hierarchy is intellectual and emotional. The most important is its spiritual value. In light of this, he identified three basic rules of good teaching. Firstly, he perceived the teacher as a 'helper' and 'guide' rather than 'instructor'. Secondly, that a learners mind has to be consulted on its own growth and development. Thirdly, a teacher should work from the familiar to the unfamiliar (Gall, 2008, p. 214).

Bloomfield and Child (2000) outline the primary teacher's role in relation to the integrated arts mode. Under the heading of *Helping children to respond to the arts* (Bloomfield & Child, 2000, p. 6), it outlines that teachers should 'offer opportunities for meaningful LAR experiences, equip children with criteria for judgement of works of art relative to stages of development and apply the vocabulary required through children's "doing" to viewing'. Under the heading *Helping children to communicate their ideas*, it lists guiding, supporting, discussing and valuing children's input as well as using or modelling an artistic and aesthetic vocabulary. Under the heading *Helping children to form ideas*, it highlights his or her role in stimulating and motivating creative thought.

Eckhoff (2007) explores and emphasises the importance of key teaching strategies for early childhood LAR experiences. She cites Eglinton (2003), Kolbe (2005) and DAM's (Denver Art Museum) emphases regarding the role of teacher. Eglinton identifies the teacher as being actively involved and being responsible for motivating and engaging children to participate in arts based dialogue (Eckhoff, 2007, p.464). Kolbe highlights the pivotal role of the teacher with respect to scaffolding and making it possible for children to learn from one another (Kolbe, 2005, p.74). DAM promoted mastery in three main categories of knowledge in order to fulfil the role of Master Teacher at their museum. These were

knowledge of art, of pedagogy and of museum research. Costantino (2008) focused on the role of teacher in out-of-school LAR situations such as an excursion to a gallery or museum. Her participant observations evidenced how the teacher acted as facilitator and philosopher, but not as expert. She also equated the teacher's opting for contemporary LAR artwork reflected her personal educational philosophy; in this case being democratic. In the Reggio Emilia approach, the teacher collaborates with an *Atelierista*; a person with a specialised background in visual arts as well as a *Pedagogista* who helps with planning and support (Gandini et al, 2005). There are no such parallels in primary schools settings with the exception of perhaps once-off artist in residence scenarios. Eckhoff's research concludes how the teaching strategies of *game play*, *questioning*, *story-telling* and *technical talk* used by DAM's Master Teachers are transferrable and can be adopted by the generalist teacher.

Hallam *et al* (2007) analysed the role of teacher in the British primary school curriculum and identified three roles; that of facilitator, expert and philosopher (Hallam et al, 2007, p. 206). Their analysis revolves around Piaget's concepts of accommodation and assimilation. Piaget contended there comes a point where the child acquires knowledge through assimilation [from direct experiences] which does not fit well with their current understandings or schema. This creates a state of cognitive disequilibrium and forces the child to change their schema to accommodate this new knowledge. They believe the teacher's role in this situation is twofold. One role focuses on the transfer of skills to children and the other which focuses on allowing children freedom to explore themselves. Hallam *et al* conclude that the art curriculum type influences the kind of role a teacher fulfils. When it is perceived as expressive, the teacher takes on the role of facilitator. If the curriculum is perceived as skills orientated, the teacher fulfils a role of expert. If its emphasis is on art history and appreciation, the teacher adopts the role of philosopher. They felt the British primary art and design curriculum were shaded by all three genres.

From a more general perspective, Matthews (2003, p. 268) defines 'dialogue [as] the starting point whereby children are consulted and listened to, ensuring their ideas are taken seriously'. Baraldi explains how it is implemented via a number of dialogic actions such

as Expressing and highlighting personal meanings, Checking participants perceptions, Active listening to and support of participant's views and feelings, Giving positive feedback, Appreciating participants' proposals (Baraldi, 2008, p. p.242). As LAR is primarily one of discussion and exchange, similar dialogic actions apply. In terms of relating such teaching roles to primary teaching in general, Hayes (1999, p. 105) identifies four roles of the teacher which carries with it a particular emphasis. Many of these roles would be woven into the fabric of one planned lesson. The teacher roles are that of *Informer, Demonstrator, Facilitator* and *Interpreter*.

If the teacher's role is principally that of informer, the children's understanding will be limited by the information that the teacher provides. As a demonstrator, the teacher not only tells but provides evidence. In the role of facilitator, the teacher provides the circumstances for the children to explore and experiment and investigate processes for themselves. If the role is extended to incorporate interpreter, then children's understanding can be enriched as the teacher helps them to make sense of all their learning opportunities.

(Hayes, 1999, p. 105)

The visual arts curriculum requests that children *be enabled* [my emphasis] to look at talk about artwork by other artists with openness and curiosity and to make connections between what they observe and their own work. The teacher's task it suggests is to help them to look at art works for a longer period and with a more open attitude than they might otherwise have done (DES, 1999b, p. 14). This 'enabling and helping' role of the LAR-Teacher involves all four roles as outlined by Hayes. Clement (1993, p. 56) remarks that the 'use of questioning in association with looking is one of the most important and basic methods of teaching available' to the [LAR-Teacher]. A good teacher through good questioning and discussion can enable children to enter into a more meaningful dialogue with artwork (Clement, 19993, pp. 56 & 186).

Hallam *et al's* (2007) analysis on the presentation of in the British primary school curriculum evidences how the role of teacher as *Facilitator, Expert or Philosopher* is dependent upon how art is presented [or interpreted] in the curriculum. Their article highlights 'how teachers are left with little guidance to put the theoretical principles of the curriculum into practice' Hallam et al (2007, p. 213). When art is presented and or interpreted as an expressive subject, the role of teacher is mostly one of facilitator. This

resonates of Cizek's, Lowenfeld's and Arnhem's beliefs that teacher input interferes with children's creativity and adult intervention is construed as being undesirable. The result being, that 'teachers are expected to focus on their role of facilitator, whilst the roles of philosopher and expert take a back seat' (Hallam *et al*, 2007, p. 212). For Barnes (2002) and other critics of the expressive paradigm, this teaching approach is somewhat *laissez-faire*. Interestingly, Hallam *et al*'s study identifies a general shift from an expressive type paradigm in Key Stage One of the British Curriculum (ages 5-7) to more a skill-based understanding of art presented in Key Stage Two (ages 8-11), whereby the teacher undertakes a more active role as expert transferring artistic skills to their class. They highlight however, that 'Teachers are [also] expected to adopt a role of philosopher – someone who develops the children's critical awareness of the roles of art and facilitator – someone who gives the children space to communicate what they see, feel and think' (Hallam, 2007, p. 211).

A fourth insight of particular interest to this research is the use of 'linguistics convolutions' in art criticism (Thornton, 2008, p. 170). Mc Donough defends the use of what many perceive as being 'footnoted, highfalutin claptrap' explaining 'you need to have a complex language to analyse complex ideas' (Thornton, 2008, p. 170). He claims such specific language is required for art critics to articulate a set of competencies pertaining to art appraisal. Grigg (2004, p.53) explains how 'our experience of works of art is, initially visual and emotional, but almost immediately we try to explain to ourselves what our response is, and this will be in words'. Subject language development is deemed critical in primary education. It is one of the key principles of learning in the curriculum (DES, 1999a, p. 15). From a Vygotskian perspective, subject language development is a tool for the organization [and evidence] of learning within that field (Efland, 2002, p. 32). Eisner highlights the ability to model the kind of language students are expected to learn as a key pedagogical skill in teaching art (Eisner, 2002, p. 54). He includes the learning of how to use metaphor and simile to describe or express a personal reaction to a work of art. Clement (1993, p. 186) writes 'without [an appropriate art vocabulary children] are unable to engage properly in constructive and informed discussion about their own work, or to reflect upon and appraise the work of others'. Green and Mitchell (1997, p. 126) concur citing how

‘developing a language for art is both a means to increase insight and understanding about the subject and a tool for talking to children about their work [and that of others]’. They also note however that ‘language should always be used to enlighten, not to impress and mystify art’ (Green & Mitchell, 1997, p. 126). Barnes remarks ‘that children love to use special words even if they do not really understand them at first, so words like medium, media, vermillion, umber...can become part of their growing vocabulary’.

In summary, both the art critic and primary teacher have both to develop a professional practice which has credibility and quality. Both have reputations which take time to accomplish with continuing professional development and experience. The primary teacher and art critic have similar roles and responsibilities within their own visual arts worlds. Bredekamp & Copple (2004, p.9) explain that teachers need to make decisions about the wellbeing of their children using three areas of knowledge in order to have a developmentally appropriate practice (DAP). One concerns what is known about child development and learning. Another concerns the individual needs, strengths and interest of each child and the third concerns the social and cultural context in which children live. They emphasise that the primary teacher when fulfilling their role of LAR-teacher they must have a DAP whereby the children come first and LAR is implemented in a child centred manner in terms of content [LAR-content] and delivery [LAR-Teaching]. Hurwitz & Day (2007, p. 216) that the selection of LAR-Content is crucial. ‘The teacher must not only consider the appropriateness of the artwork to the goals of instruction but must also reflect sensitivity to the ages and natural preferences of children.

Chapter five explores online learning with respect to the professional development of the Irish primary teachers. It examines the perceived merits of online learning from the learners’ and teachers’ perspectives. It explores what opportunities online learning affords in particular for visual arts appreciation. It examines some misconceptions regarding online learning and teaching being an easier option and the implications it has for teachers in terms of their digital literacy skills. Garrison & Anderson (2003, p. 34) write how it has been popular to classify the technologies of online learning into different so-called generations. Each generation is characterised by new emerging technologies but also by its defining pedagogy. Mc Luhan remarks that ‘we shape or tools, and thereafter our tools shape us’

(1995, p. ix). The management learning system or virtual learning environment *Moodle*, which hosted the online summer courses concerning LAR, is considered a third generation model. Fourth and fifth generation models have since been developed. *Moodle* is considered a third generation model as it embraces constructivist learning theories, ‘creating opportunities for students to create and re-create knowledge both as individuals and as members of learning groups’ (Garrison & Anderson, 2000, p. 37). This is facilitated by computer mediated communication between course participants via online discussion fora. The data upon which this research is based, is the fruits of teachers’ individual and shared reflections mediated online via end of course module discussion fora in response to course content or online survey. Part of this chapter explores the challenges teachers face in terms of keeping up to date with technology and online pedagogy as well as their specialist subject area.

Chapter Five: *Online learning and online continuing professional development (oCPD)*

Introduction:

In an era of school reform, many consider the education and professional development of teachers as the keystone to educational improvement.

(Hawley & Valli, 1999 cited in Dede *et al*, 2009, p. 8)

This quotation by Hawley and Valli in 1999 is of particular significance to this research in that the visual arts primary curriculum was launched that same year. Since that year Irish primary teachers, parents and children have both witnessed and experienced very deliberate and proactive curriculum reform in terms of the revised primary curriculum. A subsequent continuing professional development (CPD) evolution began partly as a consequence of primary curriculum reform. It also resulted, however, as a reaction to the emerging needs of primary teachers from changes within many Irish primary classrooms. During the so called ‘Celtic Tiger’ immigration, the inclusion of children with general learning disabilities and the arrival of information and communication technologies brought new opportunities and challenges.

Significantly in 1998, *Growing up digital: The rise of the Net generation* by Tapscott (1998) was published. It proposed distinct differences between the nature of television and internet technology and the traits of the ‘Baby Boomers’ (1946-1964) and the ‘Net generation’ (1977-1997). The Net was described as active, interactive, democratic, poly-perspective, community building which raises users’ intelligence. Television in contrast was perceived as passive, singular in viewpoint, isolating and accused of ‘dumbing down’ their audiences (Buckingham, cited in Buckingham and Willet, 2006, p. 6). Consequently, the ‘N-geners’ or those of the ‘Boom Echo’ (1977-1997) were described ‘hungry for self-expression, discovery and their own self-development: They were perceived to be a savvy, self-reliant, analytical, articulate, creative, inquisitive, accepting of diversity, and socially conscious’ generation (Buckingham & Willet, 2006, p. 6). Importantly these traits,

according to Tapscott, were *produced* [their emphasis] by technology rather than being a result of other social, historical or cultural forces.

The implications for education including arts education, museum education programmes and CPD for teachers were that educators needed to adjust their teaching and learning models in light of the proliferation of digital technologies and their subsequent effects on learning preferences and skills of this generation (Oblinger 2003; Gros 2003; Gibbons 2007 cited in Janet & Miles 2009, p. 53). Not to do so would widen the communication gap as Wark (1993, p. 75) remarked ‘Generations are not defined by war or depression any more. They are defined by media culture’ implying how radical shifts in technology or media define generations in addition to traumatic events. One such ‘bridge’ for many has been the exploitation of this very technology and cyberspace for educational means in the form of online learning (Buckingham & Willet, 2006; Blume et al, 2008; Choi & Piro, 2009; Cohen et al, 2006; Dede et al, 2009; Gunn & Barret, Darby, Gay, Schuller & Sosteric in Roberts & Chambers, 2001; Janett & Miles, 2009; Lewis & Allan, 2005; Mc Connell, 2006; Race, 2005; Ryan, 2000). In the context of CPD there emerged online Continuing Professional Development (oCPD).

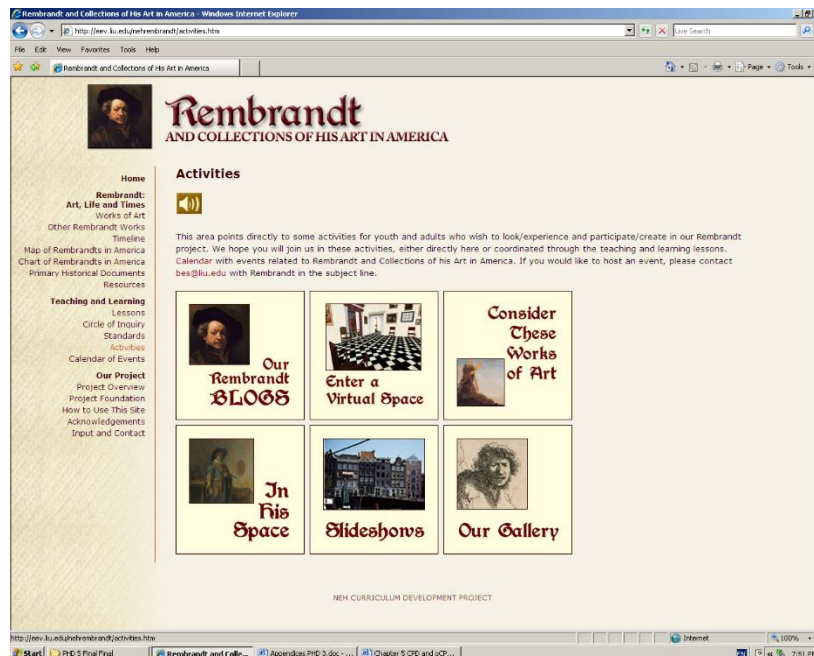


Figure 5.1. Digital snapshot from *Rembrandt project* website

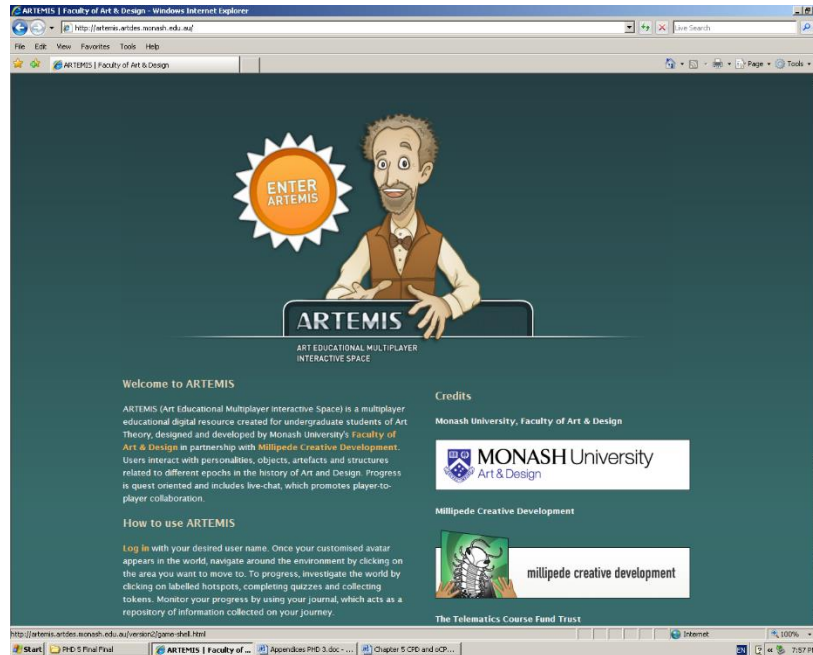


Figure 5.2. Digital snapshot from *Artemis* website

Others however, such as Cordes & Miller (2002) perceive ICT as ‘fool’s gold’ while Gioia (2004) cited in Mackey (2006) believes interactive electronic media such as video games the Internet ‘foster shorter attention spans and accelerated gratification’ (Mackey, 2006). Yet many museums, galleries and third levels institutions see the learning potential of interactive game play. The National Endowment for the Humanities’ (NEH) *Rembrandt Project* website for the general public (see figure 5.1) with its resource based learning facility (RBL) for teachers in the United States (Blume *et al*, 2008) is one example. *Artemis*, an online virtual world and game designed for undergraduate students (see figure 5.2) in the Faculty of Art and Design at Monash University in Melbourne, Australia (Janet & Miles, 2009) is another. Luke in Chambers & Roberts (2001, p. 11) observes ‘inasmuch as colleges and universities now choose, or are coerced, to communicate...or teach online in computer networks, the digital domain is becoming a significant new venue for the provision of higher education’. Chambers warns that ‘academics who believe they can hide their heads in the sand and hope that computerisation of university life will go away are just as misguided as those who suggest that the new information technologies will miraculously cure longstanding social ills and automatically revitalise teaching and learning in the academy’ (Chambers & Roberts 2001, p. 3). Luke in Chambers & Roberts

(2001, p. 22) remarks how universities are in a dilemma as to resist on one hand will further validate the criticism that ‘they are the bastions of feudalism and opposed to any change’. Yet on the other ‘to advance computerisation, [they] will, at the same time, accelerate the informationalisation of economy and aid...the proliferation of commodified, marketised or reified behavior patterns where they would be truly be unappropriated and unwanted’.

In relation to oCPD, the jury is still out for Dede *et al* (2009) & Borko *et al* (2009) in light of little research into the pedagogical affordances and constraints of digital technologies and the from the ‘wicked problems’ arising from the fact many teacher educators are themselves digital ‘immigrants’ as opposed to digital ‘natives’. Many educators are trying to grapple with the virtual learning environment (VLE) themselves. The inherent instabilities of such technology also increase this challenge (Prensky, 2001). Ryan *et al* (2000, p. 71 & 72) recommend that a course team be set up when developing RBL materials comprising of chair, contributing authors, readers and commentators, educational technologists and production team. The oCPD summer courses provided by Coláiste Mhuire, Marino Institute of Education and the Irish National Teachers Organisation (INTO) entitled *Appreciating the visual arts* (Flannery, 2006 & 2007) and *Visual arts: Fun and learning through looking and responding* (Flannery, 2008 & 2009 see figure 5.3) had technical support but essentially its content, structure and layout hinged on transferable knowledge and skills of teaching and learning that apply to face to face teaching such as

- Presentation of appropriate, current and relevant content for learners
- Adoption of multi-sensory and varied approaches for activities
- Inclusion of learning challenges while being mindful of their approximate subject knowledge in relation to the world of visual arts and LAR
- Provision for learner autonomy and differentiation through options and choices
- Use of appropriate tone for written ‘voice’ which in this aimed to communicate enthusiasm for subject as well as empathy and pragmatism in terms of classroom application in light of curriculum overload, budget constraints and classroom challenges



Figure 5.3. Digital snapshot from oCPD 2009 *Visual arts: Fun and learning through looking and responding*

The American Association of Colleges for Teacher Education’s (AACTE) *Committee on Innovation and Technology* outline specific additional Technological Pedagogical Content Knowledge (TPACK) skills required of online educators to become tech-savvy and ‘know how to embed new technologies into their instructional practices’ (Borko et al, 2009, pp. 4-7). Interestingly, one could suggest that perceptual and aesthetic awareness as can be developed through LAR comes into play with respect to page design. Visual and psychological impact of colour scheme, balance between visual and textual content, spatial organisation of icons to denote hyperlinks, reflective or practical activities need to be considered. One can imagine that a dense, garish and unbalanced page might prove distracting for screen viewing while having some sense of pattern between pages in terms of information layout could develop a sense of the familiarity and confidence in the learner.

Chapter ten gives more detail in relation to TPACK and aesthetic skills required and acquired in relation to the design of the LAR CPD summer courses.

This chapter endeavours to explore online learning in terms of its impact on CPD, its perceived pedagogical affordances (Gunn & Barnett; Darby; Sosteric in Roberts & Chambers, 2001) and constraints or negative impacts (Luke & Schuller in Roberts & Chambers, 2001) for teaching and learning. It investigates oCPD with respect to three interesting characteristics - *interactivity*, *multimedia* and *hypertext* as adapted from Freeland (2001, p.135) in relation to exploring web-based art; virtual galleries, learning activities and its potential for ‘learning conversations’ (Grabe 2001; Hoffman, 2002; Mc Vay Lynch, 2002; Race, 2005; Ryan *et al* 2000). It discriminates between what are genuine fundamental changes to teaching and learning by digital means as opposed to simply using new technologies to digitise, store and make content available online. This chapter investigates what domains of knowledge might be required of online learners to fully partake in ‘networked collaborative e-learning’ (Mc Connell, 2006) and what new knowledge or competencies might a tutor need to embrace when engaging in effective and engaging online teaching. This study explores whether primary teachers’ oCPD experience concerning LAR in fact demonstrates the value and potential of audio visual technology (AV) and the Internet in terms of children’s LAR and ICT skills development. It considers whether oCPD motivates or equips the generalist primary teacher to ‘bite the ICT bullet and use the World Wide Web (www) in their visual arts and LAR practice (Ash, 2000).

5.1 Open learning, online learning and virtual learning communities

‘Open learning’ as described by Race (2005 p. 9) is a broad term referring to a learning environment or situation whereby learners have some control regarding how, where, and when they learn, the pace at which they learn and sometimes having a say over content and assessment. It affords more control and ownership to learners of their learning. It differentiates for individual learner’s requirements, interests and lifestyle requirements and makes use of available technologies as appropriate. The roles and responsibilities of teacher and learner are more fluid encouraging more active participation of both in the teaching and learning process. There are many emerging terms connected or overlapping with the

expression open learning. ‘E-learning’ describes learning which is in the main computer-based learning with email communication between learners and between learners and teachers. E-learning, Race (2005, p.9) comments should be distinguished from “E-information” which is essentially information online which can be accessed or downloaded efficiently but is not necessarily acquired or assimilated into understandings.

Virtual environment	Physical environment
Discussion forum and conference rooms	Meeting rooms, discussions between colleagues
Notice or bulletin boards	Notice boards
Learning materials and resources	Library
Virtual cafés	Cafés, staff rooms, gatherings during tea breaks
Help desk	Help desk
Online quizzes, surveys	Use of questionnaires, votes
Monitoring and tracking system	Diaries, signing in/ out books and systems

Table 5.1. Comparison of virtual and physical organisation of Learning Communities (Lewis & Allen, 2005, p.45)

Open learning, Race (1998, p. 34.) contends can cater for the needs of the different learners. The ‘high fliers’ for example are not delayed by other learners as can be the case in traditional face to face imparting formats which can lead to frustration and boredom. It enables such learners to ‘speed through the parts they already know’ or concentrate ‘only on the parts that are new to them, or which they find sufficiently challenging’. ‘Low fliers’ and or those with a particular block with respect to a key aspect of content ‘who are disadvantaged when the delivery of traditional programmes is too fast’ can take their time and revisit content as they like. Anxious learners, who avoid class participation or risk-taking in public scenarios, ‘have the opportunity to make mistakes in the comfort of privacy

and engage in self-assessment alternatives' (Race, 1998, p. 34). Open learning can facilitate those who wish to learn about certain content components of the course, without having to endure content which they already know or which has no significant relevance. Race (1998) also contends that open learning meets the particular needs of second language learners, those who do not like being taught and many others who have special needs ranging from those with limited mobility to those who are socially excluded from mainstream avenues.

But differentiation or personalised learning to meet and cater for individual learners needs and abilities (Dymore & Harrison, 2008; Hastings, 2006) is an integral and necessary consideration of all teaching. Chapter two outlines in particular how primary teachers have to be ever mindful of individual children's preferred learning styles, intelligences strengths, needs and interests (Gardner 1999 & 1983; Kolb, 1984). Otherwise children will become de-motivated or disinterested. Many primary classrooms are multi-grade in composition and therefore the primary school curriculum is structured around four levels as opposed to eight class groups in recognition of this reality. It is also the case that within any class grouping, there is a range of abilities which differ from subject to subject. Many see benefits for learning in mixed ability grouping in terms of peer teaching. Sometimes learners require gentle coaxing by the teacher to move to the next level of face a challenge. Open learning may further isolate the anxious and shy learner who seeks that mode to avoid face to face scenarios. The second language learner may benefit more from immersion among sensitive native speakers. The so named 'high flier' may find both fulfilment and challenge when afforded an opportunity to help a peer who is having difficulty.

E-learning is synonymous with 'online learning' which is a very popular form of open learning. Learners spend some of their learning time online, 'working directly over the Internet or on computers linked into a local intranet' (Race, 2005, p. 9). Virtual Learning Environments (VLEs) or Management Learning Environments (MLEs) are systems which have been devised to facilitate interfacing learners with online content, email communication and online discussions between learners themselves or their tutors. This 'interactive learning' is considered a key feature of any online, open or E-learning situation.

Learner interaction is considered a primary learning methodology and learner e-contributions pivotal content for learning. ‘Resource-based’ learning has been around for a longer time, whereby learners are supported mainly by resource materials. ‘It entails just about all learning situations that go under the names of open or flexible learning, where the “resources” are non-human’ (Race, 2005, p. 18). There is a vast array of resource possibilities from the more traditional such as access to a bibliography of textbooks in a library to the more contemporary for example admission and use of electronic databases or engagement in a VLE.

VLEs are web-toolkits that facilitate learning through the provision and integration of online teaching and learning materials and tools. These materials and tools usually consist of most or all of the following: facilities for electronic communications such as discussion lists, bulletin boards and chat rooms, facilities for groups online; online learning materials; links to remote resources; course timetables and reading lists; online assessment tools; and an administrative area, including a log-in access function.

INSPIRAL (2001) cited in Lewis & Allan (2005, p.45)

Lewis and Allen (2005, p.45) explain VLEs provide all the facilities that are required to enable a virtual learning community (VLC) to work together in a private meeting space (see figure 5.4). A VLC in turn provides an opportunity for individuals with a common purpose that is a learning community to come together across barriers in time and space. A learning community according to Wilson & Ryder (1996) is comprised of professionals and practitioners with similar professional backgrounds who come together to progress professional and work-based issues. Teachers are identified as a learning community by the National Body of Professional Teaching Standards (NBPTS) (Teaching Council, 2009, p. 326). Mc Connell (2006, p.19) remarks how despite immense research on the concept of learning communities by Fox 2005; Hodgson & Reynolds, 2005; Smith & Kollock, 1999), there is quite limited understanding still among researchers in relation to how virtual learning communities form on the Internet and the dynamics of learning in such communities. This study concerns perspectives from four different virtual learning communities from 2006 to 2009 comprising of Irish primary teachers in relation to teaching visual arts appreciation (LAR) at primary level.

Learning communities are characterised by shared goals, commitments, responsibilities, resources and aspirations for professional improvement and the sharing of knowledge and expertise. They engage in knowledge construction through interaction, dialogue and collaboration and self-reflection (Lewis & Allen, 2005, p. 6). VLCs appeared across many professional disciplines partly in response to the recognised need for CPD within their professions as well as in response to other to ‘drivers’ (Lewis & Allen, 2005, p.7) such as globalisation, increased competition, the information explosion and ICT evolution. VLEs they ascertain accommodate VLCs and can replicate the facilities seen in physical organizations as indicated in their table below.

5.2 Continuing Professional and Development

It may be plainly evident, but according to Arthur *et al* (2006, p. 442- 444) there are three aspects to be considered in relation to Continuing Professional Development (CPD). These are *continuing, professional* and *development* [my emphasis]. Society, technology, culture and visual arts are in a continuous state of flux: ever modifying and evolving (Alexandrou *et al.* 2006, p. 66). Paradoxically, their constant is that of change, and their predictability is one of certain ambiguity. Similarly, Barret (2000, p. 65) suggests our future may be characterised by four variables; its uncertainty, unpredictability, changeability and its contestability. Therefore, with no predetermined future [that we are at least knowledgeable of], its implications for education are firstly such that teacher preparation programmes ‘should be designed on the understanding that the pace of change in society will require *continual* [my emphasis] updating of knowledge and skills during teachers’ careers’ (OECD, 1998a). Thus initial training for teaching can only be considered as the start of a lifelong learning process sometimes referred to as the ‘teacher education continuum’ (Vonn, 1989 & Hollingsworth, 1992; DES, 2002; Conway *et al*, 2009). The primary curriculum indicates that ‘an important goal of the [primary] curriculum is to enable children...develop an appreciation of the value and practice of lifelong learning. (DES, 1999a, p. 7) Teacher participation in CPD is therefore an essential and practical means of modelling such a goal.

Bolam's (1993) conception of CPD incorporates the concepts of 'education, training and support within a range of activities engaged by teachers'. He contends that CPD follows teachers' preservice teacher education with the aims of adding to their professional knowledge, improving their professional skills, clarifying their professional values and enabling their students to be educated more effectively (Glover & Law, 1996, p. 2). His concept of CPD has three components. One is identified as *professional training* such as short courses, conferences and workshops which largely focus on skills development and classroom practice. Another is *professional education* which includes longer courses and or secondments which focus more on theory and research-based knowledge acquisition and or construction. The third element is *professional support* which he outlines as job embedded arrangements and procedures such as mentoring initiatives, new curriculum implementation or peer assessment (Glover & Law, 1996, p. 2).

CPD evidences what Morris (2001) comments as 'the re-professionalisation' of teachers (Arthur *et al*, 2006, p.442). Moon (2001) writes how CPD provides the opportunity for teachers to enhance their 'self-perception as a professional' and Feiman- Nemser (2001) cited in Conway *et al* (2009, p. 51) notes how CPD enables teachers develop a 'professional identity'. Goodyear (1992) cited Golby (1994, p.71) remarks how the term professional has been diluted in terms of meaning to mere 'proficiency' and advocates that practice can only be fully professional when CPD goes beyond the practical to consider theory. CPD programmes 'should value not only the practical, but also the intellectual - that challenge and address "why?" questions, not just "how?" and "what" questions' (David, 1999, p.161). Gobly seems to advocate that even *professional training* should incorporate *professional education* as interpreted by Bolam (1993).

If CPD concerns itself mostly with the practical alone rather than also exploring the theoretical, there is an implied danger of de-professionalising teachers, by not affording reflection and shared debate on practice, theory and research. Quality CPD encourages and facilitates dialogue and the promotion of thought as opposed to mere unquestioned or uncontested acquisition of knowledge. This has implications for CPD in LAR. Any CPD course addressing LAR at primary level should afford teachers 'opportunities to interrogate

data and theory with input from others'. It should provide opportunities for participants to 'challenge accepted institutional/ organizational assumptions' in addition to just 'access to information and expertise at a time and place to suit [the learner]' (Lewis & Allan 2009, p. 15). Chapter ten addresses this issue in terms of striking the balance when designing course content between what teachers felt they wanted and what the course designer felt primary teachers needed as evidenced for national and international research.

It should be remembered, however, that any group of teachers engaging in CPD are most likely at different stages of their professional development as identified by Mc Kernan (2008, p. 109). Some teachers might be newly qualified (NQT) having recently completed their preservice teacher education and are at the 'apprentice or acolyte' stage of their professional development. They are focussing primarily on technical aspects of teaching. Other teachers might be in their twilight years of their career and are entering the final stage of their professional development. They have learned to factor in situational understanding of class composition and context to work in their favour. These teachers may have needs concerning the acquisition and understanding of new curriculum knowledge or pedagogical skills development respect to emerging contemporary teaching and learning theories. Some CPD courses are designed specifically for a particular cohort of teachers such as NQTs which might concern knowledge and skills concerning yearly planning, positive parent and teacher relationships and classroom management skills and other 'FAQs for NQTs' (Book title by Holmes, 2006) as highlighted by Holmes (2006).

5.3 CPD, oCPD and consequential debates (An Irish context)

CPD, although very much considered part of the teacher education continuum (The Teaching Council, 2009), is not compulsory in Ireland. However, since the revision of the primary school management structure by the Department of Education and Science (DES), there has arisen subsequent opportunities for primary teachers to attain a post of responsibility within their school. This often entails responsibilities relating to an agreed curricular area in relation its promotion and development, school and library resourcing and provision of staff support. Other positions came on stream such as Home School Liaison Officer, EAL Teacher (Teacher of English as an additional language) or Learning

Support Teacher which were and are an incentive for interested teachers to undertake related CPD prior an interview or following successful attainment of such as position. This correlates with Arthur *et al* (2006) who relate CPD to individual teacher's professional ambitions and aspirations as opposed to just addressing perceived areas of weakness.

DES approved CPD summer courses for the Irish primary teaching profession are advertised in the annual DES *Cúrsaí Samhraidh* publication. Some are further publicised in the Irish National Teacher's Organisation's (INTO) monthly *Intouch* magazine or their organisers' websites. Although, teachers are entitled to three extra personal vacation days (EVP) (DES, Circular 0035/2009), having successfully completed a summer course, this extrinsic motivator is not the sole incentive for teachers' involvement in CPD. There are many other incentives Arthur *et al* (2006, p. 447) note that CPD contributes to job satisfaction, competence levels, understanding and career development. It is this very *development* in understanding, which is the third aspect of CPD mentioned in introduction which directly impacts on children's learning in a positive manner and creates more effective schools (Rhodes & Houghton-Hill, 2000; O' Brien & Mac Beath, 1999).

Since the launch of the revised primary education curriculum, there has been subsequent multiplier effect on CPD in the form of CPD summer and term courses for practising primary teachers which present ideas, exemplars and methodologies for its proper implementation. Specifically, following the launch of the revised visual arts education curriculum in 1999, a wave of CPD related courses appeared. Sixty nine visual arts based CPD summer courses were advertised *Cúrsaí Samhradh 2002*, sixty six in *Cúrsaí Samhradh 2003* and forty one in *Cúrsaí Samhradh 2008*. This reduction in visual arts CPD courses in 2008 perhaps signals a market change reflecting teachers' perceived needs. As mentioned previously, the contemporary Irish primary classroom has changed dramatically in the past ten years in terms of composition and complexity and so it seems logical that summer CPD courses would reflect emerging needs.

The arrival of newcomer children to Ireland partly as a result of 'Celtic Tiger' prosperity and the birth of a generation Irish born children of parents from different countries meant

there were both teaching and learning opportunities and challenges for primary teachers with respect to diversity, multiculturalism, religious difference and second language acquisition (English as an additional language). The inclusion of children with mild and moderate general learning disabilities into classrooms triggered a broad range of CPD courses addressing disability and the challenges and opportunities of *accommodation* and *differentiation*. Increased parental involvement and introduction of special needs assistants (SNAs) required a whole range of new communication skills and competencies of primary teachers. Comparing the CPD booklets of 2002 and 2008, there were quite a number of additional courses reflecting these changes and demands for example

- Assessment and Evaluation
- Differentiation
- European Awareness programmes
- Home School Relationships/ Parental Involvement
- Information and Communications Technologies (ICT)
- Literacy
- Multi-grade Classes
- School Development planning
- Social Personal and Health Education
- Special Educational needs

In 2003, there were no oCPD courses advertised in *Cúrsaí Samhraidh*. By comparison in 2008, there were twenty two oCPD summer courses advertised as well as fifty three oCPD summer programmes announced in *Intouch* magazine (INTO, 2008, May edition, p.42, 44, 54, 56). The real seismic shift in primary teachers opting for oCPD as opposed to face to face CPD occurred in 2007 and 2008. It was felt by that perhaps some of the face to face CPD options failed to run partly as a result of an emerging shift towards oCPD options. Virtual learning environments (VLEs) such those hosted in *Moodle*, *Blackboard* or *Web CT* could accommodate far greater numbers of learners than their face to face equivalents. A small majority of these OCPD summer courses addressed topics which didn't necessitate direct or practical learner engagement with particular media or concrete materials for example courses which addressed

- School management and leadership
- School culture and ethos
- Bullying
- Teacher and the law
- Specific teacher subject knowledge for a particular curriculum area such as grammar for Irish language

A large minority of oCPD courses, however, addressed topics such as science investigations, the writing process, arts ideas and approaches, phonetic development or strategies for listening and reading. Earnest conversations arose between teachers and among tutors as to whether such CPD courses necessitated a physical rather than virtual attendance and participation? Might they require first hand exploration of related media, materials and tools and or experience of the various activities? There are mixed perspectives regarding how might online modes satisfy or substitute for the kinaesthetic learning dimension many deem integral to such courses? Clark cited Cohen *et al* (2006, p. 67) questioned the very use of computers as they can only *represent* [his emphasis] experience. Even within the time frame of this study, there is rapid development in terms of the inclusion of kinaesthetic. The *Wii* for example demands actual first hand physical responses from the game participant.

In 2003, Hibernia College entered the market of preservice teacher education. The DES and Higher Education and Training Awards Council (HETAC) approved their *Higher Diploma in Arts in Primary Education* as an alternative route in obtaining a primary teaching qualification. Their course offered a blended programme, ‘comprising of online and face to face tuition’ (Hibernia, 2009). This decision ignited heated debate among teachers, the colleges of Education, the media and the general public even on the Internet (Mayonews.ie, 2009; Obhe.ie, 2009; Skool.ie, 2009 & Yfe.ie, 2009). There appeared to be three strands of contestation. One perspective questioned and or criticised the appropriateness of online learning for preservice teacher education. Another accepted online as a teaching and learning option for preservice education but contested the amount of online engagement in so called blended or hybrid courses for initial teacher training,

believing it should be far less. The third viewpoint was against online teaching and learning per se, identifying it as an inferior but albeit cheaper substitute for face to face delivery and that ‘ultimately, society as a whole will be impoverished by the advent of online learning, through the reduction of scholarship and academic discourse to the status of mere digital commodities in the marketplace’ (Robert & Chambers, 2001, p. 5).

Supporters of online teaching and learning see its potential for social learning from virtual learning communities (Lewis & Allan, 2005). They believe socially orientated theories of learning such as *Constructivism* and *Situated cognition* [italics my emphasis] can be realised (Goodyear, 2000 & Darraouzet & Lynn, 1999 cited in Lewis & Allen, 2005; Mc Connell 2006). They argue it can accommodate and scaffold situated learning, meta-cognition, higher order thinking, social engagement for shared learning, nonlinear and non-didactic approaches to teaching and learning (Grabe, 2007; Hoffman, 2004; Race, 2005). The teacher is still deemed necessary in terms of scaffolding and ensuring learners work within their zone of proximal development (Cohen *et al*, 2006, p. 68). Race (2005, p. 15-17) highlights the enjoyment and ease of learning experienced using ICT. One would imagine this applies to learners who are computer literate, Internet savvy and have been inducted properly into the management learning system. Interestingly, Janet & Millet (2009) criticise the management learning environments commonly used by colleges and universities and which was used to host the LAR oCPD summer courses. They describe *Web CT* and *Blackboard* specifically them as passive models. *Moodle* is quite similar in terms of its facilities and possibilities.

In contrast to popular Learning Management Systems like Web CT and Blackboard which reinforce passive learning models, [the SNS (Social Networking System)] modes of communication help to ensure that ARTEMIS (Art Educational Multiplayer Interactive Space) is active and engaging.

(Janet & Millet, 2009, p.57)

Importantly, it simultaneously activated pedagogical debates concerning the ineffectiveness of both traditional and contemporary teaching and learning models concerning ‘transmission of information’ versus those embracing ‘interaction’. Nobel Laureate Herbert Simon (1996) commented how knowledge ‘has shifted from being able to

remember and repeat information to being able to find and use it' (Persson, 2005, p. 18). The transmission models of teaching are redundant in that we live in an age whereby we are 'showered with disconnected facts'. What is required are models of teaching and learning which 'help learners to sort out and handle all this information, to create a meaning and structure to be a venue for critical thinking'. Perrson advocates face to face and group discussions on how to relate to and exist in his new environment (2005, p. 18). There arose parallel debates questioning the effectiveness of other modes of delivery at pre-service level such as whole year group lecturing, which 'is regarded as instructor-centred and providing an authoritarian social situation compared with student-centred discussion methods which are described as more democratic' (Bligh, D. 1998, p. 8). Importantly (Barnes & Tynan 2007; Kirkup & Kirwood 2005 cited in Janet & Millet, 2009, p.53) highlighted that rather than lecturing staff considerably changing their teaching or learning practices or embracing new modes of communication, they mostly use new technologies to teach according to traditional tried and tested methods – they still practised transmission of information only this time online.

One key question this study explores is whether online discussion forums from the LAR oCPD summer courses from 2006 to 2009 provided venues, whereby learners were afforded opportunities to find and or construct 'usable knowledge' (Alexandrou, et al 2005, p.18). In fact, theory generation for this research is somewhat hinged upon the quality of online exchange between teachers. A small part of this study explores whether the nonlinear format which virtual learning provides, not being bounded by space, time or boundary lines appealed to primary teachers for CPD and whether visual arts awareness, appreciation and appraisal is a subject which especially suited online delivery.

Interestingly, online has been more readily accepted by teachers as a mode of delivery for CPD albeit very much depending on the subject matter as evidenced by oCPD popularity. This study explores the different perspectives of online learning in terms of CPD specifically. Dede *et al*, (2009) believe until 'more rigorous online teacher professional development (oTPD) research is conducted, developers are hard pressed to know the best design features to include, educators remain uniformed about which program will help

support teacher change and student learning and funders lack sufficient guidelines for where to direct their support' (Dede et al, 2009, p.8). Whatever position is taken in relation to online learning, all are in agreement that the teacher is still critical in the teaching and learning scenario and the fundamental principles of effective face to face teaching apply to online teaching such as active approaches, supporting and motivating students to realise planned learner outcomes, affording opportunities for shared learning, dialogue and collaboration between learners, presenting authentic real world contexts and undertaking formative and summative assessment. Dede, Ketelhut, Whitehouse, Breit & Mc Closkey (2009) caution that although, online programmes options 'are propagating rapidly', 'that little is known about best practices for the design and implementation of oTPD models' (Dede *et al*, 2009, p.8). Borko (2004) and Barnett (2002) observe that there is a mixed bag of oCPD in terms of quality.

Research undertaken by Navarro & Shoemaker (1999) or Sujo de Montes & Gonzales (2000) evidence for example no significant differences in quality between face to face facilitation and online delivery. 'Evidence of effectiveness is often lacking, anecdotal or based on participant surveys completed immediately after the professional development experience rather than later, when a better sense of long-range impact is attainable' (Dede *et al*, 2009, p.9). Dede *et al* have noted how the forty reviewed oCPD research studies concerned *program design, program effectiveness, program technical design or learner interactions* [italics their emphases]. 'Although these are worthy foci for scholarship, empirical research that provides answers about why some models have greater impact than others on teacher behavioral [sic] change and student learning is a pressing, heretofore unmet need for advancing the field' (Dede et al, 2009, p. 12). One indirect aim of this study is to triangulate data obtained from teachers who completed any an oCPD summer course from 2006 to 2009 and make a contribution to oCPD empirical research.

The majority of CPD summer courses concerning visual arts education have focused on studio experience and practical engagement with media; developing teachers' own artistic and technical skills and competencies in art, craft or design creation and providing ideas for class room practice. Fewer courses focussed on or addressed looking and responding

to works of art [craft and design] by other artists or the strand units *Looking and responding*, but for some organised by galleries and museums such as the Irish Museum of Modern Art (IMMA) and *The Ark* [A cultural centre for children based in Dublin which promotes and hosts high quality cultural work including theatre, dance, music and visual arts]. The bulk of the summer courses focused on the practical; exploring *Drawing, Paint and colour, Print, Construction, Fabric and fibre* and or *Clay* [six strands of the primary curriculum] rather than exploring, debating, questioning or constructing theory. When Coláiste Mhuire, Marino Institute of Education (MIE) and the Professional Development Unit (PDU) of the INTO collaborated to provide a discrete online course concerning looking at and responding to visual arts (LAR) at primary level, it proved to be a niche area of the market which up to then had not been explored. The course proved to be so popular that the discussion forum postings, reflective logs and repeated experience of designing the course provided volumes of data for this study for theory generation which would not have been possible if a face to face design option had been considered.

The data obtained for this study comprises of online teacher discourse as generated by primary teachers in management learning environment called *Moodle* while engaging with CPD course content. Teachers composed and posted their perspectives which could be read and responded to by other participants. This creation and exchange of online discourse is known as computer mediated communication (CMC). O Hara (2004, p.155) notes that CMC functionality is among the most popular applications used in VLEs as a way of encouraging different groups or individuals to communicate on a general topic or subject area. He cites how researchers - Bradshaw et al, 2005; Bonk, 2003; Ferdig & Roehler, 2004; Skyrme, 1997 - have noted the potential of CMC systems for nurturing online communities or VLCs (O Hara, 2004, p.174). He highlights the distinction made among educators between asynchronous and synchronous CMC modes. Asynchronous CMCs rely mostly on bulletin board systems and discussion fora such as those incorporated into the LAR oCPD summer courses. Pachler (1999, p. 61) cited in Ash (2004, p. 93) writes that the 'interchanges, be they real time or delayed-time, tend to be authentic and, consequently, motivating for students'. Synchronous CMC makes use of instant messaging technology,

chat rooms and or pre-arranged group emailing (O Hara, 2004, 175). *Moodle* facilitated asynchronous online discussion only.

In 2006 and 2007, course participants were asked to reflect on content and submit postings of their perspectives at the end of each of the five modules. These questions were designed by the course designer. Some of the questions posed concerned course content while others concerned this research. All were examined with their consent in ascertaining any shared impressions of course visual and textual content, interpretations of LAR as presented in the curriculum and patterns of practice in teaching LAR. In 2008 and 2009, the Department of Education and Science (DES) requested that course participants in order to successfully complete any oCPD summer course must complete and ‘post’ their *Reflective Learning Log* (see figure 5.4) as well as participate in each end of module discussion forum. These questions were open-ended question types which invited teachers to ‘articulate what they know, reflect on what they learned and construct personal representations of meaning’ (Jonassen, 2000, p.211) having reflected on oCPD course content.



Reflective Learning Log -> Reflective Learning Log
by [REDACTED] - Friday, 22 August 2008, 03:35 PM

Information: The key points are that LAR is a crucial starting point for children, so that they can become more confident and literate in discussing art and so that they can use the art studied as a stimulus for their own work through various media. The Visual Arts are about observation, imagination, concept, process, development, execution and reflection, by discussing and exploring these elements with the children we enrichen [sic] their access to the arts and their own development of skills. It is important to have a broad range of art to show the children and also to have a knowledge [sic] of the artist, both technically and the soical/historical [sic] context of his or her work.

Development: Through completion of the course I realised that my interpretation of LAR was extremely narrow. My LAR session was nearly always a class which formally introduced an artist and then allowed the children to express their views, usually in a whole class discussion. The art I chose did not include any of the Post Modern examples we have seen. I can see the fun and possibility of Into Air by Haley Newman. I like that there is a huge relevance to the text in her work. Sometimes I find the children find the text aspect of their work slightly more tedious, particularly with children with learning difficulties, but Newman's scenario introduces a whole level of fun.

Elaboration: My LAR classes will not be a stand-alone activity, [sic] they will be linked to lesson plans which continue over a matter of weeks. I found the subject development templates very useful. In eliciting responses from the children I will be asking them their opinion about whether an artist has used observation and imagination as stimulus for the work. I will include a broader range of art.

Application: I will use the work of many of the artists shown on the course. I will download images from You Tube to be shown by projector in class. I loved the Opie Blur cover and the explanantion [sic] given by the children. I will do more sketching outside on a regular basis, to log patterning, colour and tone. I will do collaborative work with the children (e.g. where they all bring in a small themed item over a number of weeks - colour linked, autumn etc, which they will stick on paper to form a giant montage. The explanations of aerial and atmospheric perspective, overlapping examples etc online were very useful and I will be using these too. I found the representations of beauty interesting and would use the Dove and Women in Art video links to explore the notion that people have a different concept of beauty. I really enjoyed the use of music with the artwork and I would encourage the children to suggest musical accompaniments or indeed as suggested compositions from home, to be used in the display of work. I really like the idea of a delayed response to [sic] a piece of art and I would use this technique also. The list could go on, [sic] there is a wealth of information to be gleaned from the course.

Figure 5.4. One completed *reflective learning log* from oCPD 2008, p.9

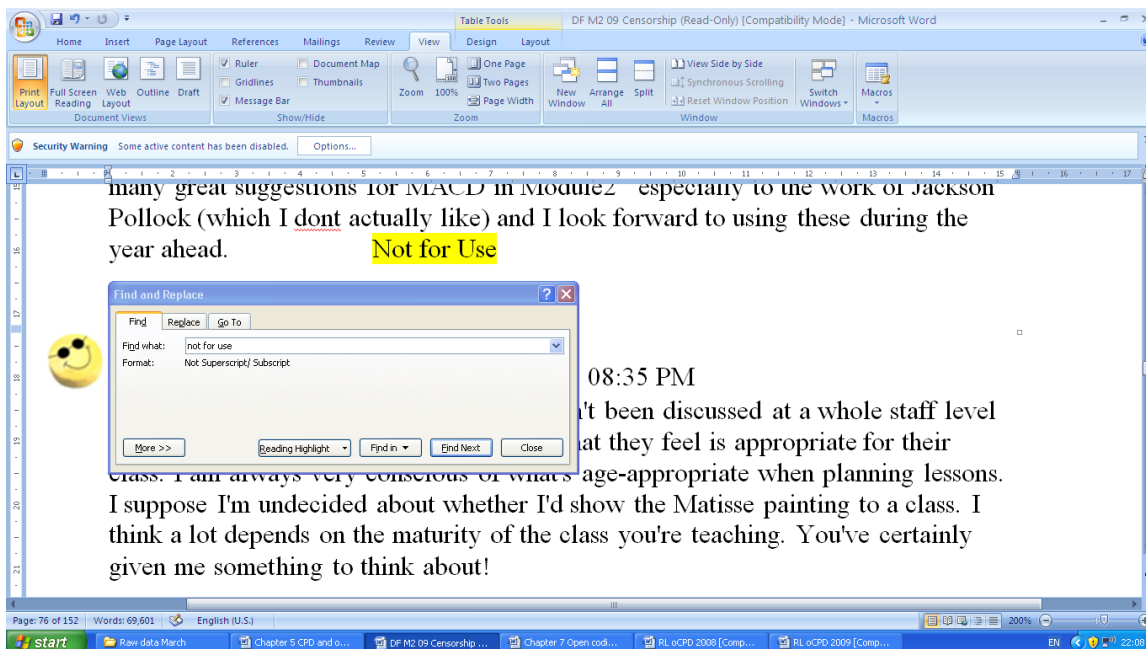


Figure 5.5. Digital snapshot of 'Not for use' usage to indicate refrain from research

O Hara (2004, p.180) writes that many researchers (Fox & Mac Keogh 2001; & Hara *et al*, 2000; Poole, 2000) believe students prefer more time-independent and asynchronous discussion as it affords time for learner reflection prior posting. Gilbert & Dabbagh (2005) feel it promotes ‘articulation, reflection and negotiation’ (2005, p. 6). O Hara perceives the ‘public’ nature of CMC as being advantageous in that public reflection and engagement with important ideas has been emphasised from Dewey (1933) onwards as a vitally important element of any genuine community of learners. It is this very public sharing of reflections which has provided the raw data for this research study. Course participants were informed that their posting could be referenced anonymously for this study but were afforded the opportunity to refrain by inserting the phrase ‘Not for use’ in their posting (see figure 5.5). Part of this study examines the validity and reliability of teacher postings in light of shared viewing and how patterns of volunteerism of viewpoints for research purposes varied depending upon the question posed.

Harri-Augstein and Thomas (1991) cited in Ryan *et al* (200, p. 43) outline a ‘learning conversation’ as having three levels. The first entails a conversation involving *operational learning* and *comprehension learning* that is addressing the ‘how’ and the ‘why’. Both are considered necessary and complementary for effective learning. The second revolves around the *how* of learning itself, a form of meta-cognition, whereby learners reflect upon their experiences as a learner and the third deals with the *why* of learning where ‘the emphasis is on encouraging personal autonomy and accepting responsibility for one’s own learning’. The challenge for online course designers and developers of online learning is therefore to ensure that rich and meaningful ‘learning conversations’ do occur. It may be the case that ‘asynchronous interactive tools such as bulletin boards and threaded discussions enable students and teachers to participate in discussions “anytime, anyplace”, as well as easily archive these exchanges for later consideration’ (Borko *et al* 2009, p. 4), but one wonders whether the mere provision of discussion forum facility is in itself enough to trigger deep learning such as meta-cognition and shared theory construction.

Borko *et al* (2009, p. 5) assessed how ‘online communities or networks of communities such as *Tapped In* draw on the rapidly expanding features of social networking technology

to enable educators to work and learn together in synchronous and asynchronous discussion forums, with the purpose of sharing expertise and supporting practice'. Similarly, Schlager & Fusco (2003, p. 204) remark how '*Tapped In* has been quite successful in achieving its original goal of bringing together and forging new relationships among education practitioners, providers, and researchers from around the world on a daily basis'. But do these postings culminate into theory construction, whereby a type of grounded theory evolves emerging from patterns as communicated from online discourse or is it an avenue to simply 'tweet' (Wikipedia, 2009). This research is in fact a demonstration that theory can emerge from discussion forum postings. The nested discussion contributions were more akin to Freeland's description of hypertext in relation to digital based literature whereby readers' online postings in response to online literature become part of the literature content itself.

Yang and Liu (2004) scrutinized the content of message posts in online forums to determine the quality of online dialogue. Their study explored the quality of reflection associated with portfolio practice in the context of in-service teacher education in Israel. The process of identifying the language of reflection drew on Hatton and Smith's (1995) four levels of reflective writing:

1. *descriptive writing* (reports of events or literature, which is not reflection at all)
2. *descriptive reflection* (providing reasons based on personnel judgement)
3. *dialogical reflection* (A form of discourse with oneself and exploration of possible reasons)
4. *critical reflection* (involving reasons given for decisions or events which take account of the broader historical, social and political contexts)

(Orland-Barak, L. 2005, p. 32)

They used 'Hatton and Smith's four levels of reflective writing serves as an appropriate analytical tool for identifying the various levels of reflection as suggested in the literature: practical, ethical, critical and transformational'. They concluded there was a predominance of descriptive reflective language in both product and process orientated portfolios, the language of reflection that characterised the two practices of portfolio was

predominantly of a descriptive, 'behavioural' nature and "thus what consequently remained untold in the portfolios, were accounts of experiences that demonstrate in-depth self-criticism...They seldom elaborated beyond general statements" (Orland-Barak, L. 2005, p. 33 & 34) and devoid of dialogical reflection.

Dialogical reflection can be described as a form of discourse with oneself, whereby the practitioner engages in introspection of possible reasons for his/ her actions (Hatton & Smith 1995). This dimension of reflection can be associated with Dewey's notion of 'directedness' or observing oneself in a more detached way and 'open-mindedness', willingness to entertain different perspectives and reconsider beliefs and values (Van Manen, 1991; Rogers, 2002)

(Orland-Barak, L. 2005, p. 35)

The possible lack of dialogical reflection could be in part explained by the lack of contributors' training in writing at higher reflective levels. Yang & Lui (2004) contended 'that although, respondents *did* question their learning experiences in their portfolio entries, these were *not* problematized beyond technical or dialogical levels of practical reflection. Consequently, what remained "untold" were the *critical reflections* on innovative practices...avoiding confrontation and scrutiny' (Orland-Barak, L. 2005, p. 36). This research doesn't measure the quality of teacher's responses directly. But perhaps 'grounded' theory worth as generated from online teacher discourse could be indicative of the quality of teacher's online communication.

5.4 Online learning

Bonamy & Hauglusliane-Charlier (1995) cited in Mc Connell (2006) suggest three views of virtual learning; each with a different emphasis or focus. One is knowledge acquisition primarily whereby knowledge is transmitted with little to none participant interaction or 'social negotiation of meaning'. Another gives control and responsibility to the learner which mirrors that of many CPD courses including *Appreciating the visual arts* (Flannery, 2006 & 2007) and *Visual arts: Fun and learning through looking and responding* (Flannery, 2008 & 2009). 'The teacher acts as moderator or animator'. Mc Connell

describes this as the transmission plus discussion model. Knowledge about the world of art and artists, art appreciation, art criticism, the visual arts primary curriculum and LAR teaching was transmitted with follow through end of module opportunities for teachers to discuss course content, questions asked or work related issues with one another through asynchronous discussion forums.

The third model has knowledge-building as its emphasis, whereby the focus is still on the individual but also on collective knowledge building in terms of teachers recognising and reflecting upon their current LAR perspectives, preferences and practices. *Appreciating the visual arts* (Flannery, 2006 & 2007) and *Visual arts: Fun and learning through looking and responding* (Flannery, 2008 & 2009) had elements of this model in that the asynchronous discussion forum postings, reflective logs and nested discussions which could be viewed by everyone became a form of hypertext (Freeland, 2001, p. 201). Freeland explains how some web based art encourages viewers to contribute to course content such that their contributions become content such as the web art project by Tim Rollins whereby 'his students modernize classic literary texts with new translations and visual imagery' on the MoMA web site. Similarly, participants contributions become part of what Mc Connell describes as an 'evolving knowledge base' (Mc Connell, D. 2006, p. 17). The third model of online learning establishes a virtual learning community.

Race (2005, p.23) highlights three benefits of online options for teaching and learning for tutors. Tutors don't have to repeat performances to different groupings. The class size issue doesn't disappear as 'quality' interaction and engagement between tutor and learner still has relevance as researched by Whitaker *et al* (2007) Teachers receiving the highest level of service (including online interactions) were most positive about the experience, as well as most frequent users of the oTPD [online Teacher Professional Development]). Class numbers, however, are no longer bound by the size and dimensions of the lecture room as in the face to face teaching and learning situation. Health and Safety regulations in a sense no longer apply. Race (2005, p. 23) remarks how repeating anchor points, readdressing common misconceptions or clarifying the same key areas which prove problematic time after time can become tedious and draining for the tutor. These very points of confusion or

difficulty can be packaged into online learning material in a more visual, interactive and staged manner for greater clarity, enabling the learner to spend as much time, revisiting the difficult concept as many times as required for better understanding and thus preventing teacher lethargy or lassitude developing.

Borko, Whitcomb and Liston (2009) cite four key attributes of digital technologies which they believe make them ‘particularly appealing’ to educators. They provide an almost limitless capacity to store information and ease of accessing, searching, and retrieving information from large databases. They have the ability to juxtapose multiple artefacts that capture the complexity of experience and immunity from the constraints of time and place. They explain how ‘These attributes offer the potential for education to reach large numbers of individuals, including those in relatively inaccessible places’ (Borko H., J. Whitcomb & D. Liston, 2009, p. 4). This fulfils the Department of Education and Science’s (DES) aspiration and goal that geography shouldn’t affect any teacher’s continuing professional development. oCPD as well as the regional Education Centres decentralise CPD so that primary teachers from different parts of the country can avail of CPD which ‘meet[s] the various needs at various stages of their careers’ (Teaching Council, 2009, p.290).

Open learning can make organisations more competitive or cost effective in terms of utilising resources. It is a misconception to believe that Open learning can dispense with people as the expert is still required. Race (2005, p.24) remarks if used wisely, ‘it can be a means of giving staff more opportunity to do the things that are *best* [his emphasis] done by people’. He explains how tutors can use their high-level human skills to support learners and exercise their professional judgement while routine transmission of information can be replaced or enhanced by more engaging online presentations. Mc Connell (2006) highlights three crucial roles of facilitators. One is *Initiating activity* in setting up discussion and welcoming participation. Another is *fostering group self-management* in encouraging, supporting, sharing responsibilities and a sense of ownership with learning community. The third responsibility is a *maintaining activity* in terms of ‘netweaving’ that is finding patterns in contributions and giving feedback and ensuring there is a real meeting of minds [italics his emphases] (Mc Connell, 2006, p. 26, 27).

Mc Connell remarks ‘In working in networked collaborative e-learning contexts, teachers and trainers (and learners too) have to be given time to develop new skills on which they can draw in order to ensure they work together as harmoniously as possible’ (Mc Connell, 2006, p. 27). Dede, Ketelhut, Whitehouse, Breit & Mc Closkey (2009) concur. This reference to skills development is one which can be underestimated or misunderstood by those not informed or experienced online course development and teaching. While agreeing with Race in relation to utilising technology and people in terms of their strengths, it is crucial virtual content is constantly monitored and updated to ensure hyperlinks are working correctly to websites still in existence, information current and relevant and appears so if uploading time is recorded for public viewing and any interactive elements do not become frozen by viruses. Online content requires constant minding.

oCPD has been highly lucrative for providers across a whole spectrum of providers. So much so that some critics argue ‘New “virtual” universities, some unashamedly profit driven and with little commitment to traditional scholarly values, have sprung up across the globe’ (Roberts & Chambers, 2001, p.1). As greater numbers of Irish primary teachers embraced and enrolled in online options and the overall CPD summer course market reached saturation level in terms of number, some previously popular face to face courses collapsed because of dwindling numbers. oCPD, however had a positive effect in that it generated a new market from a commercial standpoint or a new mode for CPD from a more educational viewpoint in that it attracted a new cohort of primary teachers to engage in CPD. Perceived convenience, novelty, time effectiveness and cost savings in terms of child care were other contributing factors to their popularity. Race (2005, p. 15) writes ‘the three most common reasons learners themselves give for selecting for open learning pathways are to fit in with work commitment, accommodate family commitments and enable them to work at their own pace, and place, and at times of their choosing’.

Evaluation feedback (see table 5.2) obtained from primary teachers who completed *Appreciating the visual arts* and *Visual arts: Fun and learning through looking and responding* summer courses in 2006 (749 teachers) and 2008 (538 teachers) evidence that seventy-one per cent (529 teachers) chose the online as opposed to a face to face for ease

and convenience in 2006 reflecting the ‘freedoms learners enjoy’ which Race (2005, p. pp. 15-17) outlines with respect to start dates, entry levels, how much support they use, pace, location and to work collaboratively or on their own (Hoffman, 2004, p. 27; Race, 2005, p. 17). A lesser percentage of fifty-nine percent (316 teachers) cited convenience as their premier motivation for participation in oCPD in 2008. One inference might be that by 2008, primary teachers were more discerning about the quality as opposed to the novelty of oCPD having perhaps completed a number of oCPD and become more digitally literate. Eighty-six percent or 643 teachers completed the course at home with fifty three percent or 395 teachers having broadband in 2006 compared to eighty-five percent or 456 teachers having broad band in their home in 2008. The inference being primary teacher households like the general public were acquiring broadband because of more frequent use and therefore familiarity with the internet and ICT. One key benefit of having broadband for online learning is the speedier revelation, access and downloading of content and quicker connection to hyperlinks and websites. Faster responses ensure a more pleasant e-learning experience for the learner.

	oCPD 2006	oCPD 2008
Perceived greater convenience	70.6%	58.7%
Completed oCPD in their home	85.8%	84.8%
Have broadband at home	52.7%	-
Would complete oCPD during school term	68.2%	59.9%
Perceived greater learner autonomy	47%	40%

Table 5.2. Teachers’ perceptions following oCPD in LAR

Sixty-three percent or 511 teachers in 2006 stated they would complete a school term time online course if interested in the topic compared with sixty percent or 322 teachers in 2008. The inference being oCPD is perceived for many of these teachers to be quite feasible and manageable with fulltime work, family and lifestyle commitments. This might not be said of CPD courses which could involve a lot travel time and adherence to a set and more

restricted timetable. In 2006, forty seven percent or thirty six out of the same systematic random sample of seventy seven responses commented how oCPD facilitated greater learner autonomy and freedom as opposed to convenience with respect to being able to personalise and differentiate course content to suit their needs and interests and to digest and assimilate content at their own pace. In 2008, forty percent or twenty out of the same systematic random sample of fifty responses remarked how oCPD facilitated greater learner autonomy and flexibility as opposed to convenience. Interestingly, respondents # 256 and # 400 from that sample group highlighted that oCPD was more demanding in a positive and challenging way and placed greater responsibility onto the learner.

Teachers may highlight convenience as their premier motivation but also expect quality as evidenced in course evaluations. Their constructive criticism helped to improve the quality of the oCPD summer course each year. Discourse analysis of the open-ended part of the online course evaluations of oCPD 2006 and oCPD 2008 as devised by the Professional Development Unit (PDU) of the INTO at *surveymonkey.com* reveal their concern with quality as well as convenience in relation to content and technical issues. A systematic random sample grouping of one hundred and six oCPD 2006 course evaluations was obtained by taking every tenth response. Fifty one percent or fifty four wrote ‘nothing’, ‘none’ and or an equivalent comment regarding what changes would they like to make to any aspect of this course. Twenty one percent or twenty two postings had minor criticisms in relation to technical issues they experienced. Twenty one percent or twenty two postings had constructive criticism or suggestions in relation to content

In 2008, course participants were asked what changes they would make to any aspect of this course. Taking every tenth posting yielded a systematic random sample of fifty three. Fifty one percent or twenty seven teachers wrote ‘nothing’, ‘none’ or an equivalent comment. Eleven percent or six teachers mentioned they experienced some minor technical hitches. One quarter or thirteen teachers provided constructive criticism or requests regarding course content. In 2008, an average of sixty seven percent of course participants rated the content of each module as being ‘excellent’ and a further average of thirty percent rated it as being ‘very good’. In 2006, an average of fifty-eight percent of course

participants for quality of content across all five modules as being ‘excellent’ and a further thirty-five percent rated it as being ‘very good’ (See Appendix A; Question one). In essence convenience of oCPD is not at a cost to quality. Convenience might be the initial attraction as communicated by learners but quality remains the key motivator for continued engagement and the anchor concern of motivated learners if it is not up to standard or perceived to be good value for money and use of their time. One noteworthy posting communicated that although perceived convenience was the key motivator for selecting the course, while she engaged with content she found herself becoming enthused about the subject matter. Convenience was the attraction but quality of learning experience triggered interest

Excellent! I had intended just doing the bare minimum just to get my EPV days but found myself drawn into the course. I am dying to try out some of the activities on my new class.

(Response # 710, PDU/ INTO 2006)

This resonates of Dede et al’s (2009) point that oCPD may have evolved from the perceived need to devise a CPD teaching and learning experience which complimented teachers’ contemporary lifestyles but oCPD formats ‘draw on powerful resources often not available locally’ as well as providing ongoing, work-embedded support (Dede *et al*, 2009, p. 9).

5.5 Applying Freeland’s concepts to oCPD

Freeland (2003, p. 135) attributes three key characteristics of web-based art. They are its multimedia base, its interactivity hyper-textual quality. Hoffman (2004) uses similar descriptors to characterise the traits and potential of online learning but he uses the term hyper-media to emphasis its non-linear quality whereby time limitations no longer apply.

Multimedia is the integration of multiple forms of media. This includes text, graphics, audio, video, etc. For example, a presentation involving audio and video clips would be considered a ‘multimedia presentation.’ Educational software that involves animations, sound, and text is called ‘multimedia software.’ CDs and DVDs are often considered to be ‘multimedia formats’ since they can store a lot of data and most forms of multimedia require a lot of disk space. Due to the advancements in computer speeds and storage space, multimedia is commonplace

today. Therefore, the term doesn't produce the same excitement as once did. This also means it is not as overused as it was back in the late '90s. Thank goodness.

(Techterms, 2009)

Loveless & Taylor (2000) outline the unique contributions Information Communication Technologies (ICT) and multimedia make to children's experience of the visual arts. They explain how it can be used at primary level to enable children explore digital media on a virtual two, three and indeed fourth [if creating works of art with animation such as the digital landscapes by the artist Julien Opie] dimensional canvas. Multimedia can be used in manipulating images such that the original can be saved as well. Children can experiment and modify and if risk taking doesn't work out they can simply undo and or delete that image with no great consequence (Taylor, 1998). Multimedia can be used to display work with creativity and in a multisensory fashion accompanied by self-made and or selected music compositions or excerpts.

Face to face CPD can of course utilise multimedia providing there is access to the technology *in situ*. oCPD overcomes that obstacle as each course participant has the resources at hand with their own personal computer and access to World Wide Web (www). Without access to both, looking and responding to art (LAR) is in fact limited to works of art only available in poster format or large format book publications. This excludes opportunities to appraise much of the art of our times, art only exhibited in virtual galleries and contemporary work which is not yet or never will be printed in book or poster format. It excludes the possibility of visiting virtual galleries of museums all around the world which virtual tours and interactive LAR activities addressing their unique collection and or 'niche' area for example celebrating art of a particular cultural group, a single artist, contemporary work or national canonical works of art.

Multimedia and ICT can develop visual literacy in a unique manner. The 'zoomify' feature of multimedia software Choi & Piro (2009) highlight enables viewers to scan works of art in a more interactive and up close and personal manner. They can target sections of works of art and magnify them so they can see techniques in a manner not

possible often in viewing the original work in a gallery space because of security and crowds. Multimedia enables viewers to engage in aesthetic scanning of work, examining it with respect to Broudy's (1987) components of aesthetic scanning that is 'reading' a work's sensory, formal, expressive and technical properties (Choi & Piro, 2009, p.31) Other multimedia interactive tools allow 'pop ups' detailing related contextual information if and when needed. However, Blume, Henning, Herman & Richner (2008) remark in their article examining the role of multimedia and the Internet for the twenty-first-century museum, that even online multimedia projects such as the National Endowment for the Humanities' (NEH) *Rembrandt Project* enhances rather than replaces a visit to a museum. 'Our experience has shown us, repeatedly that, it is the original work of art not the reproduction that truly engages the viewer' (Blume *et al*, 2008, p. 87).

'The educational potential of digital technologies is only beginning to be realised' (Borko, Whitcomb & Liston, 2009, p. 4) including the interactive possibilities of learners with visual and textual content using multimedia. As referenced earlier, Janet & Miles (2009, p. 57) note how for example *Art Educational Multiplayer Interactive Space (ARTEMIS)* was far more interactive, alive and engaging in terms of any LAR experience in comparison to that possible in popular Learning Management Systems (LMSs) or MLEs such as *WebCT* and *Blackboard*. The MLE which hosted the LAR oCPD summer courses from 2006 to 2009 is called *Moodle*. It would be considered limited in terms of what interactivity it could facilitate in comparison to more complex and expensive websites such as *ARTEMIS* as mentioned previously. Having noted that, none of the systematic random sample postings obtained from any of the LAR oCPD courses from 2006 to 2009 criticised the quality of interaction or experience of LAR engagement with images. Maybe they are not as familiar with what can be possible in terms of multimedia software in comparison to a more multimedia savvy generation. But that will not always be the case with the multimedia experiences integrating more into daily life.

The continuous challenge, therefore, for online course developers and designers including oCPD is their own CPD in keeping informed of developments in relation to their subject area as well as further developing their 'digital literacy' (Buckingham, 2002, p.11) cited in

(Ash, 2004, p. 100) or Technological Pedagogical Content Knowledge (TPACK) (Koehler & Mishra, 2008). TPACK as referenced to previously is the domain of knowledge that lies at the intersection of three major components of learning environments: content, pedagogy, and technology. TPACK includes

an understanding of the representation of concepts using technologies; pedagogical techniques that use technologies in constructive ways to teach content; knowledge of what makes concepts difficult or easy to learn and how technology can help redress some of the problems that students face; knowledge of students' prior knowledge and theories of epistemology; and knowledge of how technologies can be used to build on existing knowledge and to develop new epistemologies or strengthen old ones

(Koehler M. J. & P. Mishra, 2008, pp. 17-18)

Tech-savvy teachers have well-developed TPACK (Borko, Whitcomb & Liston, 2009, p. 6). The reality however is that most teacher educators are digital 'immigrants' rather than digital "natives" (i.e. they have not grown up surrounded by digital technologies) intensifies this challenge [of CPD in digital technology, multimedia] Prenksy, M., 2001 pp. 1-6).

Putman and Borko (2000, p. 19) contest the privacy concept of teacher's CPD which is fuelled by the notion that teachers eventually 'find their own style with time and experience'. Pachler *et al* (2003), cited in Arthur *et al* (2006, p. 449) agree, explaining 'it is pointless for those with responsibility for leading professional development simply to urge practitioners to reflect, reflect again, reflect more and reflect deeper'. For them, CPD requires contact and communication with other teachers. Morris (2001) agrees simply stating teachers learn best from teachers implying the need for contact, communication regular access to other teachers. Persson (2005) explains

The complexity of teaching and learning today makes it impossible to remain as a single performing teacher, closed from the surrounding world and from colleagues. More and more important for success and for reaching objectives [in this case being the elevation of LAR within the primary curriculum and to improve current LAR

classroom practice] are to work together, interact and communicate with others, not only to gain professionally but also to empower others and to develop professional connections.

(Persson, 2005, p. 16)

One key question worthy of further exploration is whether oCPD is a solitary experience for the teacher, or is social and collegial? Does it afford opportunities to learn together and from each other? Are teachers when participating in oCPD engaged in lone meandering or group travelling? Discourse analysis of the course evaluations from oCPD 2006 and 2008 devised by the Professional Development Unit (PDU) of the INTO using *surveymonkey.com* reveals how in 2006, sixty percent or forty six out of a systematic random sample of seventy responses taking every tenth response from 776 submissions indicated they preferred the 2006 online delivery than a face to face format.. In 2008, eighty percent or forty out of a systematic random sample of fifty responses by taking every eight response from 402 submissions indicated they preferred the online delivery than a face to face format.

Hargreaves (1989) cited in Fullan (1992) suggests there are four types of school cultures which could be applied to CPD

- *Fragmented individualism* is the traditional concept of teacher isolation attributed to scenarios whereby teachers have no opportunities for access to and communication with each other in a closed classroom door scenario
- *Balkanisation* prevails whereby separate groups compete and conflict with one another in the shared environment
- *Contrived collegiality* is achieved or implemented by some top or external authority to satisfy bureaucratic and administrative conditions
- *Collaborative cultures* which are (i) deep (ii) personal and (iii) enduring

(Fullan, 1992, p. 103)

Some contend that deep personal and enduring cultures are characterised by a shared mission, shared values and beliefs, active involvement, recognition and support [from the organisation] (Fullan, 1992; Hargreaves & Dawe, 1990). Perhaps a group of twenty five

primary teachers, in varying stages of the professional development, with different viewpoints of education do not truly bond but rather cooperate rather than collaborate at best. Maybe contrived collegiality is attained and sustained by shared tolerance, patience and endurance rather than shared values as inferred in quotation. Perhaps a teacher could feel more isolated and alone in a face to face CPD scenario most especially if there are prior friendship clusters within the group. Maybe oCPD is a sense more democratic in that it allows participants who might not contribute in a face to face scenario to 'find their voice' (Dede C., D. J. Ketelhut, P. Whitehouse, L. Breit & E. M. McCloskey, 2009, p. 10). Perhaps oCPD lessens the likelihood of *Balkanisation* as defined by Hargreaves or maybe it could permeate computer mediated nested groupings.

Conversely, Baym (1998) cited in Bell (2001) remarks that an online community is only a community if participants *imagine* themselves to be so. Some online groups are not a community as they may be too divided and divisive to coalesce or too task orientated rather than social. They may not perceive themselves as a community due to limited interaction with one another akin to physical *fragmented individualism* as outlined by Hargreaves. Simpson (2002) addresses online isolation in open and distant learning (ODL). He presents a 'phrenological' theory of student support in ODL whereby it classifies student support in two main modes - supporting cognitive development, as a result of academic support and supporting affective and organizational development, through non-academic support (Simpson (2002, p. 13). The non-academic support embraces listening, empathy and stress management. Both the academic and non-academic modes overlap with the subset containing the values of warmth, openness and the feeling of being listened to. Simpson (2002, p. 14).

The aim of this chapter was to provide a context regarding the emergence of online learning as a popular option among primary teachers with respect to their continuing professional development. It outlined some of the perceived merits and concerns debated by educators in relation to the effectiveness of learning within a virtual learning community. It outlined some of the unique features virtual learning affords and some of the challenges online educators have in terms of their TPACK skills development and keeping updated and

informed about emerging technologies. Leaving literature search aside, chapter six outlines the research methodologies employed for this research. It outlines the processes involved in applying a grounded theoretical approach. It discusses the challenges encountered in containing, analysing, referencing and safeguarding electronic data for discourse analysis. It also explains why a third methodology was considered appropriate in terms of obtaining a more complete picture.

Chapter six: *Methods of enquiry*

Introduction: Our eyes are far too good for us

In James Elkins' (2000) publication *How to use your eyes*, he exemplifies the pleasure and deeper understanding to be gained from learning to see *anything* [my emphasis]. That is, learning to use our eyes more concertedly and with more patience than we might ordinarily do and to keep looking until 'the details of the world slowly reveal themselves' (Elkins, 2000, p. VII). He highlights that

our eyes are far too good for us. They show us much that we can't take it all in, so we shut out most of the world, and try to look at things as briskly and efficiently as possible. What happens if we stop and take the time to look more carefully? Then the world unfolds like a flower, full of colors [sic] and shapes that we had never suspected.

(Elkins, 2000, Preface)

The 1999 primary curriculum advocates the development of children's 'attentive looking' to help them make *connections* [between their work and work of others] (DES, 1999b, p.6). Berger notes in his publication *Ways of seeing* that 'we never look at just one thing; we are always looking at the relation between things and ourselves' and our perception and/ or appreciation depends upon our own way of seeing (Berger, 2008, p. 3).

These four attributes of skilful perceiving - looking for *anything*, seeing *connections*, *repeated* looking and recognising *how* we see affects *what* we see - are integral to the grounded theoretical approach applied to this research. While grounded theory is the general method of enquiry adopted by this research with respect to theory generation, discourse analysis of primary teachers' online communications and an online survey is the primary methodology employed. A key aim of this study is to discover through discourse analysis any 'patterns and theories implicit in [such] raw data, just waiting to be discovered' for possible theory development (Cohen *et al*, 2007, p. 490; Barney *et al*, 2008, p.254). In chapter three, Iser's literary theory was aligned with the process of looking and responding. With repeat attentive looking there is a snowballing meaning making process (Hubard, 2008, p. 174). This may paralleled with grounded theory, whereby, through a

process of systematic repeated looking at different sample groups, new perspectives emerge until saturation has been reached. There is a similar snowballing of meaning making as the data is revisited and analysed until theory emerges naturally from the data.

6.1 Embracing a grounded theoretical approach to discourse analysis

Grounded theory is described as a general method of enquiry whereby theory emerges from existing data in an unforced manner (Cohen et al, 2007, p. 491) Theory *worth* as generated from data they suggest can be measured with respect to four key criteria. One concerns how good the fit is between the theory generated and the available data. In this case the data consists of primary teachers' online interactions and reflections completed during and following their participation in an online summer course. The online continuing professional development course (oCPD) concerned teaching visual arts appreciation in the primary school. The theory generated following a systematic coding paradigm of what is termed *open*, *axial* and *selective* coded discourse analysis should be perceived as being robust, grounded in and fitting well with the data used. Another criterion concerns how much sense the theory makes to people who have responsibilities for teaching about visual arts to children of primary ages for example primary teachers, school principals, curriculum designers, teacher trainers and the Department of Education and Science. It should provide some logic to other professionals such as school community artists, artists in school residencies and other agencies, organisations and institutions in particular galleries and museums. All of these have a particular interest in and perceived roles and responsibilities concerning children's artistic development in relation to visual arts awareness, appreciation and appraisal ability.

Thirdly, theory worth can be measured in terms of how well the evolved theory can be applied to similar but broader contexts. Any emergent theory developed may have a relevance to the teaching and learning of looking at and responding to artwork belonging to other professional artists (LAR) in primary classrooms other than those belonging to the sample group. It may have meaning in addressing LAR in other contexts such as in a gallery or museum setting. Any theory developed in relation to oCPD for example may have

resonance for the online professional development of teachers in other subject areas, or other professionals. It may concern andragogy - the learning process related to adults (Knowles, 1984; Martin, 1986) or the use of new technologies. Lastly, theory value is measured in terms of whether its application helps to better predict or control outcomes (Glasser & Strauss cited in Cohen et al, 2007, p. 493). Therefore, any theory developed from this research it is hoped should be such that its application or consideration will trigger anticipated outcomes in this case concerning the implementation of looking and responding to artwork by other artists (LAR) with children of primary age.

The initial discourse analysis begins with a seeing *anything* investigation. It takes the form of *open* coded discourse analysis of online *reflective learning logs* belonging to systematic random sample groupings of primary teacher course participants from oCPD 2009 and 2008. It involves identifying anything with respect to discrete or shared perspectives among those sample groups concerning LAR. Through constant comparison and having reached saturation whereby no further analysis will reveal anything different key LAR phenomena and issues are identified. Chapter seven outlines the process and discusses the emerging anchor LAR codes under four identified categories in more detail. The grounded theoretical systematic process continues with a type of *attentive looking* [my emphasis] in the form of what is termed *axial* coded discourse analysis on other online teacher discourse. These comprise of reflective learning logs, end of module online discussion fora postings from oCPD 2008 and 2009 and end of module online survey conducted previously from oCPD 2006 and 2007. Axial coded discourse analysis entails making connections in or between any of the emerged LAR phenomena or issues in relation to *causal conditions* and *consequences*. Chapter eight and nine outlines these relationships in relation LAR-Teaching, LAR-Resourcing, LAR-Teacher and LAR-Content. The third stage of this grounded theoretical coding process is labeled *selective* coded discourse analysis, whereby key emerging LAR orientated storylines are actively pursued using ‘word search tools’ in *Moodle* all modes of online teacher discourse including teacher generated nested discussions in terms of theory generation.

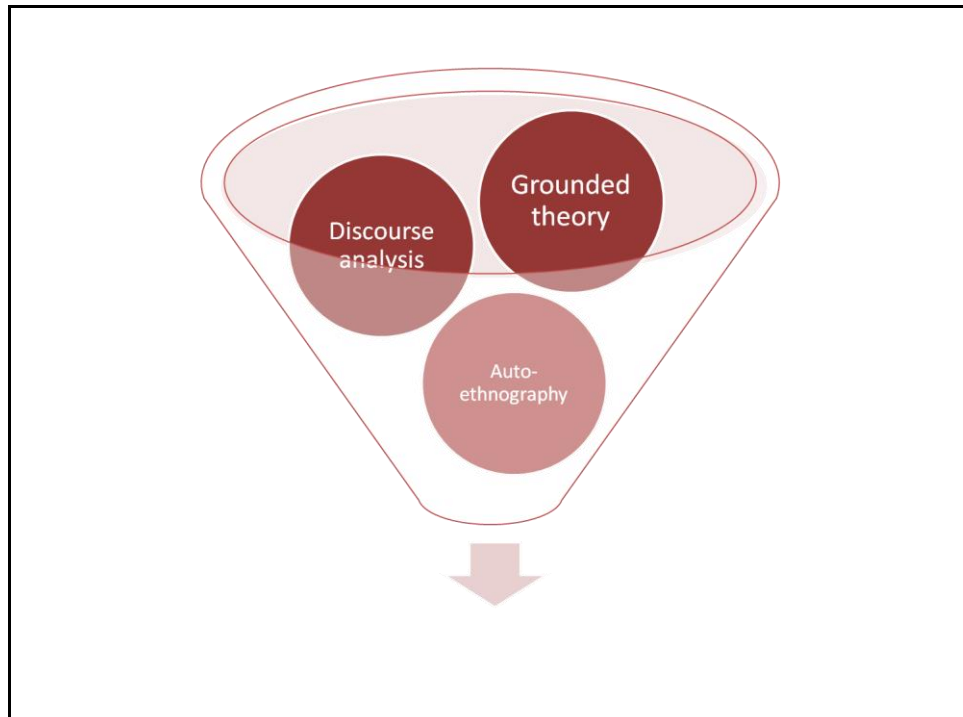


Figure 6.1. Triadic methodological approach

As a means of possible triangulation and also strengthening developing grounded theory another methodology is employed (see figure 6.1). It in fact later emerged as appropriate methodology for two key reasons. Throughout this inquiry Flannery exercised two discrete roles with very different responsibilities. There is Flannery grounded theorist and Flannery online course developer and designer. As grounded theorist he had set aside preconceived notions concerning LAR and using the data alone armed with a systematic coding paradigm explore the possibility of theory development grounded in online teacher discourse. So in an effort to minimize counter-transfer whereby Flannery as researcher sees what he wants to see in available data, an autoethnographic dimension seemed fitting as a precautionary measure in airing his epistemological position in relation to LAR. Readers could then appraise whether theory generated was in fact both grounded and emergent or was it influenced by the researchers own theorising. If Flannery online course developer was another person, he would have been considered a most significant person to interview in terms of ascertaining his perspectives concerning LAR and in relation to the quality of teachers' online discourse which was in part in response to course content. Chapter ten is solely devoted to autoethnographic component and process.

6.2 Using interactive and reflective online discourse as raw data

The raw data used for this research comprises thousands of cmcs (computer mediated communications) posted by hundreds of primary teachers over four consecutive summer periods from 2006 to 2009 as part of their online CPD (oCPD) in visual arts education. The DES stipulated that all oCPD course participants were obliged to complete both *interactive* and *reflective* [their emphasis] exercises at the end of each module as part of their learning experience (see Appendices B- F). Participants could also interact by adding a new commentary to a discussion forum or responding to a commentary of a fellow participant. From 2008, the DES also required oCPD participants to record a *Reflective Learning Log* to submit it to the course approver in order to successfully complete their CPD (see Appendix G). The course provider, in this case being the INTO [in conjunction with Marino Institute of Education] awards a certificate of attendance and participation. When submitted by the participant to the DES, this entitles him or her to three days extra personal vacation (EVP) during the school year (DES, 2009, circular 0035; see Appendix G).

In the oCPD summer course titled *Visual Arts: Fun and learning through looking and responding*, participants were asked to reflect upon and record what new knowledge and understandings they felt they acquired in relation to LAR from the online course content. They were asked how they envisaged such information might impact upon or enhance their future LAR classroom practice. They were also asked to consider what critical questions did course content trigger and how effectively did it provide solutions or enable them to resolve them. The questions were organized under the headings ‘Information’, ‘Development’, ‘Elaboration’ and ‘Application’ as with all oCPD courses (see appendix H). There was no particular time frame advised or instructed to complete these questions. It was recommended however, that if they were intending to spend more than 30 minutes on the reflection, they ought to record their thoughts on a separate *Word* document, then cut and paste the finished written reflection into the posting because of an automatic



Module 5 - Discussion Forum -> The definition of art! -> Re: The definition of art!

By [participant]- Thursday, 21 August 2008, 11:06 PM

I agree with [parent contributor in nested discussion] that this module has opened up major questions as to our understanding [sic] of what defines a work of art. Perhaps the participants of this course will do much to bring about a change in the way art is viewed in our primary schools. There is no doubt that assessment is very important in visual arts education. I thought the assessment model exemplar by Barnes very interesting and intend using it in the coming year.

I also found Engel,s [sic] approaches to LAR to children's work interesting [sic] and informative. This module also introduced me to Land Art. I was veery [sic] taken by Smithson's Spiral Jetty. The two photos are great examples of different viewpoints. I would prefer the photograph taken on ground level as I can connect withit [sic] more easily. My daughter saw the you tube clip [sic] and commented that he was taking a line for a big long walk. The MACD ideas for both Spiral Jetty and Newman's Into the Air are very good.

The idea that text is also considered to be art is good. W.B. Yeats poem To a child dancing in the wind came into my head immediately when I saw Children Dancing Wildly by Nolde. I had never come across Joan Sloan before and much prefer south beach bathers to Bather at Asnieres [sic] which I find too flat and frozen.

The poem How to be an Artist is full of sound advice not only about how to be an artist but also about how to live .There is also a lot of advice in it on how to be a more creative teacher. Going from the definition of art to the definition of music .I read recently that music is Organised sound and that noise is disorganised sound. I would rate bird song as music as its repetitive patterns make it organised.

Show parent

See this post in context


(Online 08 search NEWMAN, p.7)

Figure 6.2. One sample online discussion forum posting from Module five of OCPD 2008

thirty minute inactivity log out. Participants were highlighted the DES guidelines for successful completion and continuous professional record approval. Each posting had to be about six sentences long and be of a professional, reflective and relevant nature containing some analysis. It stated that 'postings need to be relevant and show engagement

with the material (simply paraphrasing or agreeing with another viewpoint without relevant discussion, analysis or reflection is not an adequate posting)' (see appendix H). It noted that 'some critical thinking is required when completing module postings and the content of these postings should reflect the questions posed' (see appendix H)

The completed logs varied from half a page to a full page of text. Some were brief and succinct while others were more narrative and descriptive. Teachers' logs could be viewed by others as with all online postings in the spirit of shared reflection and knowledge construction. One couldn't rule out the possibility of some teachers reading other reflective learning logs and using some of that material as catalyst for their reflections. In fact, sometimes you indicate agreement with previous entries as a means of consolidating shared thinking and perspectives. There was little to no evidence of 'cutting and pasting' or tokenistic effort. Rather, they evidenced genuine interest, authenticity of thought and a willingness to share vulnerabilities as in the excerpt of participant B13 of SSG 09. There was no pattern of different levels of motivation associated with time of posting. One key advantage of the written communication is that teacher could signify emphasis by use of capitalisation, underline, italics, exclamation marks and emotions using the emoticons 😊 (Mason & Rennie, 2006, p. 44).



[Reflective Learning Log -> Reflective Learning Log](#)

By [B13 SSG 09] Monday, 24 August 2009, 08:04 PM

For me the main point of the course was to debunk the mystique surrounding LAR in the Primary School ...The course certainly has encouraged reflection and evaluation of own practice (even after 30 yrs teaching I'm keen to improve my practice). I liked the tone that the tutor took, he wasn't 'preaching from on high', but he understood the factors that impact upon the curriculum in school...The course gave much food for thought and certainly has me approaching the new school year with some added zest. The discussion questions were deep- sometimes I felt they were pitched more at students of art- than all singing, dancing, cutting, sticking, making primary teachers...

Figure 6.3. Reflective learning log 09 RLL B13, p. 67

In this excerpt (see figure 6.3) s/he communicates for example interesting perspectives concerning

1. His/ her perceived aims of oCPD course

For me the main point of the course was to debunk the mystique surrounding LAR in the Primary School.

2. Self-reflection upon current his / her current LAR practice

The course certainly has encouraged reflection and evaluation of own practice...I liked the tone that the tutor took, he wasn't 'preaching from on high', but he understood the factors that impact upon the curriculum in school.

3. Theoretical positive impact on his / her future classroom practice

The course gave much food for thought and certainly has me approaching the new school year with some added zest...

4. His / her perspectives regarding how much subject knowledge a generalist teacher requires to implement LAR

The discussion questions were deep- sometimes I felt they were pitched more at students of art- than all singing, dancing, cutting, sticking, making primary teachers...

In 2006 and 2007, prior the introduction of the DES *Reflective Learning Logs* the course designer surveyed participants online regarding their art preferences and comfort levels, current practices in relation to most and least used starting points for art production and perceptions concerning

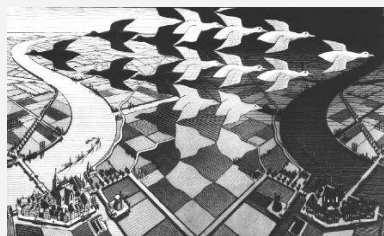
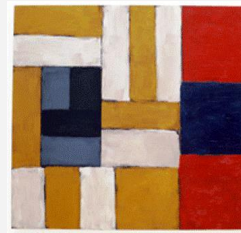
- Traits of excellence in LAR
- Qualities of an excellent LAR teacher
- LAR resources
- The 1999 curriculum LAR exemplars
- Obstacles to LAR implementation

These survey questions (see figure 6.4) were more closed and specific in character in comparison to the more open ended the reflective learning logs of 2008 and 2009. Findings in 2006 proved useful in defending this research but also as a means of triangulation during the axial and selective coding stage of discourse analysis.

Shared feedback regarding preferences continuing

Listed below are images of artworks which we have addressed both formally and informally in Modules three and four. Take a look at them below and share with the following.

1. **Name** your favourite work of art from module three and four. **Describe** what you like about it and why you connect with it.
2. **What aspect** of this artwork would you investigate further with children?
3. **Name** your least favourite work of art from module three and four. **Explain** why it doesn't appeal to you as much as others?
4. **Which** work of art below would you be **least** comfortable appraising with children. Explain why?



We would like to use some of your comments in an art research document. If you do not wish your comments to be used, please indicate this by referencing your posting at the end with 'Not for Use'.

Your name will not be referenced beside any comments used.

Figure 6.4. Questions posed at end of Module four of oCPD 2006

6.3 Informed consent, volunteerism and anonymity

Cohen et al (1992, p. 52) explain that ‘Full information implies the consent is fully informed, though in practice it is often impossible for researchers to inform subjects on everything...In such circumstances reasonably informed consent has to be applied’. As the general method of enquiry of this research is grounded theory, there was no hypothesis to communicate to volunteers. However, the first page of each oCPD summer course was one of introductions whereby participants were introduced to the course designer’s background in primary teaching, community arts education, initial teacher training, continuing professional development. There was also a little information about his research interests pertaining to ‘Teachers’ perspectives, preferences and practices in relation to visual arts...and LAR in the primary classroom’ (see appendices I and J). Since these teachers were in fact the focus of the study, there was justification in adopting a ‘reasonable’ as opposed to ‘fully’ informed approach. Nachmias & Nachmias (1992) cited in Cohen *et al* (1992, p. 53) noted deception in research may be justified. This was not a case of deception but rather communicating general detail about the researcher’s interests and offering repeated opportunities to volunteer or withdraw from any element of the research.

Importantly with respect to participant volunteerism, while the completion of a log as well as engagement in online discussion fora was a DES stipulation, the researcher provided a ‘Not for use’ option to participants for all *reflective* exercises so that course participants could withdraw from some or all of the research (see appendices K and L). The inclusion of the phrase ‘Not for use’ indicated while the author was willing to engage with the exercise he or she was not volunteering their reflections and critical thinking for research purposes. Likewise, at the top of every forum discussion juncture, participants were reminded of the possibility of their asynchronous discussion forum postings being used as part of a research document. It was repeated that one could still participate in asynchronous discussion with the virtual learning peers and still not permit such usage by inserting ‘Not for use’ with posting. Thus participants had the option of volunteering for elements of the research and not for other parts. There was, however, no provision highlighted for a participant to retrospectively withdraw any posting from the study. Happily, just one

known posting over the four years signalled the author's regret in sending postings. Her postings were respectfully omitted from any analysis.

Interestingly, the percentage of teachers who inserted the 'Not for use' clause was used far less by 2008 and 2009 in comparison to 2006 (See table 6.1). One reason for this might be the particularly closed and personal nature of questions posed in 2006 which related very much to their preferences and comfort levels with respect to visual art. Questions in 2008 and 2009 were more open ended in nature and mostly concerned oCPD course content, personal learning and classroom application. Secondly, with each year, participants were provided a little during their course about emerging findings from the previous year's postings in relation to preferred starting points for practical art making, perceived teacher types and reactions to different art works. This feedback perhaps was an incentive to volunteer additional information. Thirdly, perhaps teachers were becoming more familiar with VLEs and VLCs from the likes of personal engagement with *Facebook* or *Twitter* and so posting reflections was less of an unknown in terms of consequences.

File reference	Search word for	Not for use	Total	Not for use %	Content of CMC
DF M1 06	'Module 1'	113	669	16.8	Teacher preferences and comfort levels
DF M2 06	'Module 2'	154	909	16.9	Teacher preferences and comfort levels and LAR resources
DF M3 06	'Module 3'		*		Qualities of an excellent LAR teacher
DF M4 06	'Module 4'	161	880	18.2	Teacher preferences and comfort levels
DF M5 06	'Module 5'	117	861	13.5	Enhancing LAR teaching and learning
DF M1 07	'Starting point'	48	664	7.2	Most and least used 'Starting points'
DF M1 07a	'Gallery museum'	4	115	3.4	Discussion about galleries and museums
DF M2 07	'Exemplars'	94	778	12.2	Critique of curriculum LAR exemplars
DF M3 07a	'Qualities'	67	524	12.7	Perceived teacher type, LAR teacher traits
DF M3 07b	'Ingredients'	91	679	13.2	Quality LAR lessons

DF ALL 07	'Fish'	27	304	8.8	Reaction to FISH approach to LAR
DF ALL 08a	'Is'	0	5120	0	All cmc responses and discussions with 'is' present
DF ALL 08b	NOT 'is'	0	315	0	Remaining cmc responses and discussions without 'is'
RLL 2008		84	690	12.2	Reflection upon oCPD content and CR application
DF M1 09	'Module 1'	4	454	0.8	Response to oCPD content
DF M2 09	'Module 2'	3	382	0.7	Response to oCPD content
DF M2 09a	'Censorship'	3	382	0.7	Censorship and school policy
DF M2 09b	'Fish'	3	382	0.7	Reaction to FISH approach to LAR
DF M2 09c	'Matisse'	3	382	0.7	Discussion about nudity in artwork for LAR
DF M3 09	'Module 3'	4	375	1.1	Response to oCPD content
RLL 2009		26	340	0.9	Reflection upon oCPD content and CR application
RLL 2009a	'Planning'	0	105	0	Planning in relation to LAR
<p>Electronic data lost and could not be retrieved DF = Discussion Forum ALL = 5 Modules M = Module RLL = Reflective Learning Log</p>					

Table 6.1. Presenting percentages of 'Not for use' postings in relation to a selection of different searches obtained from 2006 to 2009

The response rate from participants ranges from 80% to 100%. This compares very well with the response rate of 21% [209 returned questionnaires from 1,000] for the INTO's most recent study titled *Creativity and the Arts in the Primary School* (2009). Granted the population of primary teachers involved in this research could be described as (i) a motivated grouping in relation to teaching because of their very participation in CPD and (ii) interested in visual arts because they opted for this course as opposed to another subject area. Aligning a small number of reflective questions after each of the five modules as opposed to a longer singular survey at close of course is likely to have been very effective in terms of attaining this response rate.

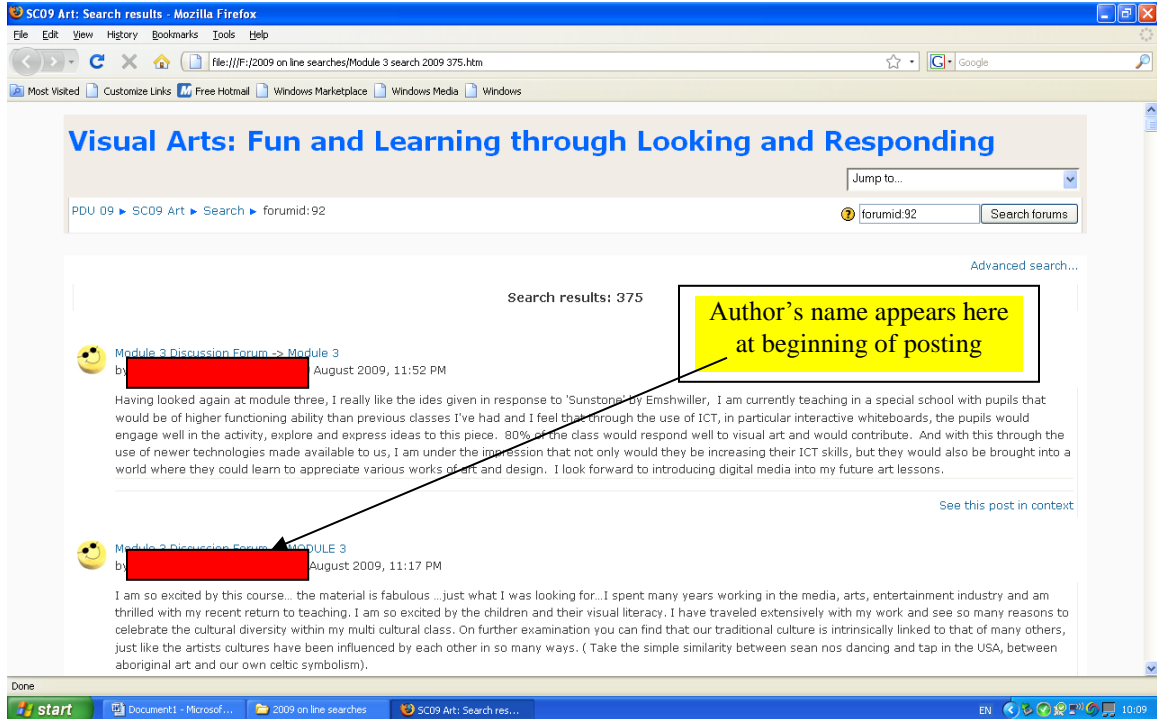


Figure 6.5. Digital snapshot of discussion forum posting.
Author is identified at top of each posting to all participants

A research participant is considered anonymous when the researcher or another person cannot identify him or her from the information provided (Cohen et al, 1992, p.64). In the discussion forum of the VLE *Moodle*, the authors of all online entries are known to all course participants as well as course facilitator and anyone else who has access to the course (See figure 6.5). Only one participant wrote that she didn't realise her discussion forum contributions could be read by others within the VLC. She misunderstood that while her identity would remain confidential in terms of this research, her peers could in fact read and respond to her postings at their leisure. That however was a DES stipulation and a key characteristic of the VLC in terms of interactivity and shared knowledge construction but author anonymity was promised in relation to this study.

6.4 Discourse analysis process

The processes of reading, coding, memoing and referencing integral to discourse analysis under the categories of 'Knowledge' and 'Application' and 'Development' and

'Elaboration' were completed manually on hard copies but recorded electronically with the aid of *Microsoft Office Excel* software. Although, there is a range of computer software to undertake qualitative analysis such as *MAXQDA*, *Microsoft MARTIN*, *Hyperqual* for Macintosh, Cohen *et al* (2007, p. 489) note 'Computers do not do away with "the human touch" "as humans are still needed to decide to generate the codes and categories, to verify and interpret the data'. They also note that words carry many meanings. They are nuanced and context sensitive. The word 'organised' for example may refer to effective classroom and resource management or infer advanced methodical planning. The human capacity to interpret nuance of meaning is deemed presently superior. For this study only *Moodle* and *Microsoft Word* searches were used for axial coding, triangulation, surmising sample groups' representation of whole population and selective coding (see Appendix M).

Cohen *et al* note that researchers may prefer information technology for consistency without exception and avoidance of the possibility of *projection* or *counter-transference* (Cohen *et al*, 2007, p. 495). As the analysis was being completed manually for this study, one exercise undertaken by the researcher to minimise the possibility of projection and counter-transference was actually reflecting upon and writing about his epistemological position with respect to visual arts education, teaching and learning as influenced by his educational biography in this case these experiences include

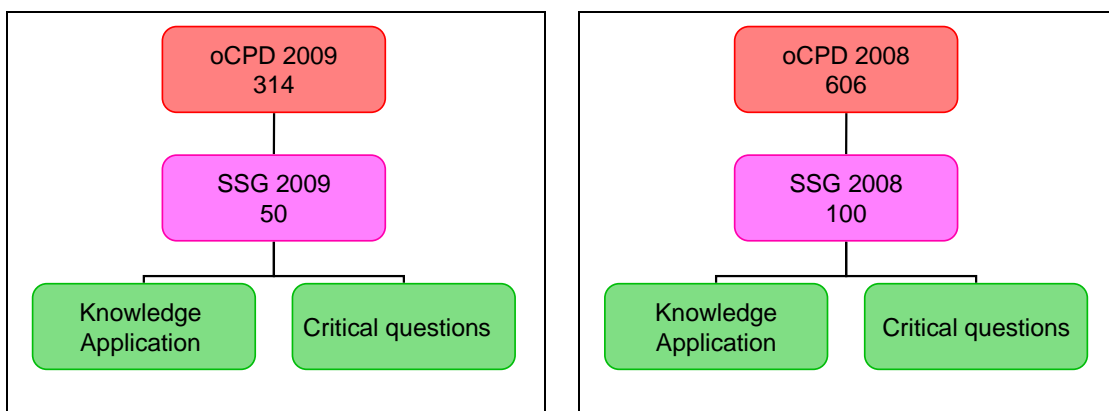
- His own upbringing and formal education
- Initial teacher training and classroom teaching
- Community arts education
- Lecturing
- Continuing professional development

This exercise proved valuable in terms of identifying his beliefs in relation to visual arts education at primary level and at acknowledging how having these beliefs may affect *how* and therefore *what* he sees when engaging in discourse analysis.

As the volume of raw electronic data was quite overwhelming in terms of volume and word count for one individual to analyse, it was important to consider and decide what was feasible and reasonable to work with in terms of possible theory generation. It was decided

to initially obtain, read and code online discourse from systematic sample groups of fifty upwards and ascertain from analysis whether they were large enough in terms of detecting emerging patterns for follow up axial and selective coding and saturation for theory development. Cohen *et al* (2007, p.101) note that a sample size of thirty is held by many to be the minimum number if intending to apply some form of statistical analysis on the data. They advise considerably more. Obviously, the greater the sample the more representative the grouping of that population, but as this research was adopting a grounded theory approach, that is one of constant comparison (Dey, 1999, p.36) between repeated samples until saturation is determined (Barney *et al*, 2008, 61) opting for multiple groupings of fifty to one hundred [depending upon the response rate] from all four online summer courses where possible seemed reasonable.

The discourse analysis process for this research began with open coded analysis of *Reflective Learning Logs* from two systematic sample groupings from oCPD 2009 [50 from 314] and oCPD 2008 [100 from 606] (see figure 6.6). Happily, these two groups turned out to be sufficient in terms of detecting anchor codes and reaching a sense of saturation. Saturation is considered to be reached when the researcher finds there are no more additional topics emerging from repeated sampling. Having read the postings above and below the postings of SSG 2008 and 2009, there were no surprises to be found.



Figures 6.6. and 6.7. Open coded discourse analysis on *Reflective Learning Logs*

A Moodle search tool identified 314 online logs from oCPD 2009 which did not have the 'Not for use' declaration from a possible 340 logs. That is ninety-two per cent participated

in that element of research while eight per cent abstained. A systematic sample grouping of fifty labelled SSG 2009 was obtained by taking every sixth log which equated to just over fifteen per cent of the total number. A similar *Moodle* search identified 606 from a possible 690 online logs from oCPD 2008 as not having a ‘Not for use’ declaration. That equates to eighty eight per cent of the total number. Twelve per cent declined. A systematic sample grouping of one hundred (titled SSG 2008) was extracted by taking every seventh response which equates to just under fifteen per cent of total number.

oCPD 2009															
1 st	2 nd	3 rd	4 th									47 th	48 th	49 th	50 th
RLL	RLL	RLL	RLL									RLL	RLL	RLL	RLL
09	09	09	09									09	09	09	09
M1	M1	M1	M1									M1	M1	M1	M1
A1	A2	A3	A4									B4	B3	B2	B1
At beginning of summer 2009										Towards end of summer 2009					

Table 6.2. Referencing system used to code postings in SSG 2009 taken from oCPD 2009

oCPD 2008															
1 st	2 nd	3 rd	4 th									47 th	48 th	49 th	50 th
RLL	RLL	RLL	RLL									RLL	RLL	RLL	RLL
08	08	08	08									08	08	08	08
M1	M1	M1	M1									M1	M1	M1	M1
A1	A2	A3	A4									B4	B3	B2	B1
At beginning of summer 2008										Towards end of summer 2008					

Table 6.3. Referencing system used to code postings in SSG 2008 taken from oCPD 2008

In both scenarios, one half of each systematic sample grouping was obtained by counting forwards from the first online log (subgroup A) and the other half by counting backwards from the last online log (subgroup B). This was to ensure representation from primary

teachers who completed the courses from early July through to those who opted to complete their course in late August (See tables 6.11). Each posting had to be coded for easy continual reference. This included the year and the module from which the posting came and which half the systematic sample group and the ordinal number of the response (see figure 3.10). For example **06 M1 A24** denotes the 24th posting of group A as opposed to B from the systematic sample group in response in questions posed at close of Module One in 2006. This system applied to all end of module discussion forum postings. It is important to note that 06 M2 **A24**, 06 M3 **A24**, 06 M4 **A24** or 06 M4 **A24** cannot be assumed to be the same teacher. The ordinal number refers to the response order with respect to when the posting was submitted and not the respondent.

While the reading entailed in open coded discourse analysis is interesting and motivating, the systematic memoing, recording and referencing process can prove tedious, fastidious and tiresome. The alphabet was used to denote emerging key codes from the open coding process (see table 6.4). The researcher tried use the first letter of an emerging topic as its code whenever possible and to reserve this code across the whole study.

Code	Topic	Code	Topic
F	<i>FISH</i>	E	Use of environment
D	Diversity	SP	Starting points
L	Language development	AT	Avoid use of templates
W	World of art and artists	C	Confidence
I	WWW and ICT	Q	Questioning skills
Id	Ideas	S	Structure
Lk	Linkage	Cn	Censorship
M	Methods	SA	Self-appraisal
A	Assessment	TR	Teacher role
V	Value of LAR	INT	Integration
CL	Cultural literacy	ENJ	Enjoyment in LAR
T	Teaching skills	O	Teacher openness
		P	Planning

Table 6.4. Listing topics and an allocated alphabet letter as its code

When the open coding discourse analysis process is completed (see figure 6.13) the researcher usually accumulates a variety of topics. This was the case with all three open coded investigations concerning perceived learning, intended classroom application and

critical questions following oCPD. Some topics recur frequently, evidencing shared thinking among groupings while others were a ‘once off’ and evidence a unique concern, perspective or question of that individual. Open coded discourse analysis of SSG 2009 resulted in the identification of twenty five topics of *perceived learning*, twenty six in relation to *intended application* to future LAR classroom practice and twenty one with respect to emerging critical thinking, self-questioning and / or contesting. Having read, memoed, coded and referenced it was important to tally and graph results to see patterns more vividly (see appendices N, O and P).

Element	Description
Phenomenon	Least used starting point is <i>Using the work of another artist, craftsman, designer</i>
Casual conditions	Misconceptions regarding limited art making responses and copying: Also teacher confidence issues regarding LAR
Context	Most used starting point is <i>Experience and imagination</i>
Intervening condition	oCPD summer course
Actions	Exemplars of <i>FISH</i> using artwork as a stimulus for art making
Consequences	Increased confidence and perceived merit as well as intentioned application to future VAE classroom practice

Table 6.5. Outlining connections concerning the least used starting point for art production

As this study concerns shared perspectives among primary teachers, the next step involved comparing the codes between SSG 2008 and 2009 in terms of popularity and progressing onto the second and third phase of a grounded theoretical approach to discourse analysis entailing axial coding and selective coding (Dey, 1999, p 97) That is a type of ‘attentive looking’ to make *connections* between an emerging phenomenon, and its casual conditions as evidenced from discourse and/ or other surveys consequences in terms of CPD as a result of the intervening condition in this case always being their oCPD summer course concerning visual arts awareness, appreciation and appraisal and LAR in the primary classroom (see table 6.5). Table 6.5 records how teachers use artwork by other artists least as a starting point for practical art [craft and design] making. This is due to a lack of confidence in their own ability to address works of art. However, with increased confidence and appreciation for the benefits and possibilities of using artwork for art production as a result of oCDP, there is an intention to use this starting point more frequently in future classroom practice.

The concluding element of a grounded theoretical approach to research is one of selective coding whereby emerging storylines are investigated which culminate in a theory which satisfies the considerations as outlined earlier in this chapter. Electronic discourse housed in a managed learning environment (MLE) such as *Moodle* provides the researcher with additional detail with respect to who was the parent contributor, activity profiles about each speaker, how participative were they in general and with whom. In terms of conversational analysis, it provides the respondent the opportunity to visually communicate how strong they feel by using bold, underline, capitalisation, repeated exclamation marks, inverted commas or smiley faces etc. Tape recordings or direct personal interviews don't provide the researcher with a record of such detail. Tone and feeling can only be surmised by the researcher by tone of voice or nonverbal cues such as hand signals and/ or facial expressions.

6.4 Challenges of using electronic discourse for analysis

As the research progressed from year to year more searches were explored for open, axial, selective or comparative purposes. All downloaded searches had to be labelled for future reference and so a referencing system for searches had to be organised. A key learning from a researcher's perspective is that with this kind of study that is one which uses electronic data which may be revisited time and time again for different purposes, an organised system of referencing must be developed. Without it, the research will simply fall apart. Searches were labelled by year, module and title of search for example **08 M2 OPIE** denotes all discussion forum postings obtained from Module Two of oCPD 2008 containing the word 'Opie' in this case to ascertain reactions among teachers to Julien Opie's outdoor sculptural work which was addressed earlier in that module. Similarly file title **09 Censorship** contains the search results of all postings which address censorship in some manner from any end of module discussion forum, reflective learning log or nested discussion among teachers from oCPD 2009. Table 6.6 lists some of the files of different searches over the four year period. Some are general for open coded purposes or for other possible future research, while others were specific triggered by open coded results for selective or axial coded discourse analyses.

Downloaded discourse from oCPD 2006	Downloaded discourse from oCPD 2006	Downloaded discourse from oCPD 2006	Downloaded discourse from oCPD 2006
oCPD 2009 <ul style="list-style-type: none"> • 09 M1 • 09 M2 • 09 M3 • 09 M4 • 09 M5 • RRL 	oCPD 2008 <ul style="list-style-type: none"> • 08 M1 • 08 M2 • 08 M3 • 08 M4 • 08 M5 • RRL 	oCPD 2007 <ul style="list-style-type: none"> • 07 M1 • 07 M2 • 07 M3 • 07 M4 • 07 M5 	oCPD 2006 <ul style="list-style-type: none"> • 06 M1 • 06 M2 • 06 M3 • 06 M4 • 06 M5
Searches <ul style="list-style-type: none"> • 09 Censorship • 09 Cultural Literacy 	Searches <ul style="list-style-type: none"> • 08 Confidence • 08 FISH • 08 Planning • 08 Reflective • 08 Practice • 08 Nudity • 08 Practice • 08 Death • 08 Monochrome 	Searches <ul style="list-style-type: none"> • 07 Teacher • 07 Starting point • 07 Preferences • 07 Sculpture • 07 Treacy • 07 Handbook • 07 Gallery 	Searches <ul style="list-style-type: none"> • 06 Preferences • 06 Comfort level • 06 Excellence • 06 Least

Table 6.6. Noting the titles of just some of the searches downloaded and saved for this study

Another key challenge was how best to save and safeguard electronic raw data which was housed in another organisation's management learning system. There was always researcher's anxiety that someone from IT might delete discussion forum data and as time passed by new IT personnel who might not be aware of the significance of archived discourse from older summer courses. As the following year's oCPD summer course content was uploaded and another wave of teachers was registered, the older courses were archived, but unfortunately some of their accompanying discussion forum data

disappeared. Most online postings were downloaded and saved elsewhere as electronic HMTML files. A key learning from a researcher's perspective is that the researcher should most preferably facilitate the online discourse with or between respondents in his or her organisation's own virtual learning system for reassurance and enshrine in policy, clear procedures concerning data retention and protection.

There emerged another dilemma. The one key drawback of down loaded teacher discourse is that one can no longer apply any of *Moodle's* advanced search tools. The electronic discourse becomes fixed and locked in a set linear arrangement as opposed to fluid and malleable while residing electronically in the MLE. While it remains in the MLE, a researcher can track the parent posting in a nested discussion or forum posts from one particular user. In anticipation of possible deletion of data, numerous search combinations for anchor terms as emerged from initial open coding of information were completed and word searches were ascertained using *Microsoft Word's* word count or word search tools.

6.5 Autoethnography

In Firebaugh's seven rules for social research, his seventh rule asserts that 'method be the servant and not the master of research' (2008, p. 207). He explains how researchers can become so enamoured with a particular method of research that their study revolves around it rather than it being designed to fit the investigation. Both discourse analysis and grounded theory are very systematic approaches and because theory evolves from data for grounded theoretical approaches, there might be a greater possibility of Firebaugh's concern happening in this research. His third precautionary rule therefore advises researchers to 'build reality checks into their research' (2008, p. 64) advocating the use of triangulation and multiple approaches to consolidate theory. He writes that very often a full understanding of some phenomena requires a mix of qualitative and quantitative data. He notes how ethnographies for example can advance knowledge or provide another perspective.

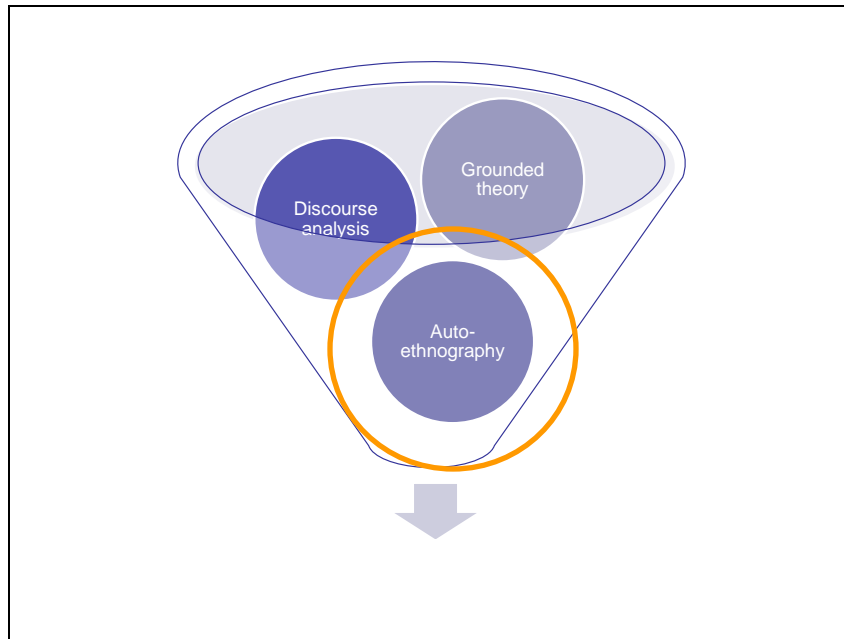


Figure 6.8. A third methodology: Autoethnography

Scott-Hoy & Ellis (2008, p.134) remark how many arts-based researchers are now examining the intersections of art, education, qualitative and/ or autoethnographic research (Finley & Mullen, 2003; Saarnivaara, 2000, 2003; Saarnivaara & Brocher, 2003). This study in fact resides at that very intersection - visual arts, primary education and the researcher's own practice comprising of initial teacher training, primary teachers' continuing professional development and curriculum leadership. Firebaugh's counsel regarding the possibility of methodology dominating research and Scott-Hoy & Ellis' observation about arts based research indicates the potential gain in using a third methodology. In this case, autoethnography in the format of a semi structured self-interview has been selected as a third method of enquiry (see figure 10.1) for this study for three key reasons.

Firstly, the researcher had two personas from the very beginning of its very conception. One was that of researcher, who 'had to set aside theoretical ideas to allow "substantive" theory to emerge' (Day, 1999, p.1). The other was that of oCPD course designer, who created online LAR course material for primary teachers based on theoretical insights obtained from his observations, teaching experiences and literature search. As a researcher

adopting a grounded theoretical method of enquiry, it meant he had to ignore the literature of theory and fact concerning art appreciation in arts education in order to ensure the emergence of categories would not be contaminated (Glaser & Strauss, 1967, p. 46). He had to avoid theoretical preconceptions that might prejudice interpretations of teachers' online discourse. However, as an oCPD course designer, he designed learner outcomes and online content which mostly likely reflected his own epistemological standpoints and beliefs concerning his perceived needs of teachers in relation to LAR. Therefore to limit the possibility of counter-transference during discourse analysis and coding process, self-interview seemed an important methodology to ascertain such epistemological positions from his alter persona.

Secondly, the base raw data for this research are the *reflective learning logs* and discussion fora from oCPD 2008 and 2009. Neither persona had an involvement in devising questions for these fora. However, prior their introduction in 2008, he as researcher/ course designer devised a series of end of module online surveys in 2006 and 2007 concerning LAR teaching, teacher types and teachers' preferences and comfort levels which are used for triangulation purposes. Therefore, there were two groups of questions employed for this research. Those devised independently of him and those formulated by him in the roles of researcher and course designer. It seemed important therefore to address some of the latter research from a more removed standpoint. Self-interview seemed an appropriate methodology to explore how these personas cooperated as opposed collaborated with one another. Thirdly, the volume of teacher discourse collected over the four years was very large. It proved impossible for one researcher within the timeframe of this study for all electronic discourse to undergo the coding, memoing and referencing process. Self-interview would enable him as course designer persona to comment on this discourse albeit in a more general, affective and qualitative manner. Bell (2005, p.166) highlights how researcher bias can affect interviews, while Miles & Huberman (1994, p. 253) note that researchers habitually *overweight* [their emphasis] facts they believe in or depend on. Ironically, the purpose of this self-interview is to assist the researcher in identifying those very core beliefs and values through interviewing his other persona as teacher educator which might influence theory generation.

Having explained the rationale and processes involved with respect to the methodologies adopted for this inquiry, chapters seven to ten take the reader through each stage of grounded theory generation. In order to fully appreciate the significance of each stage of a grounded theoretical approach to discourse analysis so that reliable ‘grounded’ theory emerges naturally from data, a ‘weaving’ metaphor was devised by the researcher to aid his understanding. This metaphor is presented and developed for the reader to aid their understanding and enable them appraise the final theory for themselves.

Chapter Seven: *Emerging shared perspectives among Irish primary school teachers*

Introduction: Analysing ‘warp’ threads of online discourse

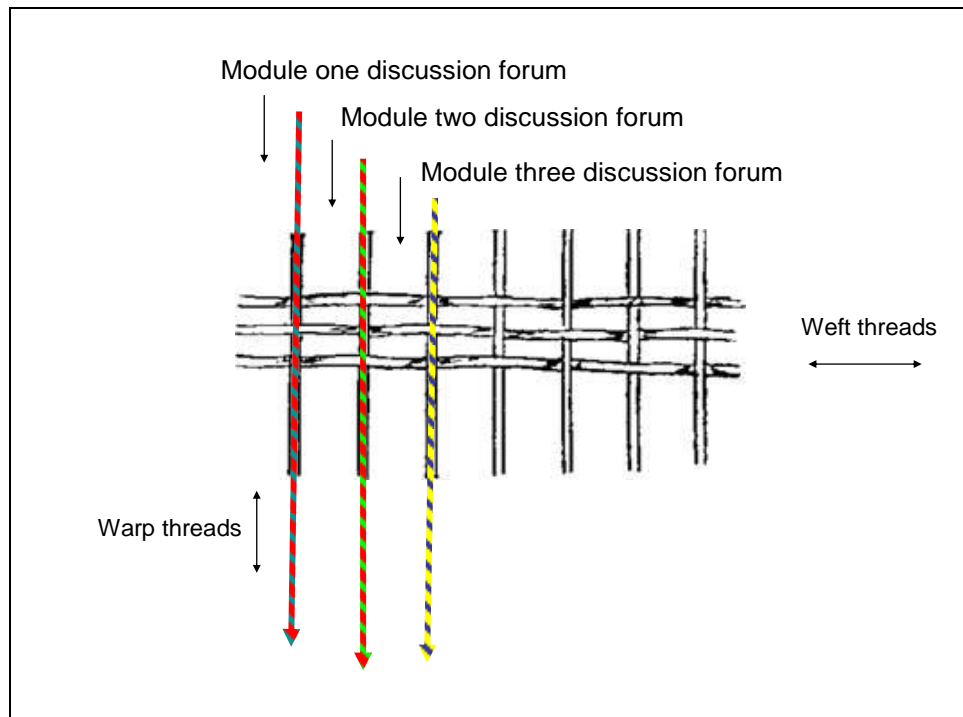


Figure 7.1. Weave constructed from warp (vertical) and weft (horizontal) threads

The loom is an apparatus from which fabric is generated. It has a fixed frame which holds primary ‘warp’ threads under tension to facilitate the weaving of the ‘weft’ threads. Fabric is generated from the systematic process of interweaving the weft threads across the weft lines. The resultant fabric reveals patterns achieved from interwoven strands of repeated colours or textures. The grounded theoretical approach of this research is analogous to such a weaving process. However, the researcher unlike the weaver has no conceived pattern in mind not has any decision making in selecting the raw fibre, in this case virtual discourse. The Learning Management System (LMS) or a Virtual Learning Environment (VLE) acted as the construct or frame for the multiple strands of discourse communicated via end of module online discussion fora (see figure 7.1). Theory was generated from patterns deciphered from interweaving different forms of discourse analyses – open, axial and

selective coding. This chapter examines findings from the first step of this ‘woven research’ process. It examines commonality and difference between different ‘weft’ strands of discourse from *reflective learning logs*. Ironically, the initial process of theory construction is one of deconstruction, whereby the ‘weft’ threads of data as communicated by consecutive groupings of teachers are analysed for open codes of commonality (see figure 7.2). This chapter begins with open coded discourses analysis of one hundred and fifty *reflective learning logs* following oCPD 2008 and 2009.

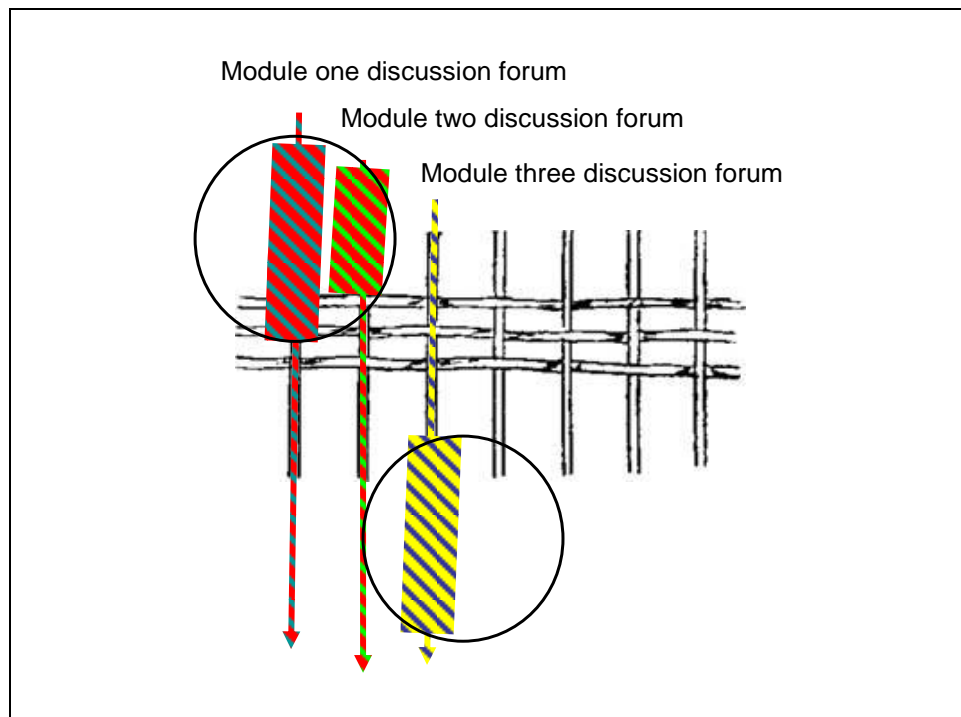
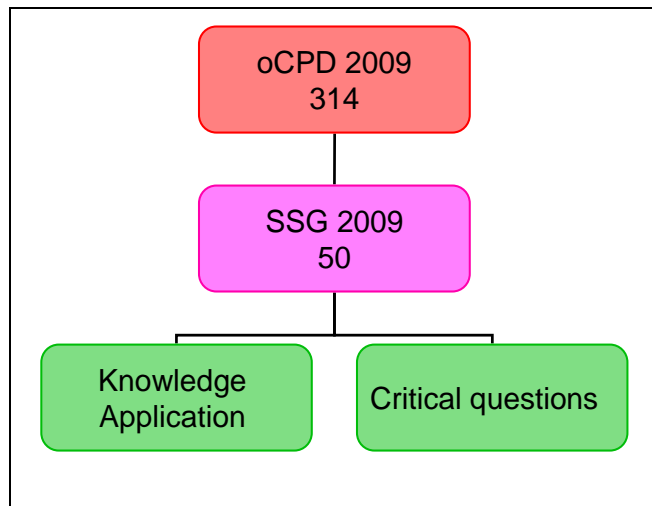


Figure 7.2. Examining online postings for common codes through open coded discourse analysis

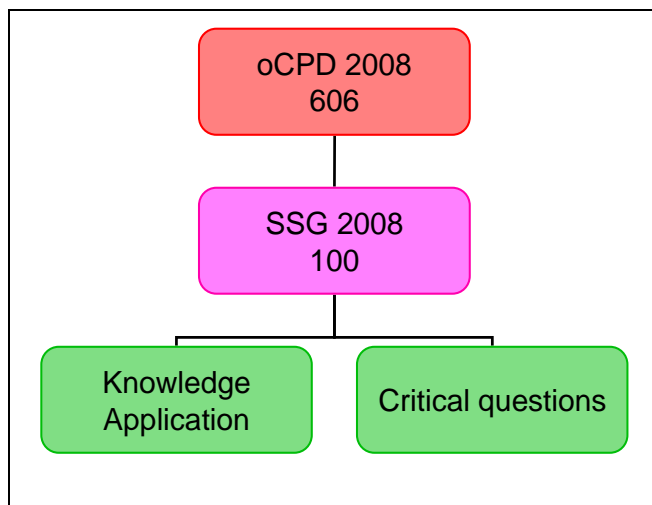
7.1 Shared perspectives regarding perceived knowledge acquisition

Open coded discourse analysis was first conducted on one hundred and fifty reflective learning logs obtained from two systematic sample groups. One grouping labelled SSG 2009 was comprised of fifty teachers who completed the online summer course in 2009 and another grouping named SSG 2008 comprised of one hundred teachers who completed the online course in 2008 (see figures 7.3 and 7.4). Both sample groupings were approximately fifteen percent of the total number of reflective learning logs obtained from

each online course. The discourse analysis process was completed manually and followed the question format outlined in the reflective learning logs but fused questions two and three together under the heading of ‘Critical questions’ as there was perceived overlap in teachers’ answers to those questions (see Appendix Q). The analysis was successful in identifying anchor codes from their online logs. Some codes extracted were unique and discrete to a particular grouping but the majority were common to both, revealing shared thinking, questioning and occasional contesting among these teachers.



Figures 7.3. Open coded discourse analysis on systematic sample group from oCPD 2009



Figures 7.4. Open coded discourse analysis on systematic sample groups from oCPD 2008

Thirteen shared anchor codes were identified (see Table 7.5) in relation to perceived knowledge acquisition. These concerned

1. The diverse natures of visual arts (D)
2. LAR approaches and methods (M)
3. *FISH* (F)
4. LAR language development (L)
5. The world of art and artists (W)
6. The use of ICT and Internet for LAR (I)
7. LAR ideas [practical] (Id)
8. Assessment in LAR (A)
9. The importance of LAR (V)
10. Teaching (T)
11. Planning (P)
12. Understanding of the world of art criticism (U)
13. Starting points (SP)

Interestingly, general teaching skills (T) general planning skills (P) and practical starting points (SP) obtained the lower percentages in terms of perceived knowledge acquisition. While starting points will emerge as an important storyline, it is interesting how the more generalist teaching and planning skills received lower percentages. Although there were significant differences between both online courses with respect to artwork and artists addressed and they both had discrete topics to cater for those who may have completed a course previously (RLL 2009, p. 61), both online summer courses had similar content and emphases with respect to LAR pedagogy. These unique course content elements meant one couldn't automatically combine percentages from both systematic sample groups with respect to shared codes without some prior reflection and satisfaction that those codes received similar attention and treatment in both summer courses. Having reviewed course content in light of emerged codes, it was felt all those codes were addressed in a comparable fashion in their respective courses.

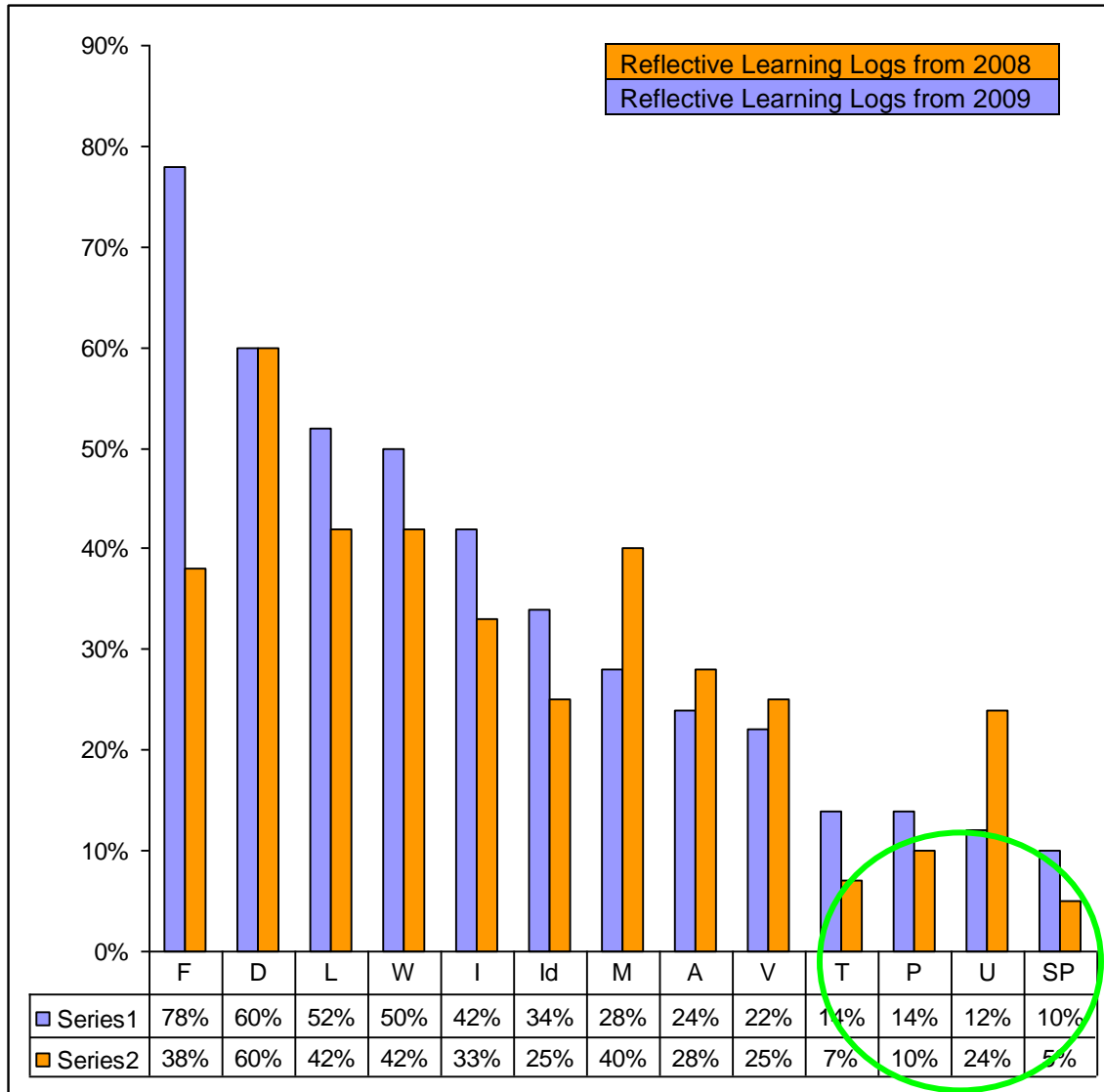


Table 7.1. Most frequent codes relating to perceived knowledge acquisition

Interestingly, despite significant differences with respect to artwork addressed in 2008 and 2009, the same percentage - sixty per cent - from both systematic sample groups pinpointed a perceived learning in relation to the diverse natures of the visual arts (see table 7.2). Fifty per cent of SSG 2009 versus forty two per cent of SSG 2008 wrote about perceived learning regarding the world of visual arts. Twelve per cent of SSG 2009 communicated increased understanding of art criticism specifically (U) in comparison to one quarter of SSG 2008.

Perceived key learning from oCPD	%
LAR approaches and methods (M) including <i>FISH</i> (F)	72
The diverse natures of visual arts (D)	60
LAR language development (L)	47
The world of art and artists (W)	46
The use of ICT and Internet for LAR (I)	37.5
LAR ideas [practical] (Id)	29.5
Assessment in LAR (A)	26
The importance of LAR (V)	23.5
Understanding of the world of art criticism (U)	18

Table 7.2. Shared codes from combined groupings that is (SSG 2009 U SSG 2008)

Forty-seven percent of the two systematic sample groups combined identified learning, concerning the importance of children’s subject language development (L) for richer LAR class discussion. Thirty-seven and half per cent of the combined groupings highlighted the use and potential of ICT or the Internet as tool for teaching and learning about LAR (I) as another key learning point. Twenty-nine and half percent of SSG 2009 and 2008 combined wrote about how their retrospective online courses presented them with LAR ‘ideas’ (Id). Ideas can mean many things. They can refer to content, methodology, resources or sources for example. Discourse analysis, however, is one of concurrent analysis and *interpretation* [my emphasis] (Cohen et al, 2007, p.495). In interpreting the data, it is clear that the vast majority if not all of these references to ideas seem to imply practical ‘ideas’ for planning, teaching, assessing and resourcing LAR as opposed to theoretical or epistemological ones.

Twenty-six percent of the combined groupings highlighted assessment in LAR (A) as a learning topic. Similarly, twenty-three and half percent mentioned learning and increased

understanding of the importance and relevance of LAR in the curriculum. However, if one considers the union in the mathematical sense of those who mentioned LAR approaches and methods (M) and those who specifically mentioned *FISH* (Flannery, 2006) the resulting percentage for (M∪F) is seventy-two percent (see table 7.2). *FISH* was a suggested approach to looking at and talking about artwork by other professional artists with children which followed through with art production and class discussion. *FISH* was an acronym for

- First impressions
- Investigate further
- Stimulus for children's art production,
- Have we learnt something from the artwork or artist? (see Appendix U)

Methods and approaches for LAR including *FISH* achieved the highest percentage in terms of perceived oCPD learning the combined groupings of oCPD 2008 and 2009. It is interesting to note how teacher role (TR) at this juncture of the study did not emerge as a prominent topic. It attained just six percent in both groupings – six references in SSG 2008 and three in SSG 2009. However, just as with 'starting points' (SP), 'teacher role' develops greater significance in response to other questions and emerges as a pivotal story line from axial and selective coding later in this research.

With respect to discrete codes extracted through open coding from both groupings, 'Cultural literacy', is the most obvious. Cultural literacy was a key topic introduced only in 2009, whereby teachers were invited to explore and 'test' their own cultural literacy and were introduced to the arts education paradigm known as visual culture (see Appendix R). This was highlighted as a distinct knowledge acquisition code by fourteen percent of SGG 2009 and not surprisingly it didn't arise as code among SGG 2008. Secondly, 'Linkage' (Lk) - that is, links of integration between the two interrelated strand units of the visual arts curriculum concerning *looking and responding* and *art [craft and design] production* was identified as a discrete code in SSG 2009 (See Appendix S).



The bath, 1892, by Mary Cassatt; *The Banjo Lesson*, 1893, by Henry Ossawa Tanner

(Celebrating Mother's Day and Father's Day)



Cakes by Wayne Thiebaud; *La Rue Saint-Denis: Fete du 30 juin, 1878* by Claude Monet

(Marking St. Valentine's Day and St. Patrick's Day)

Figure 7.5. Some of the artwork addressed in oCPD 2008 as a means of celebrating feasts and festivals which are considered integral to the primary school calendar

Integration (INT) - that is, links between looking and responding with other subjects of the primary curriculum appeared more frequently in SSG 2008. This possibly is a reflection of the online course content. *FISH* for example embraces linkage in stage three [stimulus for art making] and it obtained seventy eight per cent from SSG 2009 in comparison to thirty eight per cent from SSG 2008. There was a unique section in oCPD 2008, module four, whereby, a menu of artwork and artists were addressed in terms of integration with feasts and festivals (See figure 7.5). Teachers were shown how works of art can be addressed in LAR as a starting point for follow through art production which still celebrated special

days such as Mother's Day and national celebrations such as St. Patrick's Day in a more open and creative manner.

There was a far higher percentage differential of more than twelve per cent for two shared codes as emerged from the discourse analysis process. Firstly, *FISH* was highlighted by seventy-eight per cent of SSG 2009, versus thirty eight percent of SSG 2008. Perhaps *FISH* was conceptually better presented in oCPD 2009 or with more exemplars. On the other hand, a greater percentage of SGG 2008 listed 'methods' as a main point of learning. One can only surmise that some of those who mentioned methods might have inferred *FISH* as well. Secondly, 'Teacher openness' was specifically mentioned by twenty percent of SSG 2008 in comparison to just two percent of SSG 2009. Teacher openness is better defined as a disposition rather than knowledge. These teachers indicate that they acquired a disposition of greater openness following their exposure to and engagement with contemporary artworks during their oCPD. No particular reason has been ascertained for the percentage difference but it is worth recalling that both groupings share the same percentage of sixty percent in relation to perceived learning about the diversity in visual arts.

In summary, these teachers felt their professional development with respect to knowledge acquisition, assimilation and accommodation related to one or more of four domains of teacher professional knowledge.

1. *Knowledge of teaching* LAR with respect to preparation and performance
2. *Subject knowledge* in relation to the nature(s) of visual arts, art appreciation and meta-language
3. *Knowledge of ICT* as a resource for LAR
4. *Knowledge regarding the rationale of LAR* in terms of children's holistic development and greater cognisance of the importance of their LAR practice

These teachers' shared perceptions regarding oCPD 'knowledge' acquisition, assimilation and accommodation very much echo the aims and skills development as outlined to them at the very beginning of their courses on page one of day one (see Appendix T). All have been identified to some extent. Aim three however concerning knowledge and

understanding of teacher role and responsibilities in relation to LAR was identified the least [six percent only].

7.2 Open coding with respect to ‘*good intentioned*’ application

I have a good knowledge of art because I studied it in junior and leaving cert and specialised in it in college. However, I didn't really put my knowledge into enough practice in the classroom. Now through the help of this course I have the confidence to branch out and cover art and artists that I have always loved but didn't fully understand how to teach.

(RLL 2008 p.266)

This excerpt from one of the 2008 reflective learning logs evidences how a primary teacher who deems himself or herself to be knowledgeable about visual arts, still had a lack of confidence before the oCPD summer course stemming from a lack of knowledge or understanding regarding how to teach or rather facilitate LAR. Following oCPD 2008, she or he feels better able ‘to branch out and cover’ a wider spectrum of artwork with his or her class. Continued *open coded* discourse analysis of the same two systematic sample groups labelled SSG 2009 and SSG 2008 yielded some shared aspirations regarding the application of newly acquired [assimilated and accommodated] knowledge to future LAR classroom practice (see table 7.3). Embracing greater diversity in future LAR practice having been exposed to a more diverse range of artwork including the unfamiliar, the contemporary and the *controversial* [my emphasis] is but one of one of nineteen shared intended applications identified. Any controversial art addressed each year was not so much in terms of addressing offensive subject matter or creative processes but more to do with artwork and artists breaking norms and preconceived notions of what is and isn't art or how one produces art.

Considering each summer course had both unique and shared content, it was determined that only ‘application’ code percentages from individual groupings could be combined if the code related to oCPD content which was presented in a similar fashion in both courses. Thirty-eight percent of the combined groupings wrote they would branch out and cover a more diverse range of artwork (D). Forty-one percent of the combined groupings posted

they would adopt *FISH* (F) specifically as a teaching and learning method for LAR in their future classroom practice. Additional percentages in both groups posted they would implement the methods and greater structure (SM) to LAR as a result of their oCPD. Nearly a third [thirty-two percent] of the combined grouping wrote that they would adopt the ideas (ID) presented on the course.

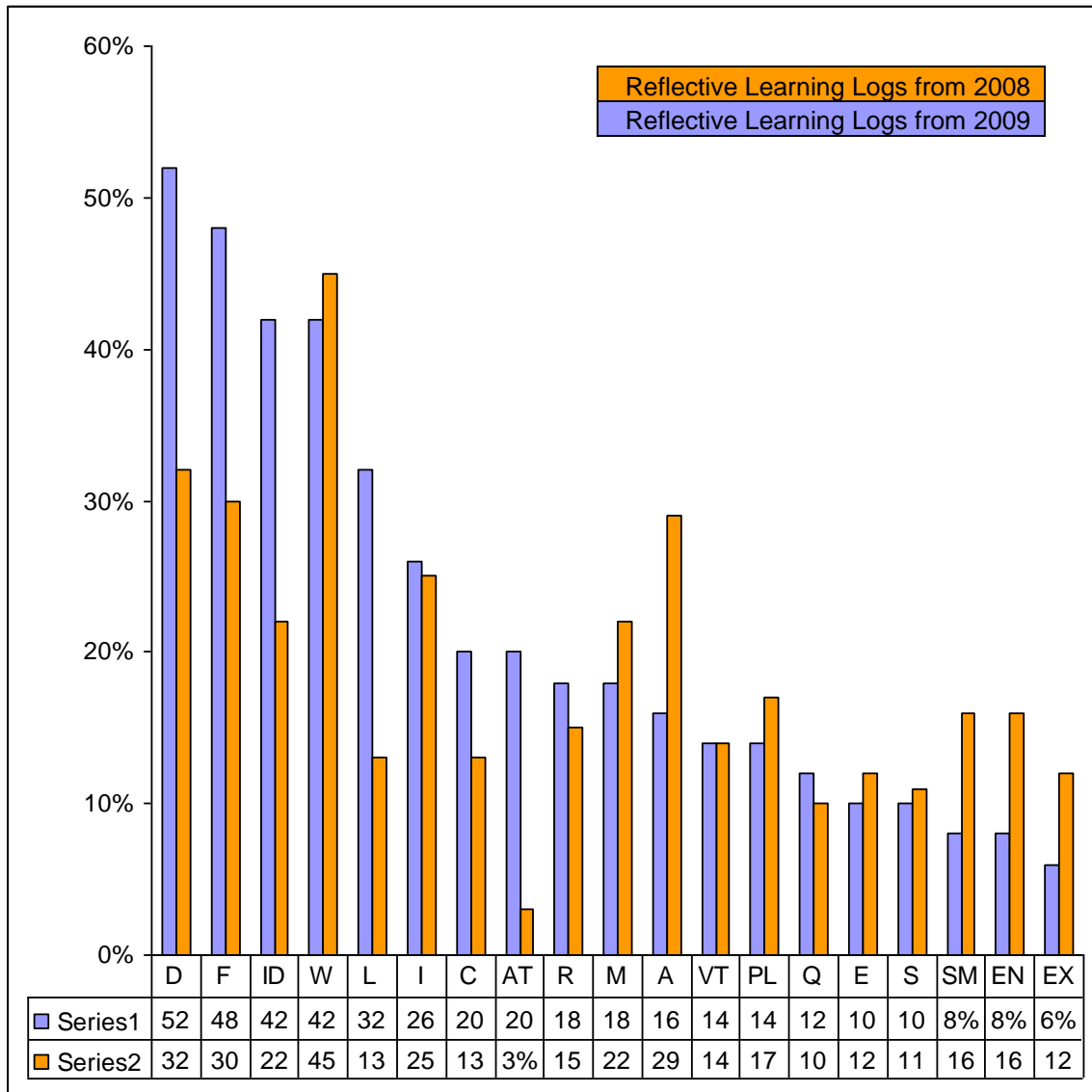


Table 7.3. Most frequent emerged codes in relation to future classroom application

There was only a three percent differential between both groups [forty-five versus forty-two percent] who stated they would use the Internet (W) for looking and responding. A further quarter (I) of both groups specified the use of ICT. Internet usage is dependent upon the existence of ICT. One imagines some of those who posted ICT had the Internet in mind as well as it was the Internet which was used for resourcing summer course content. Teachers did not explore ICT drawing software or view DVDs during the course. All course content was live on *Moodle* and linked via hyperlinks to various Internet websites on the Internet only. Considering the union of both codes in the mathematical sense, then sixty and half percent of the combined grouping communicated that they would exploit ICT or the Internet for LAR. In terms of specific ICT use, *U tube* was mentioned most frequently. The website *U Tube* was promoted in both online courses in terms of showing

1. Artwork
2. Interviews with artists
3. Artwork which used digital media,
4. Demonstrating craft techniques

Interestingly, twenty teachers from oCPD 2009 and eleven teachers from oCPD 2008 commented how their current school Internet policy stipulates the deliberate blocking of this particular site thus preventing access to the wealth of visual content as presented on each course.

It's a shame that You Tube is blocked on the school broadband service as there is such a wealth of amazing art related footage out there. I was particularly taken by clips on Kandinsky and Smithson's Spiral Jetty. Perhaps this can be sorted out with the NCTE?

(RRL 2008, p.248)

I can see myself using much of the pieces taken from the internet especially those on You Tube (but this website may be blocked by the department-I'm not sure though).

(RRL 2008, p.99)

I would like to use some of the YouTube videos, but access is a problem as a lot of websites are blocked in school. I'll have to figure out a way to download them for school use.

(RRL 2009, p.24)

The U tube clips have spurred me on to get more familiar with computers, how to download ,how to integrate it [sic] into my art, how to get around the block on U TUBE to access the excellent clips and ideas I've watched on it during this course...
(RLL 2009, p.101)

Other tasks promoted by oCPD course material included were the Internet's potential for

- Completing advanced research about an artist, artwork or art movement for lesson planning and questioning preparation
- Accessing virtual galleries to see visual art from around the world
- Applying software tools to 'zoom' and manipulate images
- Visiting websites which demonstrated concepts pertaining to the visual elements
- Engaging with interactive websites for digital art production, display.

There were references to self-assessment regarding cultural literacy from 2009 as well. Other intended specific actions (See table 7.4) involved embracing LAR in a more methodical manner in terms of planning, questioning, structure, assessment and developing children's perceptual and aesthetic sense through visual arts trails and use of the natural and local environments for looking and responding. There was one unintended outcome communicated which was a commitment to abandoning their reliance upon templates for art production.

Action in future LAR classroom practice	Code	SSG 2009	SSG 2008	Combined
Avoid using templates for MACD	AT	20%	3%	11.5%
Use oCPD Resources	R	18%	15%	16.5%
Use MACD oCPD ideas *	M	18%	22%	20%
Consider Assessment in LAR	A	16%	29%	22.5%
Devise Visual Arts Trails	VT	14%	14%	14%
Improve Planning for LAR	PL	14%	17%	10.5%
Devise better LAR questions	Q	12%	10%	11%
Use local environment for LAR	E	10%	12%	11%
Increased status and time for LAR	S	10%	11%	10.5%
Adopt Structure and Methods	SM	8%	16%	12%
Use oCPD exemplars	EX	6%	12%	9%
* MACD = Making art, craft, design				

Table 7.4. Other intended actions identified by both SSG groups

One key research observation following the *open coding* process was that although it was systematic and the numbers involved allowed for some quantitative analysis, it didn't sufficiently capture nuance in terms of teachers' changing disposition which underpinned their intentioned actions. A qualitative dimension was required. Many teachers' postings for example exuded a renewed enthusiasm to learn more and improve their current practice

Through careful planning and assessment I will make conscious efforts to explore a large range of artwork, artists etc. I will make a weekly LAR lesson of an artist's [sic] work rather than the children just doing the art, such a lesson will use FISH and MACD will follow as a response. I will utilise the internet as best I can when teaching art. I will feel more confident using LAR. I will know my stance on censorship after the issue being raised. I will refrain from using template art especially around special occasions as I feel better equipped with more 'cultural' art work. I will try to stand back with my ideas and let the children's own ideas flow.

(Respondent B1, RRL 2009, p. 2)

The questions posed at the end of each module really made me think and have made me determined to implement many of the artists, movements and media suggested. I feel more comfortable LAR to different art forms and media now and look forward to a whole new approach for the coming school year. Application

- *moving away from the use of templates in art lessons,*
- *using digital technology more effectively, internet and interactive whiteboard*
- *using many of the LAR approaches and MACD responses for constructive lessons*

(Respondent B12, RRL 2009, p. 61)

I am looking forward to using;

- *my local environment as inspiration and a way of developing the children's cultural literacy*
- *Studying Christo and Jeanne Claude with the children*
- *Starting a LAR corner in my school or even the classroom, where art will be displayed and could be discussed by each class*
- *using the internet and my new interactive whiteboard in my LAR lessons and as a stimulus for MACD.*

(Respondent A4, RLL 2009, p. 286)

7.3 Emerging questions and shifting perspectives

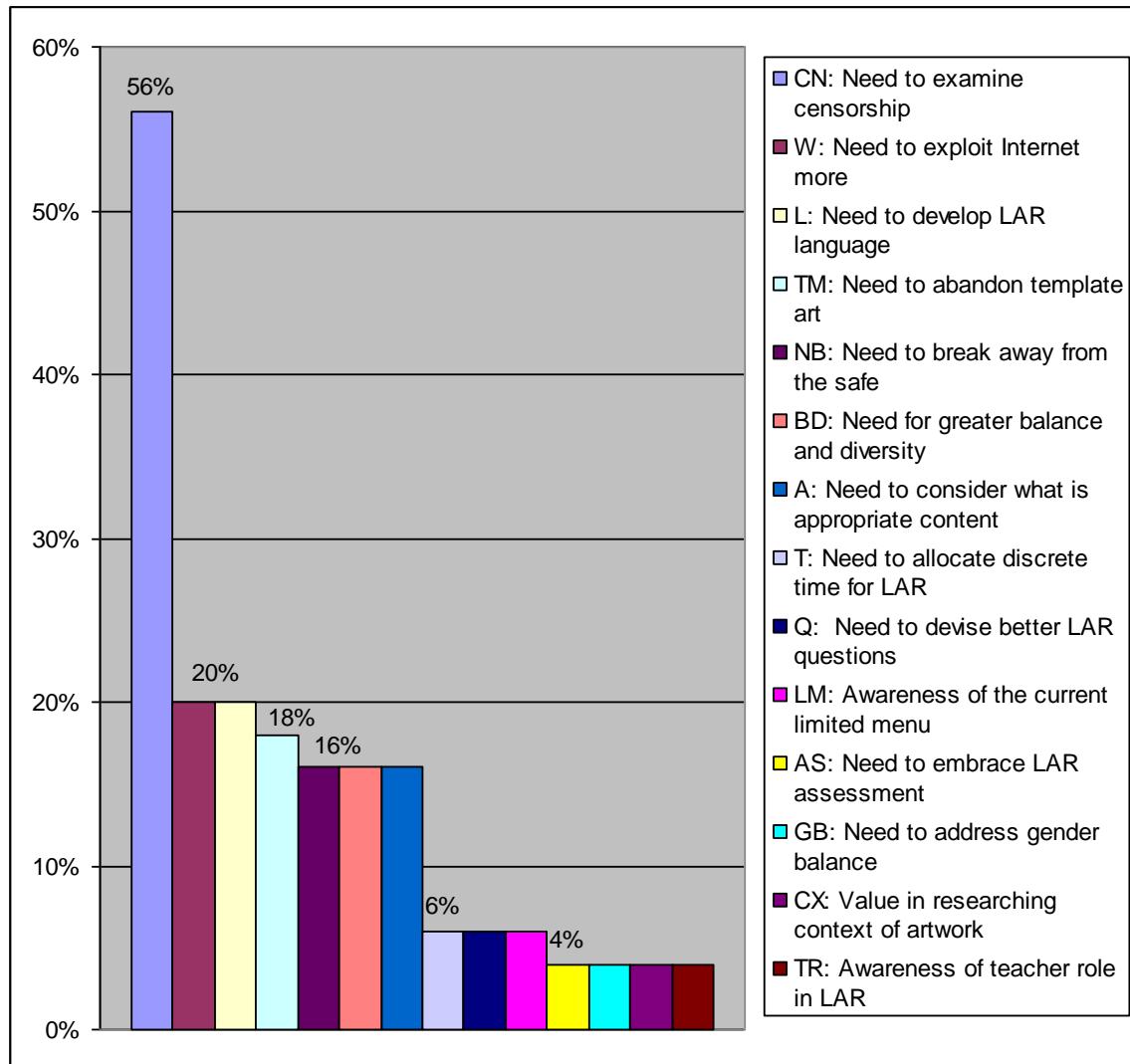


Figure 7.6. Emerging questions and realisations relating to LAR classroom practice from SSG 2009 obtained from open coded discourse analysis

Questions two and three under the headings of ‘Development’ and ‘Elaboration’ asked teachers to consider and record any emerging questions which were triggered by online content and how the course might have helped in answering them. Both discrete and shared codes emerged from analysis. ‘Censorship’ for example was a unique code to oCPD 2009 as a result of a question posed in module two asking teachers whether they had a school policy in relation to visual arts content for primary level. It triggered 382 computer mediated communications (CMCs) overall both formally in reflective learning logs and the discussion forum, and more informally between teachers in various ‘nested’ discussions.

The dominance of this critical question was most obvious from the open coding discourse analysis among the systematic sample group SSG 2009.

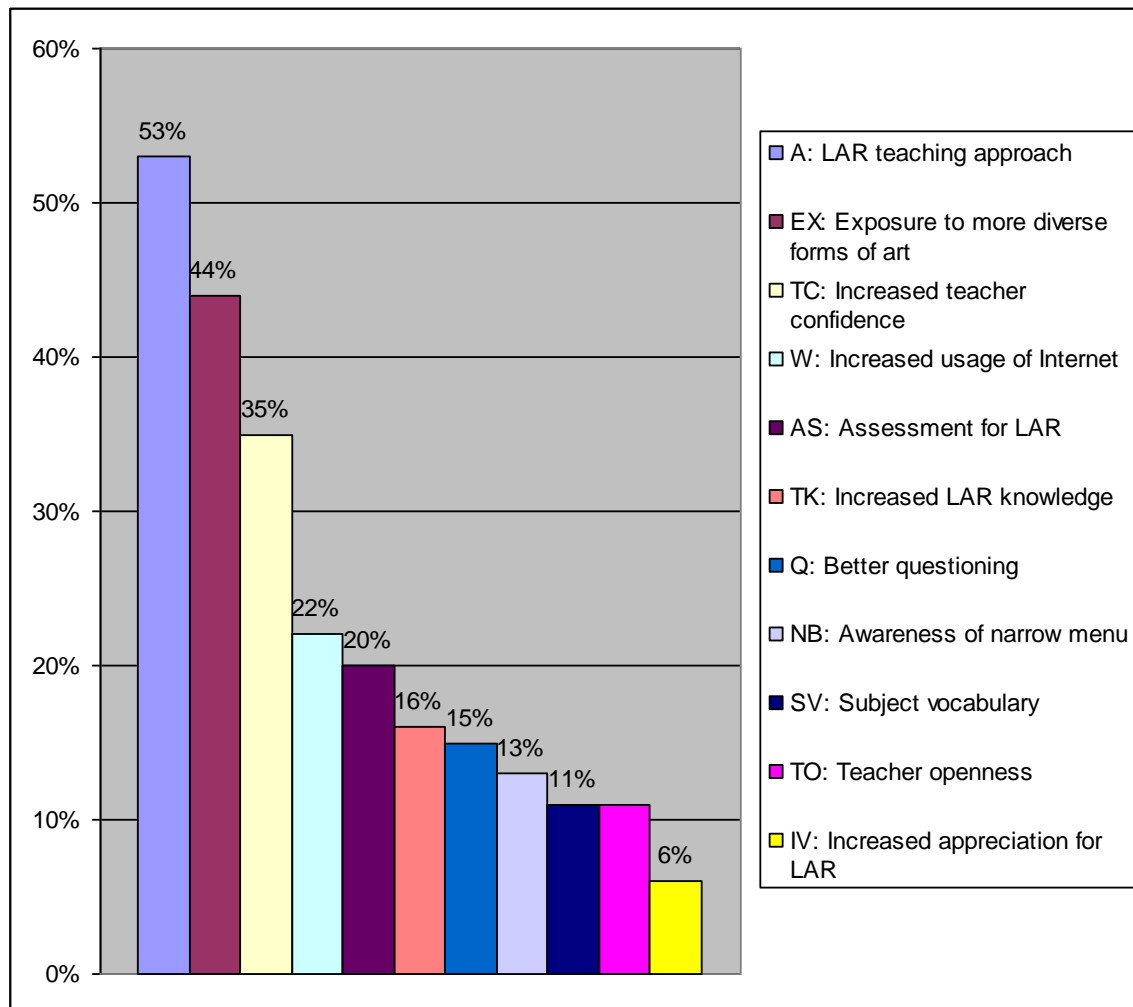


Figure 7.7. Emerging questions and realisations relating to LAR classroom practice from SSG 2008 obtained from open coded discourse analysis

Other discrete codes identified by small percentages was the value of contextual research in obtaining greater understanding of more abstract or less familiar artwork and considering gender balance regarding greater inclusion and recognition of female artists, craftspeople and designers (see figure 7.6). Half the codes concern LAR-Content. They concerned the menu works of art addressed with children of primary age with respect to ‘diversity’ and ‘appropriateness’. Six concern LAR methodology in relation to approach, questioning, language development assessment, time management, use of ICT and teacher role. One

other concerns art production, as opposed to art appreciation concerning, the understanding of the reductive educational merit in using templates to dominate children’s art production.

The oCPD 2008 sample grouping titled SSG 2008 had similar critical questions pertaining to LAR content and methodology. One discrete code which emerged was concerned with the disposition of openness. The curriculum advocates that teachers ‘develop children’s ability to view works of art with openness and sensitivity’ (DES, 1999c, p. 82). This grouping noted how their disposition towards visual art had become more open following exposure and engagement with a more diverse range of contemporary artwork.

Code	Critical questions and self-appraisal	SSG 2009	SSG 2008
CN	Censorship regarding LAR content	56%	-
TC	Increased Teacher confidence	20%	35%
WWW	Use of Internet	22%	22%
SV	Development of LAR subject vocabulary	20%	11%
TA	Questioning current LAR approach	18%	53%
BR	Limitations of current menu	16%	49%
NB	Increased appreciation for LAR	16%	6%
A	Assessment in LAR	6%	20%
BQ	Compose better questions	8%	15%

Table 7.5. Shared critical questions and topics of self-appraisal between both groupings

The open coding regarding oCPD course content triggered reflections [critical questions and self-appraisal in relation to current LAR classroom practice] was particularly iterative in that codes which emerged from discourse analysis of SSG 2008 triggered revisits of SSG 2009 and vice versa. As noted in Table 7.5, the most frequent critical questions communicated by both groupings concerned

1. LAR content [works of art] for the younger learner (CN)
2. Teacher confidence as a key variable affecting LAR classroom practice (TC)
3. The Internet’s potential as a LAR resource (WWW)
4. The importance of subject language development (SV)
5. The lack of LAR guidance regarding LAR pedagogy prior oCPD (TA)
6. The limiting effects of a narrow and conservative LAR menu (BR)

7. The status and value LAR itself (NB)
8. LAR requiring assessment (AS)
9. Quality of LAR dialogue and philosophising depending upon quality questioning and planning (BQ)

It appears both oCPD experiences of 2008 and 2009 provided primary teacher participants with the opportunity and time to self-appraise their current LAR classroom practice which they had not done previously. It sparked self-examination of their perceptions of the natures of visual arts and how might these have been impacting upon their current LAR classroom practice.

This course really helped me to critically examine the way in which I have been conducting my Art lessons to date. It has helped me to recognise that in the area of MACD I am doing alright but with regard to LAR I do not give half enough time to this area, as prior to this it was just something I was not wholly comfortable with myself. I felt lost about where to source material. I also simply didn't feel confident to look at and critically assess pieces of Art as I just didn't feel qualified to do so.

The course has helped me accept that Art is for everyone and that while background information is essential in LAR, everybody's opinion is valid. It has also helped me to think more about what constitutes as Art and I now realise that it is something that is not just to be found in Galleries but is all around us in nature and in such things as architectural structures.

(Respondent B20, RLL 2008, p.56)

It triggered self-appraisal with respect to the resultant breadth and range of artwork they address in class. It seems exposure to a more diverse and contemporary range of artwork, including digital art forms, highlighted limitations and prejudices within their existing LAR repertoire.

Before this course, I would have used famous and trustworthy paintings, especially those I liked personally for LAR, so this course made me question my choice of stimulus for LAR and I realise that I haven't been using enough variety of art forms in the classroom. I questioned whether my LAR lessons were as interesting or effective as they could be, after seeing the use of You-tube and different resources in this course. One difficulty I had was my own lack of competence when using ICT coupled with the lack of resources in school. This is something I am definitely going to improve on especially when this course highlighted the many ways ICT can bring art to life. Also, I find the ideas outlined on the course may be a little complex for younger classes.

(Respondent B18, RLL 2008, p. 102)

Continuing professional development seems to have awakened many of these teachers to the reality that their preferences and comfort levels can negatively affect children's LAR development. Their 'lack of seeing' or 'closing of mind' (Respondent B25, RLL 2008, p.145) impacts upon children's resulting LAR classroom experiences and consequential LAR development.

Throughout this course I continuously questioned my beliefs and methodologies. Module 5 summed it all for me when it was stated that teachers chose works with which they were most comfortable. This was so true of me and the result is my desire to change. Questioning made me realise that as I have grown older I have unknown to myself begun closing my mind. LAR which strives to achieve Look and Respond through the proffering of questions has made me realise that this method provides a key from which we begin to see. Time and time again I asked How could I have not noticed this lack of seeing on my part and have promised from now on I am going to live in the present - be more open to what is happening around me and to view everything with childlike innocence. That is why I hope to undertake a lesson without any preparation which will hopefully provide me with an insight of childlike wonder and questioning. The use of U Tube will give me most difficulties due to my inexperience with computers but is a brilliant tool and one which I know the children will love.

(Respondent B25, RLL 2008, p.145)

It highlighted for them what missed opportunities there can be with respect to class dialogue, debate and philosophising when teachers facilitate tokenistic, shallow or predictable LAR. Looking and at and talking about artwork by other artists requires the same kind of challenge with respect to stimulus and questioning as with any other lesson. Having a 'reliance on the predictable' (Respondent A47, RLL 2008, p. 254) stagnates LAR.

Questions / difficulties that were prompted for me by the online content i [sic] have studied in this course are as follows

- *Awareness of information gaps for both teacher and student in terms of appropriate resourcing, stages of development, artistic genres, movements.*
- *Awareness i need to expose children to greater variety of different forms of art work throughout the year.*
- *I realise my own LAR lessons may not have been challenging enough.*
- *Reliance on the predictable, product over process, etc. will now try to challenge the children further in terms of resourcing, approaches, expectations, etc*

(Respondent A47, RLL 2008, p. 254)

7.4 Sample group representation and summary of findings

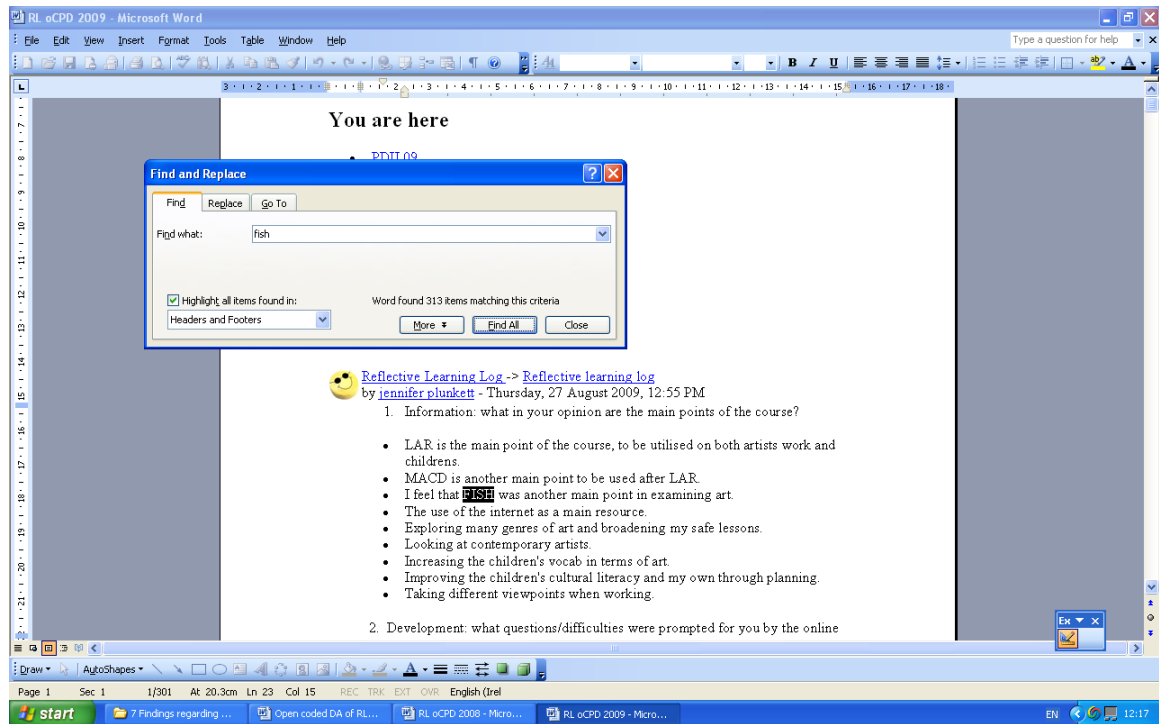


Figure 7.8. Screen print of Microsoft Word's word search for FISH

In order to investigate the systematic sample groups' whole group representation of the total teacher group of nine hundred and twenty primary teachers who completed the online summer courses of 2008 and 2009, there were a number of strategies implemented. Firstly, as mentioned in chapter six concerning methodology, the sample groups were composed of teachers who completed the course at different times during the two months period. This approach was adopted in case there were different motivation levels among participants. Secondly, while engaging in the open coded discourse analysis, the logs immediately before and after each actual log used in sample were read, for any anomalies. None were detected. Thirdly, as a very light method of triangulation and to ascertain how popular the emerged codes were with whole population of teachers, word searches were completed on the total downloaded logs using *Microsoft Word's* word search for those same codes (see figure 7.8). It evidences parallels with whole populations albeit in a very loose manner (Table 7.6).

Word search	oCPD 2009 (314 logs)	oCPD 2008 (606 logs)
Fish	313	592
Method	110	311
Structure	179	193
Approach	319	503
Divers [diversity or diverse]	51	39
Expos [exposure or expose]	119	171
Questioning	35	79
Assessment	140	563
Appropriate	88	103
Censor [censorship]	328	9
Internet	177	415
Vocabulary	198	212
Confident [confident or confidence]	146	474
Open [openness]	75	207

Table 7.6. *Microsoft Word's* word searches for codes extracted from discourse analysis

In terms of what has emerged following the first stage of open coded discourse analysis, there are four key categories of open codes concerning perceived knowledge acquisition, good intentioned future classroom application and triggered critical questions (see figure 7.9). The open coded categories translate across all four questions posed in their *reflective learning logs*.

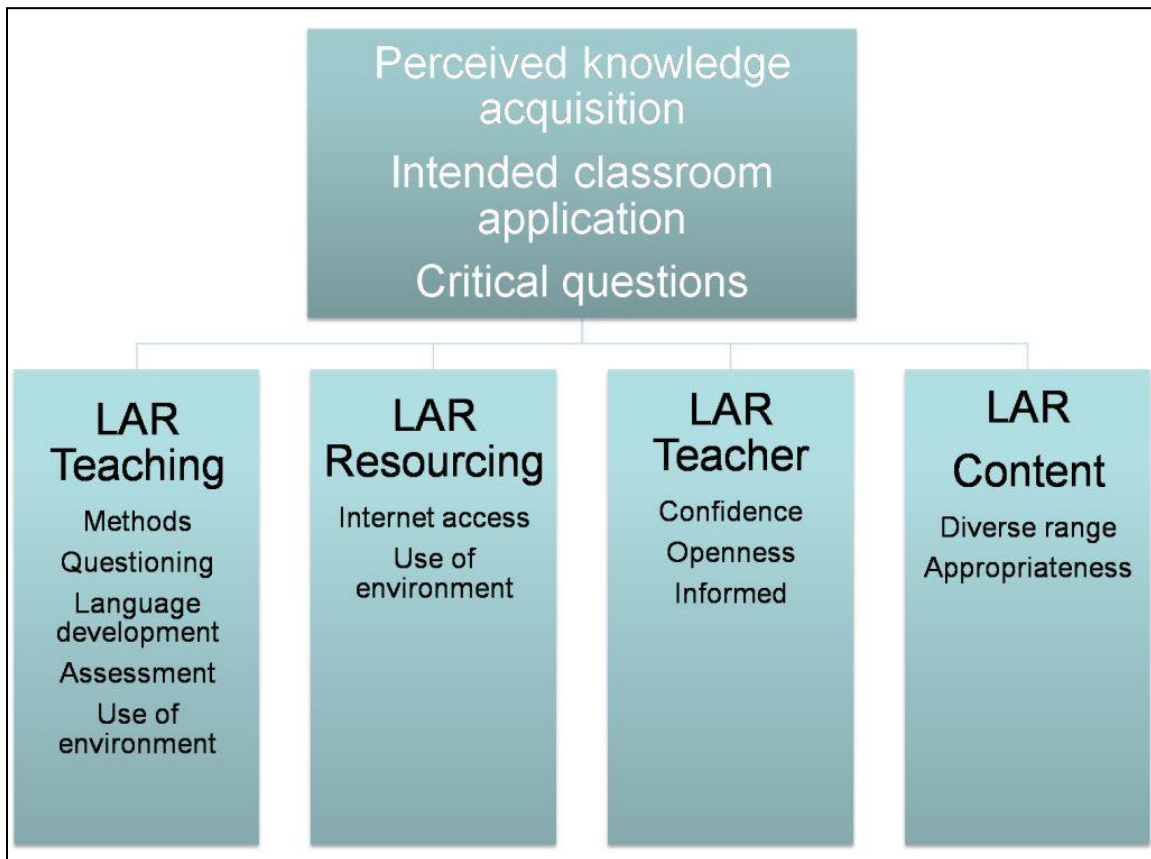


Figure 7.9. Four emergent open code categories

One category concerns ‘LAR-Teaching’ with respect to LAR approaches, questioning, subject language development and use of the local and natural environment as a stimulus for LAR. For example

The course has lead me to re-appraise some aspects of my visual arts work to date – my planning needs more structure and continuity, and needs to tie in more with the relevant developmental stage of my pupils. I need to present a more balanced range of visual art work to the children for LAR, and to give more thought to the language children need to LAR successfully. I can vary the techniques in MACD and move away from the ‘traditional’ MACD for feasts and festivals,

(RLL 2009, p. 150)

A second category concerns ‘LAR-Teacher’ mostly concerning traits such as confidence, openness to the wide spectrum that is visual arts and subject knowledge. For example

I must say I have a new found confidence to go into a classroom and teach ART, not just teaching the children to create paintings or collages etc in response to the famous painters. I now have the confidence to stray from the well beaten path and explore these different media and art movements.

(RLL 2008 p. 207)

A third area concerns ‘LAR-Content’ in relation to artwork addressed and its appropriateness for primary level and diversity for better representation of the disparate and ever increasingly menu of visual arts being produced. For example

My most important discovery from this course has been to appreciate more work that hitherto fore I would have disregarded as nonsense, particularly subjects like Klein's patented blue...I would disregard photographs with three quarters sky and one quarter skyline. Now hopefully there is a seed change of appreciation.

(RLL 2008 p. 13)

A final category concerns ‘LAR-Resourcing’ in the main addressing classroom accessibility to the World Wide Web also having implications for teachers with respect to ICT confidence and competence. For example

...however one difficulty I would have is the use of ICT in the classroom. As of yet our school has no access to internet and the images from UTube etc of works of art were a great resource but I would be unable to use them. The course I found also got me to question my thoughts, views and ideas of what my perception of art is and helped me to appreciate art in a more creative way.

(RLL 2008 p. 1)

This chapter addressed how the systematic open coded discourse analysis process applied to two systematic random sample groups of teacher participants identified as SSG 2008 and SSG 2009 revealed patterns of shared thinking in relation to their professional development, shared questions and shared intentions for changing future classroom practice. Their perceived acquisition, assimilation and accommodation of new knowledge concerned LAR-Teaching and LAR-Resourcing visual arts awareness, appreciation and appraisal with children. It also concerned what kind of artwork can and should be addressed with children – LAR-Content. With increased knowledge, teachers communicated the acquisition of greater confidence in their ability to enact the role of LAR-Teacher, a more

positive and open disposition to embrace greater diversity. It triggered intent to improve classroom practice by applying a more methodical approach and using the Internet more as a means of connecting children with galleries, museums and emerging art and artists. It also triggered teachers to self-reflect upon their current classroom practice. Online teacher discourse at this early stage evidences greater teacher cognisance of their looking and responding practice in terms of its current strengths and limitations. The next chapter follows through with the second step of a grounded theoretical approach. Having identified codes and categories, chapters seven, eight and nine will explore axial coded discourse analysis whereby causal, consequent and contextual relationships are identified to explain current practice.

Chapter Eight: *Emerging phenomena relating to teaching and resourcing looking and responding*

Introduction: Axial coded discourse analysis

The second stage of a grounded theoretical approach is one of axial coding whereby relationships are identified and explored between codes and categories as emerged from open coding. Continuing with the weaving metaphor as outlined in chapter seven, axial coding might be perceived as an exploration of possible ‘weft’ lines between codes and with other variables via inductive and deductive thinking (see figure 8.1). As relationships between codes are further understood it signals the beginning of theory development.

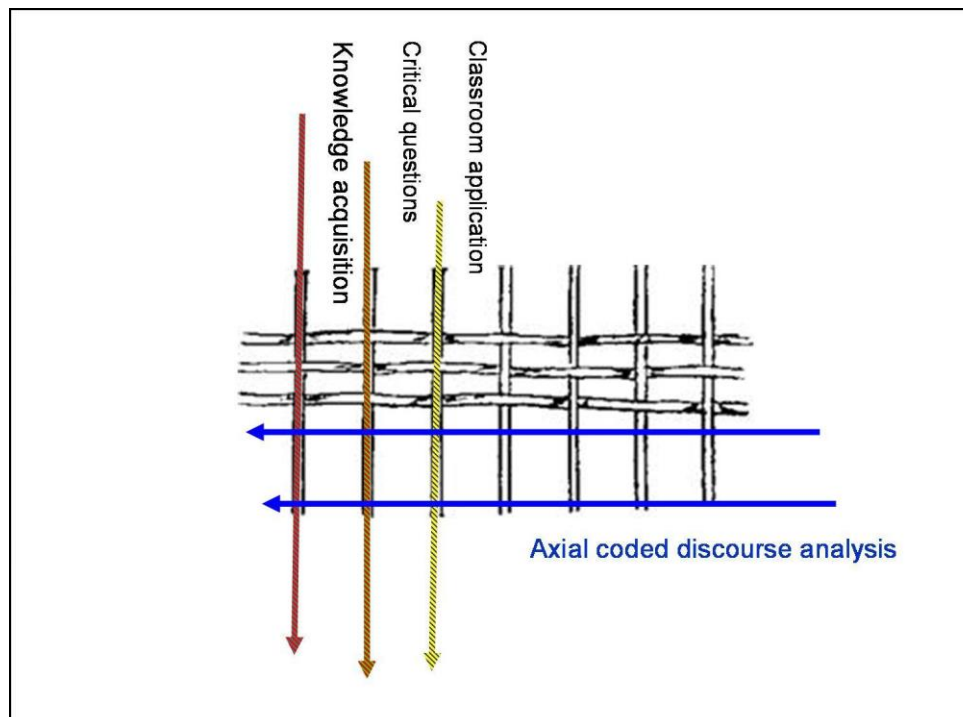


Figure 8.1. Weaving metaphor continued

The open coded discourse analysis discerned four shared themes in relation to LAR-Teaching, LAR-Resourcing, LAR-Content and LAR-Teacher. These were derived from the three reflective learning log questions posed to teachers concerning perceived knowledge acquisition, intended classroom application and critical questions having

completed oCPD in LAR. The open coding process identified more codes for LAR teaching indicating perhaps that practising primary teachers, despite having knowledge of many methodologies for teaching and learning in general, felt ill equipped to teach LAR.

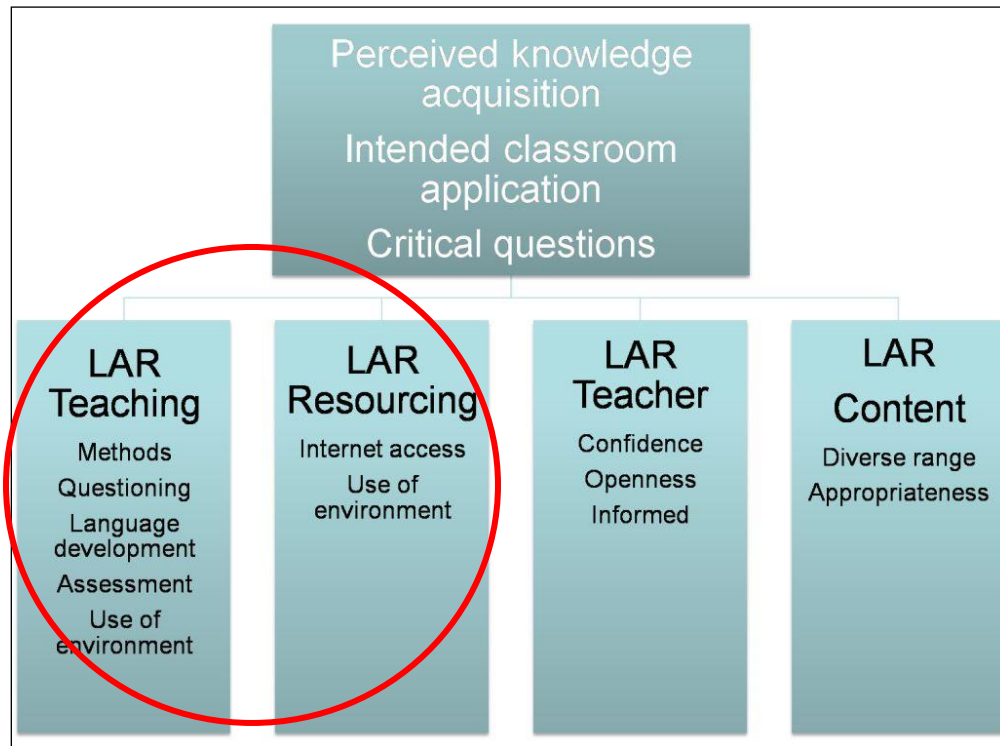


Figure 8.2. Focussing on LAR-Teaching and LAR-Resourcing

The axial coding dimension of this research seeks to further understand causal conditions, contexts and consequences of various LAR classroom phenomena as identified through open coding. The codes ascertained in figure 8.2 could be viewed as positive learner outcomes as communicated by teachers having participated in oCPD in LAR. But it is important to note that the oCPD ‘course’ was comprised of many elements – compulsory core visual and textual content, optional hyperlinks for autonomous learning, optional self-reflection tasks on current LAR classroom practice, compulsory end of module contributions and optional collegial networking with peers or facilitator within the VLE. Increased LAR teacher confidence as identified under LAR Teacher for example could be attributed to any of these components. The second point worth noting is that these impressions were communicated at the close of the course before school term commenced when they could test and implement oCPD ideas. Table 8.1 is the template used for the

inductive and deductive process of axial coding. The focus of this and the next chapter is on causal conditions, context and consequences.

LAR topic	Description
Phenomenon	e.g. Lack of confidence in facilitating LAR
Causal conditions	
Context	
Consequences	e.g. Avoidance, Shallow LAR, Focus on art production
Known intervening experiences	Core visual and textual content Optional hyperlinks for autonomous learning Optional self-reflection tasks on current LAR classroom practice Compulsory end of module contribution to VLE Optional communication with peers or facilitator within the VLE
Provisional effect as communicated by some teachers	e.g. Perceived Increased teacher confidence at close of course
Long terms aim	e.g. Prolonged confident LAR teaching
Suggested support to attain and maintain aim	

Table 8.1. Exploring axial relationships within emerging LAR phenomena

8.1 LAR -Teaching

At the end of module one of oCPD 2007, then titled *Appreciating the Visual Arts*, teachers were surveyed online with respect to their most and least used practical starting point for art production as outlined in 1999 curriculum. The *Teacher Guidelines* outlines four suggested practical starting points. These are:

- Working from children's experience and imagination
- Using materials and tools as stimulus
- Working from observation and curiosity
- Using the work of artists and crafts people [and designers] as stimulus

(DES1999b, p.29)

These suggested practical starting points have been presented to aid teachers in deciding “how to introduce a particular [visual art making] activity” which it notes “is one of the most challenging tasks facing a teacher” (DES, 1999b, p.29). The five discussion forum questions was prefaced with a short definition and exemplar of each suggested practical starting point to ensure teachers understood, to minimise possible confusion between the terms (see figure 8.3). It was felt some teachers may not be familiar with these exact terms and might be inclined to guess thus skewing the results.

The curriculum as presented has suggested four possible starting points for art, craft or design making.

Materials and tools: MT concerns looking at the properties, possibilities and limitations of particular media and responding to these with creativity. I often use materials and tools as my initial starting point when introducing new strand to the class. It (re) acquaints children with the media and provides them with the opportunity to make discoveries and share these with the class.

Observation and curiosity: OC I suggest concerns looking closely and attentively at nature or the built environment and responding to these by incorporating these little details into their design, craft or work of art. It encourages us to depict the variety and the uniqueness of objects as opposed to symbols of them

Experience and imagination: EI involves looking into the fantastic or looking back into our store of memories and responding to these. What is lovely about this is that our memory and imagination are unique to us. Each memory we own is shaped and flavoured by our perspective and our imaginings influenced by our personal experiences and how brave do we journey into fantasy.

Looking at the work of another artist, craftsperson or designer is one of awareness, appreciation and appraisal. We examine and analyse what starting point she or he used, what planning or research did she or he undertake, what techniques were used, what was his or her intention or motivation etc.

Figure 8.3. Starting point definitions as outlined in oCPD 2007

Teachers were asked in questions one and two to identify their most and least used practical starting point for art production and give reasons why. Question three asked them to

consider how these practices might affect children’s artwork (see Appendix V). A Moodle ‘Advanced word’ search for the phrase ‘starting points’ yielded 664 responses from that discussion forum. A systematic random sample of 50 primary teachers was obtained by using every thirteenth posting. A similar referencing system was devised as used for the reflective learning logs of oCPD 2009 and 2008 (see table 8.2). Only one respondent from the systematic random sample abstained from this element of the research inserting a disclaimer ‘Not for use’. It was decided to factor in the next posting instead to obtain a full grouping of fifty. Discourse analysis was completed manually and data recorded on Excel (see Appendix W).

07 M1 A1	07 M1 A2	07 M1 A3	07 M1 A4												07 M1 B4	07 M1 B3	07 M1 B2	07 M1 B1
At beginning of summer 07											Towards end of summer 07							

Table 8.2. Demonstrating referencing system

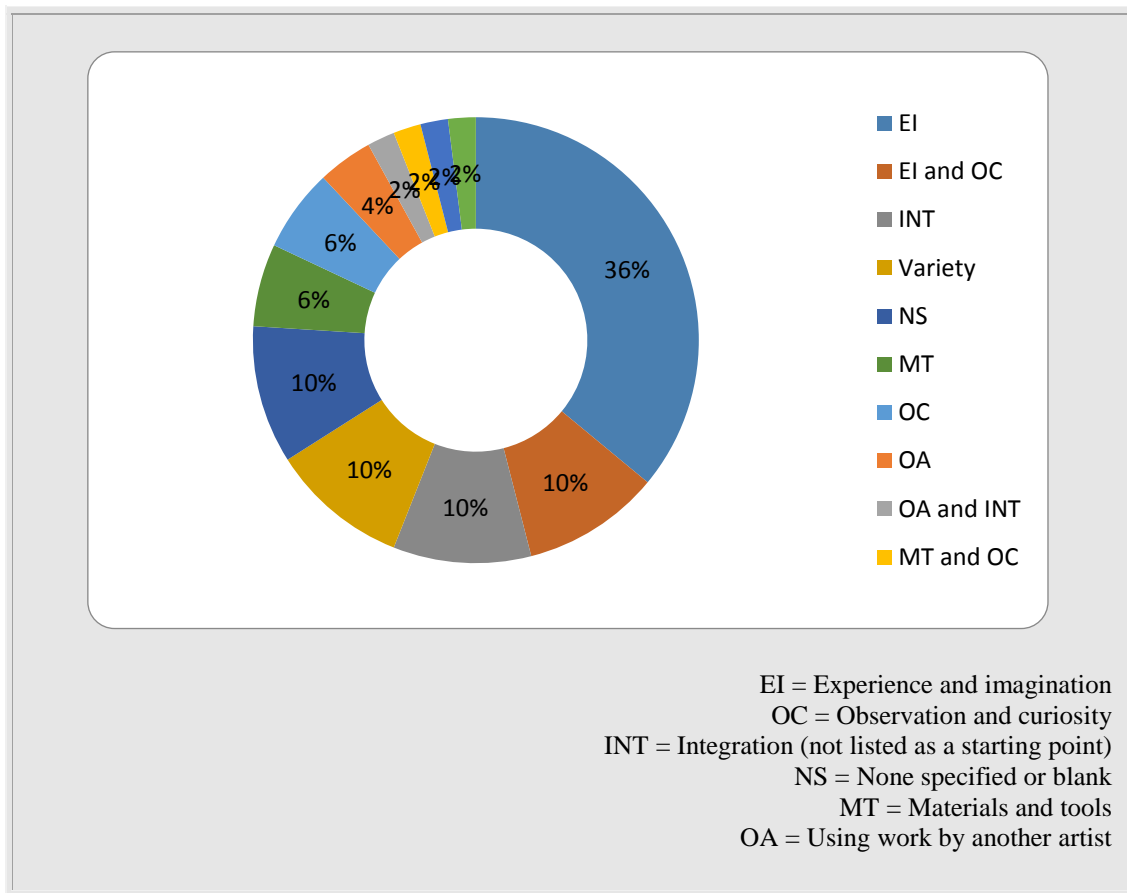


Figure 8.4. Most used starting points for art production in classroom practice

Discourse analysis findings indicated their most used practical starting point for art production was *Experience and imagination* (EI) (see figure 8.4). More than one third of this grouping specified *Experience and imagination* alone while a further fourteen percent listed it as the most used in combination with another of the other starting points, the most popular being *Observation and curiosity* (OC). In total *Experience and imagination* was identified by half of the sample group.

Interestingly, ten percent of the sample listed ‘integration’ as their most used practical starting point despite the fact it wasn’t presented as one of the choices in the question posed. Neither is it referred to as one in the curriculum documents. Integration is instead outlined as a ‘principle of learning’

For the young child, the distinctions between subjects are not relevant: what is more important is that he or she experiences a coherent learning process that accommodates a variety of elements. It is important, therefore, to make connections between learning in different subjects. As they mature, integration gives children’s learning a broader and richer perspective, emphasises the interconnectness of knowledge and ideas and reinforces the learning process.

(DES, 1999b, p.16)

Integration is described as an approach to be considered rather than a suggested practical starting point and in both the ‘school’ and ‘classroom planning for visual arts’ sections of the curriculum documents. It advises teachers to take a measured and considered approach to integration so that visual art is not reduced or devalued in status merely becoming a vehicle to further learning in other subject areas.

Integrated visual arts activities should be planned in parallel and should interact with other subjects rather than be subsumed by them

(DES, 1999b, p19)

However a balance of integrated and single subject teaching should be planned for, particularly at the higher levels of the primary school. Care should be taken too to

ensure that the objectives for art are kept in clear focus in cross-curricular integration. If appropriate objectives for an art lesson are not in operation then there really is no art class and consequently no meaningful integration.

(DES, 1999b, p.35)

Those who mostly used *Experience and imagination* did so because of greater teacher confidence in using that practical starting point and its perceived child centeredness, potential for language development and possibilities for integration

I am more comfortable myself with these starting points and therefore feel more confident using them in my teaching

(FS M1 07 'starting points' p.209)

I find this the easiest way to approach a topic...it also grants a good response from children

(FS M1 07 'starting points' p.239)

Children have a vivid imagination and it can provide many opportunities for development in an art lesson

(FS M1 07 'starting points' p.182)

This [starting point] gets the imagination going and kick starts the creative process

(FS M1 07 'starting points' p.251)

I often use something like a nature walk or outdoor activity as a stimulus. Discussing these, even at junior level, focuses their attention on detail recalled and develops their observational skills. It is also a useful tool for specific language development for this age group.

(FS M1 07 'starting points' p.261)

Very often this [Experience and imagination activity] is based on work done in another area of the curriculum

(FS M1 07 'starting points' p.99)

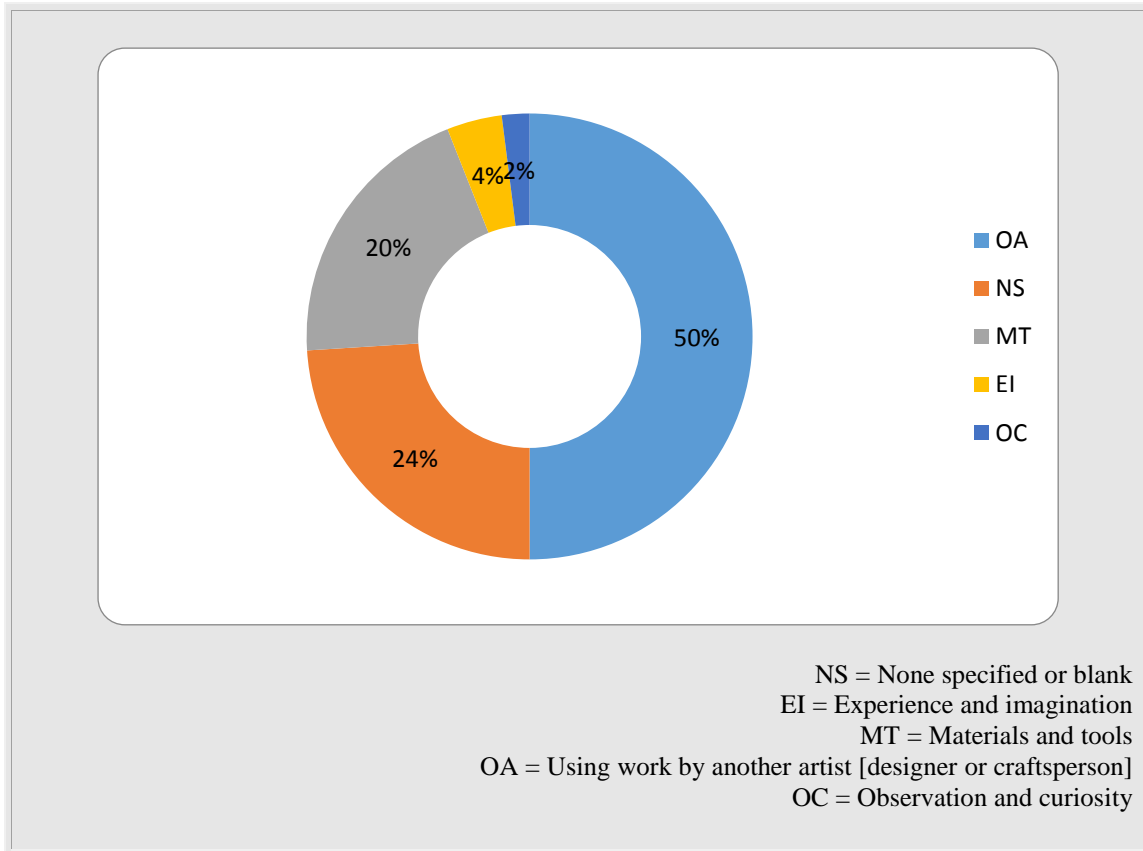


Figure 8.5. Least used practical starting point for children's art production

Curiously, almost a quarter of this sample group did not reveal their least used practical starting point (see figure 8.5). Two thirds of teachers who answered or fifty per cent of the total sample grouping named *Using the work of another artist* [craftsperson or design] as their least used starting point for art production (OA). Twenty percent wrote *Materials and tools* (MT). Only four percent listed *Experience and Imagination* (EI). Interestingly, *Observation and curiosity* received the lowest percentage although it didn't receive that high a percentage for the most used one either (six percent). Teachers who least used the work of another artist as a practical starting point did so because of either a lack of teacher confidence or teacher subject knowledge or appropriate resources referring predominantly to secondary sources such as reproductions, posters, prints, Internet visuals or publications. Thus inadequate LAR subject knowledge and resourcing and a lack of teacher confidence in relation art appreciation approaches were impediments in addressing that starting point.

I don't have enough know how to guide the lesson and make it interesting
 (FS M1 07 'starting points' p.120)

I am not completely comfortable with looking at the work of another artists, craftsperson or designer. I am already looking forward and feeling more confident about taking this area on next year with what I have learnt in module one.

(FS M1 07 'starting points' p.196)

I probably use works of art least as a starting point as they are not as readily available and I probably lack a bit of confidence in discussing them

(FS M1 07 'starting points' p.72)

It can be hard to start a lesson based on an artist as I feel I would have to be familiar with their work and life story in order to give the lesson

(FS M1 07 'starting points' p.258)

Key shared perceptions among this sample grouping regarding the menu of starting points is that addressing artwork of another artist for art production demands specialised LAR content and teaching knowledge of the generalist primary teacher. They also recognise that it demands primary or secondary LAR resourcing. For example it requires a copy of the original work for children to look and respond to together. It is resource dependent. This makes further sense of the open codes identified from the *reflective learning logs*. Those teachers communicated their awakening to the internet and local environment as a library for secondary sources. They also indicated they felt more informed about methods of art appreciation, more intelligent questioning, subject specific language development and assessment criteria to measure children's development. They acquired increased confidence in their ability to organise and orchestrate LAR. It appears online continuing professional development (see figure 8.6) makes many teachers feel they have or can overcome some of those obstacles. For some it might have been the structured internet surfing and for others the sharing of ideas within a virtual learning community of fellow teachers.

Components of oCPD	<p>Core visual and textual content</p> <p>Optional hyperlinks for autonomous learning</p> <p>Optional self-reflection tasks on current LAR classroom practice Compulsory end of module contribution to VLE</p> <p>Optional communication with peers or facilitator within the VLE</p>
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Figure 8.6. Components of oCPD 2008 and 2009

More interestingly from an expressionistic epistemological standpoint, some perceive addressing other artist's artwork as a practical starting point for art production as being more limiting or intimidating for children. This viewpoint was echoed by some of the larger population of teachers from oCPD 2007.

I feel that the work produced by the children is more of an attempt to copy the samples they've seen earlier and leads to disappointment if they can't produce a perfect replica.

(FS M1 07 'starting points' p.15)

I would generally avoid using the work of other artists as a starting point because while it poses no problem for the artistically gifted child it can affect the confidence of the artistically challenged pupil because they become very critical of their efforts and feel their end product can never be as good

(FS M1 07 'starting points' p.41)

Although i [sic] very much enjoy looking at the work of other artists i [sic] find that using these as a starting point for an art lesson means that children are tempted to copy what the artist has done whether this is a conscious decision or not i find it often happens and i [sic] feel disappointed that very few of the children will have the confidence to try their own ideas, maybe for fear of getting it "wrong".

(FS M1 07 'starting points' p.116)

Looking at the work of other artists is the starting point I least use, perhaps because I feel this influences the pupils to simply recreate what they see, thereby stifling their creativity.

(FS M1 07 'starting points' p.115)

These postings reveal that the only art making responses they have considered, assumed, encountered or learnt in response to LAR is one of replication or reproduction. They understandably argue that ‘copying’ sets up false and unattainable standards for young children that ultimately results in the majority feeling a sense of failure rather than one of achievement. They contest copying and pastiche responses as it limits children’s creative choice making, stifles their creativity and robs them of being the designers of their own work. But these shared perceptions of teachers embarking on oCPD in LAR contrast very markedly with those who completed their oCPD in LAR as communicated in the *reflective learning logs* of oCPD 2008 and 2009. Many of them acknowledge and appreciate that there are far more art production responses possible following LAR that don’t involve copying. A combined twenty percent stated they would use the LAR follow through art production ideas as outlined in course, eleven and a half per cent vowed to drop the use of templates in art production and nine per cent stated they would use the actual exemplars presented (see table 8.3)

Action in future LAR classroom practice	Code	SSG 2009	SSG 2008	Combine d
Avoid using templates for MACD	AT	20%	3%	11.5%
Use oCPD Resources	R	18%	15%	16.5%
Use MACD oCPD ideas *	M	18%	22%	20%
Consider Assessment in LAR	A	16%	29%	22.5%
Devise Visual Arts Trails	VT	14%	14%	14%
Improve Planning for LAR	PL	14%	17%	10.5%
Devise better LAR questions	Q	12%	10%	11%
Use local environment for LAR	E	10%	12%	11%
Increased status and time for LAR	S	10%	11%	10.5%
Adopt Structure and Methods	SM	8%	16%	12%
Use oCPD exemplars	EX	6%	12%	9%
		* MACD = Making art craft and/ or design		

Table 8.3. Shared future actions

They view LAR as providing opportunities to develop children's art making practice with respect to exploring artists' themes, techniques and style which can be adopted and adapted as children desire. They perceive that using artwork by another artist as a starting point for art production provides children with additional possibilities and choices. It signals an epistemological shift regarding LAR. They see how it can enrich rather than limit children's art production and using LAR as practical starting point has equivalent potential for language development and integration.

Art in education shouldn't just be about making and doing but that just as we learn how to write well by studying literary works from other eras, we can also learn a lot about not only methods and techniques, but also about visual communication of ideas and societal values past and present by studying works of art.

The course has presented ways to enable us as teachers to approach art as an informative, interesting subject, to ask the right kinds of questions and to answer with language that is relevant and necessary for artistic educational development. Art will no longer be seen (at least for those of us who have done the course) as something to fill in a Friday [sic] afternoon and produce something that can be taken home as proof on involvement in that part of the curriculum.

(RRL 2009, p.247)

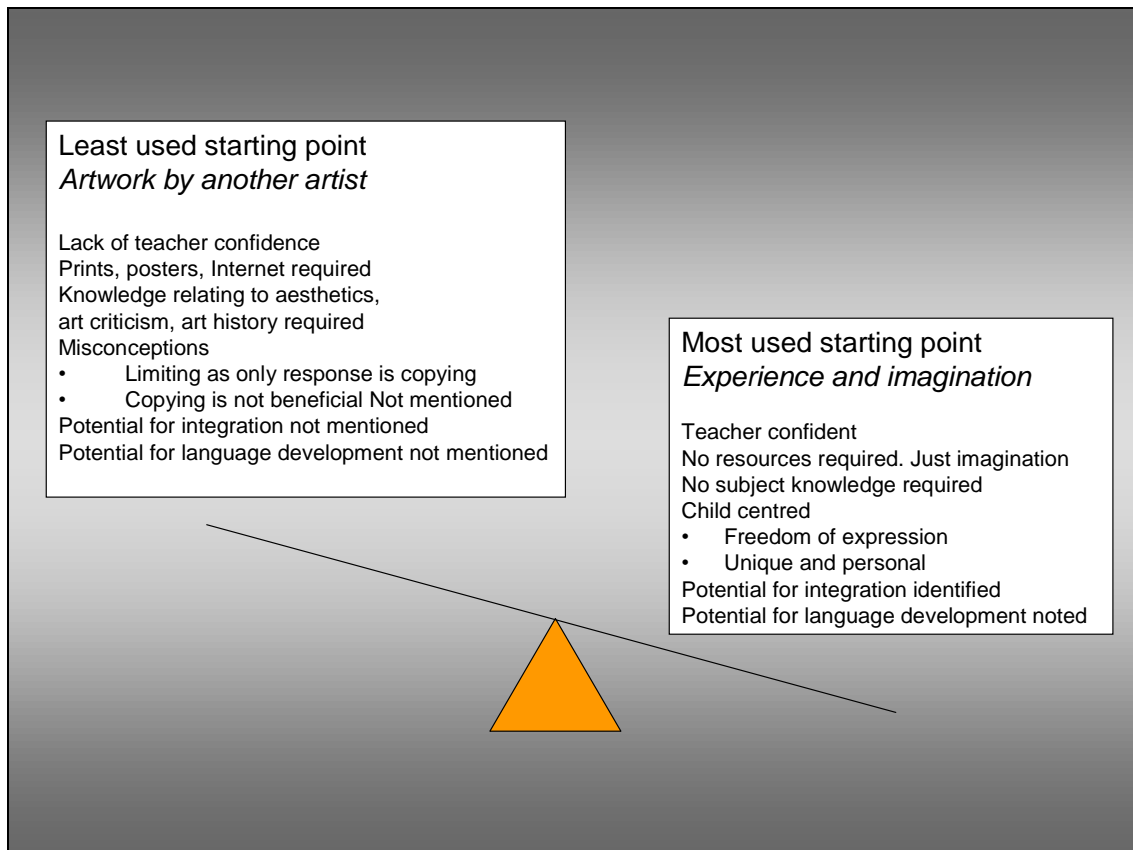


Figure 8.7. Reasons for most used and least starting points

In contrast to *Using artwork by another artist*, the practical starting point *Experience and imagination* was perceived as requiring only knowledge of the child. Therefore it is not surprising that many of this sample group felt more comfortable and equipped to address this starting point. One agreed strength primary teachers have is their knowledge of children and child development. Some teachers remarked it is the easiest starting point to facilitate and that [art production] results are guaranteed (see table 8.4). Some perceive it as a more ‘child centred’ starting point (CC) as it focuses primarily on children’s own experiences imaginings and stories. No primary or secondary resources are needed apart from the children’s experiences and imaginations. Some also remarked on its potential for integration when using storybooks or music as a stimulus for children’s imaginings. Integration is a key principle of learning (DES, 1999a, p. 16) and this is reflected by the fact that it is the joint second most popular starting point (see figure 8.4). Figure 8.7 summarises reasons why teachers opt for Experience and imagination and avoid using the work of another artist as a catalyst (LAR) for children’s art production.

Response	No.	Most used starting point	Reason given	Reference
07 M1 A	17	EI / OC	EASIEST	FS M1 07 'starting points' p.115
07 M1 A	14	EI / OC	CHILDREN LIKE IT	FS M1 07 'starting points' p.120
07 M1 A	13	EI / OC	TEACHER COMFORT	FS M1 07 'starting points' p.125
07 M1 A	3	EI / OC	SPARKS IMAGINATION	FS M1 07 'starting points' p.132
07 M1 B	1	EI	CHILDRENS' INTERESTS	FS M1 07 'starting points' p.137
07 M1 B	4	EI	INTEGRATION	FS M1 07 'starting points' p.143
07 M1 B	6	EI	TEACHER COMFORT	FS M1 07 'starting points' p.150
07 M1 B	10	EI	CC SELF EXPRESSION	FS M1 07 'starting points' p.161
07 M1 B	11	EI	INTEGRATION	FS M1 07 'starting points' p.166
07 M1 B	21	EI	OWN EXPERIENCES	FS M1 07 'starting points' p.196
07 M1 B	22	EI	CC INTEREST	FS M1 07 'starting points' p.201
07 M1 A	21	EI	CC IDENTIFY	FS M1 07 'starting points' p.209
07 M1 A	19	EI	APPROPRIATE	FS M1 07 'starting points' p.215
07 M1 A	15	EI	STORY	FS M1 07 'starting points' p.219
07 M1 A	7	EI	EASIEST GUARANTEED	FS M1 07 'starting points' p.228
07 M1 A	5	EI	STORY	FS M1 07 'starting points' p.232

* CC = Child Centred

Table 8.4. Listing anchor words of some of the reasons communicated from teachers who most use *Experience and Imagination* (EI)

Interestingly, although *Experience and imagination* was viewed by some as better able to realise the expressionistic aspirations of the curriculum, none of the grouping spoke about how beneficial it might be in terms of children's artistic concepts or skills development. Artistic skills and concepts development permeates and underpins all four levels of the 1999 curriculum (DES, 1999b). It reinforces an emerging theory that primary teachers are more orientated towards the expressionistic arts education paradigm and not so aligned with the 1999 curriculum – and that the *perceived* curriculum is not quite aligned with the *formal* curriculum. Two teachers from table 8.4 use the phrase 'easiest' – indicating a somewhat *laissez faire* approach to visual arts.

Teachers were asked to consider the possible implications of their practical starting point pattern. Of those who least used *Artwork by other artists* (OA) there were two kinds of

responses. Just over half identified it as limiting children's artistic development while just under a half gave no specified response (see figure 8.8). Those who answered appreciated any imbalance in approach limits children's experiences and skews children's artistic development. It cannot be ascertained why others refrained from commenting as opposed to doing so and inserting a 'not for use' for research purposes request. Perhaps no issue came to mind or maybe there was sensitivity about speaking about deficiencies so early in their oCPD experience. It is important to note that teachers didn't go into detail regarding the limiting effects. Perhaps they understood imbalance is not a good thing but couldn't specify the precise limiting effects per se.

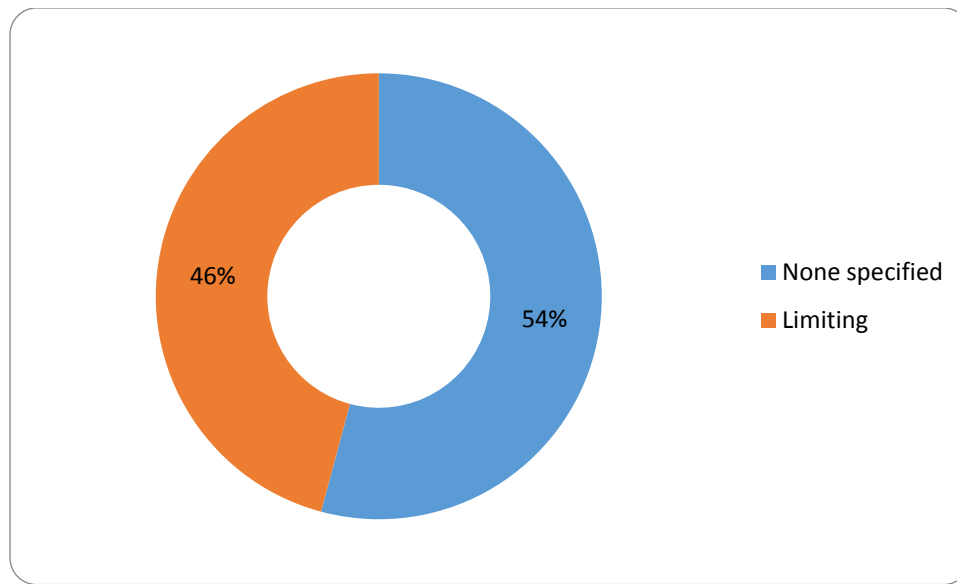


Figure 8.8. Implications of practical starting point pattern

It appears therefore that one key reason why LAR is not addressed so much in classrooms because the least used practical starting point is LAR itself. This is because teachers feel less confident using this starting point and no primary or secondary resources are required. Teachers mostly use *Experience and imagination* because of its perceived child centeredness and no other resources are required but children's imaginings. From an epistemological standpoint, some teachers perceive LAR as having a limiting effect on children's art production. Teachers appear either to have an expressionistic stance or to hide under the guise of expressionism because it is easier. Teachers know an imbalance in approach must have a limiting effect on children's artistic development but many didn't or

couldn't articulate what the limiting effect would be. The leanings towards expressionistic values also indicate that classroom practice focuses mostly on developing self-expression leaving concepts and skills development somewhat in the shade. Hence the 1999 formal curriculum is not being fully implemented as evidenced by national research (DES, Crafts Council, NCCA and INTO).

Teacher Group	Response	Least used	Affect	Reference
07 M1 A	4	OA	NS	FS M1 07 'starting points' p.251
07 M1 A	7	OA	NS	FS M1 07 'starting points' p.239
07 M1 A	9	OA	NS	FS M1 07 'starting points' p.228
07 M1 A	10	OA	NS	FS M1 07 'starting points' p.223
07 M1 A	13	OA	LIMIT	FS M1 07 'starting points' p.209
07 M1 A	15	OA	LIMIT	FS M1 07 'starting points' p.201
07 M1 A	21	OA	NS	FS M1 07 'starting points' p.171
07 M1 A	22	OA	LIMIT	FS M1 07 'starting points' p.166
07 M1 B	24	OA	NS	FS M1 07 'starting points' p.132
07 M1 B	22	OA	NS	FS M1 07 'starting points' p.120
07 M1 B	21	OA	LIMIT	FS M1 07 'starting points' p.115
07 M1 B	20	OA	LIMIT	FS M1 07 'starting points' p.109
07 M1 B	18	OA	NS	FS M1 07 'starting points' p.99
07 M1 B	17	OA	NS	FS M1 07 'starting points' p.94
07 M1 B	16	OA	NS	FS M1 07 'starting points' p.88
07 M1 B	15	OA	LIMIT	FS M1 07 'starting points' p.83
07 M1 B	14	OA	LIMIT	FS M1 07 'starting points' p.77
07 M1 B	13	OA	LIMIT	FS M1 07 'starting points' p.71
07 M1 B	11	OA	LIMIT	FS M1 07 'starting points' p.59
07 M1 B	10	OA	LIMIT	FS M1 07 'starting points' p.53
07 M1 B	9	OA	NS	FS M1 07 'starting points' p.48
07 M1 B	6	OA	LIMIT	FS M1 07 'starting points' p.33
07 M1 B	4	OA	NS	FS M1 07 'starting points' p.18
07 M1 B	1	OA	NS	FS M1 07 'starting points' p.1

Table 8.5. Implications of their starting point pattern

8.2 LAR-Resourcing

LAR-resourcing emerged as a second category from the *reflective learning logs* of 2008 and 2009. Awareness of the Internet as a LAR resource and use of the natural environment or local galleries, public sculpture and architecture were the identified codes within this category. Thirty-seven and a half percent of the combined sample groupings indicated greater awareness of the possibilities of the Internet for LAR and forty-three and half percent of the combined sample groups pledged increased usage of the Internet as a specific intended classroom application. Three obstacles however seem to prevent or limit its possible usage – having no classroom interactive whiteboard, no or unpredictable connection to broadband or censorship blocks on the school Internet preventing access to potential LAR material.

The possibilities opened by the internet are huge not only as a source of information about artists but also as a way of allowing children to see other forms of visual arts such as Opie's moving people or lake, Emshwiller's Sunstone or Calder's circus.
(RLL, 2009, p. 285)

My school has a computer in each classroom. However, internet access is unpredictable at best. We are in the process of acquiring an interactive whiteboard to be placed at a central location. Access to galleries is not always easy- the internet would help in this respect.
(RLL, 2009, p. 300)

Sometimes it is difficult to find resources-and while u tube and the internet are great they are not always available in the classroom setting .There is also the question of censorship. This can be difficult and needs to be a whole school policy.
(RLL, 2009, p. 6)

Teachers remarked that they would use their local environment more as a LAR resource. Some communicated that they did not really appreciate how natural objects could be looked at and responded in terms of its form prior CPD. Many teachers apart from the fourteen percent of the combined sample groupings (see table 8.3) mentioned they would devise a ‘visual elements’ trail to heighten children’s awareness of the art elements in their immediate local environment. They saw its potential for multi-sensory learning as well as integration with social, scientific and environmental education seemed to be very appealing

to teachers. Others wrote how they would explore their local community more as a resource in terms of appraising artwork in local galleries, by local artists and in local public spaces with their class groups.

I shall keep a watch at local exhibitions and open the world of local art to the children

(RLL 2009, p.26)

I will consider the natural environment more when choosing [sic] my LAR. I will also focus on the processes involved and try my best to bring my class outside more and visit local monuments

(RLL, 2009, p.39)

I have learnt that there is a lot more visual art in the environment than I realised and that it is important to start looking around you and to take it all in. I intend to start using the local and national environment in my teaching of LAR. I have also learned of the many forms of visual material and I will try to introduce these in my classroom teaching

(RLL, 2009, p.130)

I also intend greatly on bringing LAR lessons out of the classroom and into the local environment. [I] realise that there is a multitude of architecture and natural art in the area in which the school is based.

(RLL, 2008, p.86)

Becoming aware of the possibilities in my locality for potential art education [sic] For example, local architecture, [sic] museums, trails etc.

(RLL, 2008, p.293)

There emerged an interesting ‘nested’ discussion among a subgroup of teachers concerning digital photography as another accessible and contemporary LAR resource. They discussed how digital photography should be included more in LAR. They appreciated that photography could be used as tool to *create* as well as *document* art (my emphasis). The curriculum notes under the heading Complementary media that

The strands... may be complemented by work in other media, such as photography, film and video or computer graphics, but a balance should be maintained between activities in two and three dimensional media.

(DES, 1999, p.7)

There was the shared viewpoint that children should have greater access to digital cameras at school and be encouraged to use photography to create their own exhibitions of work.

Some noted its use integrates very naturally with ICT, as advocated in both the visual arts education curriculum documents as well as *The Guidelines for teachers regarding ICT in the primary school curriculum* (NCCA, 2003).

In terms of ascertaining sample group’s representation of the whole population of teacher participants of oCPD 2009 and 2008, *Microsoft* word searches for the anchor ‘resource’ words as discussed were conducted on all 900 *reflective learning logs*. The results evidence similar thinking among some of the other teachers (see table 8.6).

Word search for	oCPD 2009 (300)	oCPD 2008 (600)
‘Internet’	177 highlights	415 highlights
‘Block’	20	15
‘Enviro’	77	183
‘Trail’	84	156
‘Local’	25	76
‘Censorship’	315	9

Table 8.7. Results from *Microsoft Word* word searches for anchor words

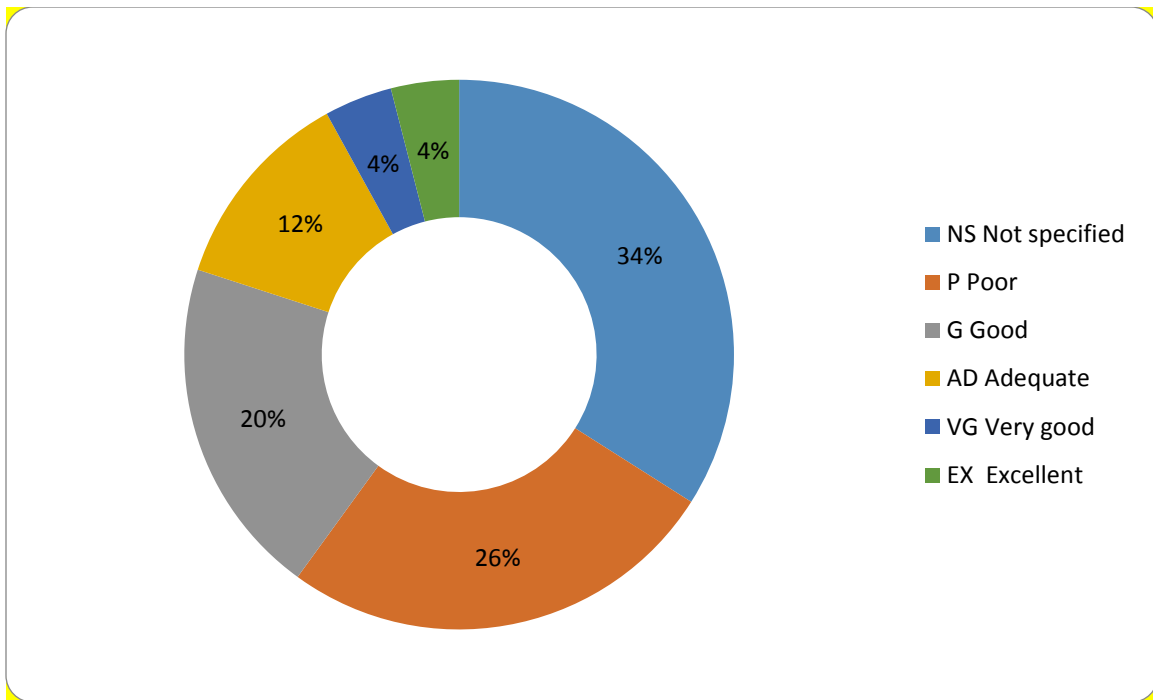


Figure 8.9. Perceptions regarding school's LAR resources

In 2007, participants were asked to rate the quality of their school resources for LAR as excellent, very good, good, adequate or poor in an online survey. Just over one third of the systematic sample group did not specify or respond to the question (see figure 8.9). Over one third of these teachers rated their school resources for LAR as either poor or adequate. One fifth described them as good. Only eight percent indicated their resources were very good or excellent. Some teachers commented that certain primary schools are better equipped because they have identified LAR as a key responsibility for one of their teachers with a special post. In that scenario, the individual usually updates and expands the store of LAR resources and oversees a system for their collection and storage. They might also orchestrate an artist of the month theme with all teachers whereby all class groupings look and respond and use that artist's work as a stimulus for children's art production. They might also create a school artist's display which changes monthly, ensure class libraries have LAR publications and that the whole school plan embraces LAR as outlined in the curriculum.

Participants from oCPD 2007 were asked what factors in their opinion negatively impact on the quality of LAR in primary schools. There were many different responses but sixty-eight percent of the systematic sample group mentioned a lack of LAR resources. Some teachers indicated that the resourcing partly depended upon the interest level of the class teacher in LAR. If she or he were interested in art appreciation, they would be more likely to visit galleries on their holidays and share such information with their class group. Others note that schools which allocate LAR as a responsibility to a teacher with a special post usually benefit in terms of LAR resourcing and support. Fourteen percent also mentioned a lack of funding for LAR.

I would rate primary schools as being poorly resourced to look at the work of artists/craftspeople/designers. It takes time and money to build up a bank of resources. School funding is usually spent on art materials. One teacher in our school (whose post of responsibility involves art) has set up a notice board in the G.P. room to display a different artist each month which has worked really well. Bringing in different [sic] artists and local craftspeople into our school has worked well but is very costly. Maybe a yearly grant from the Dept. would make this easier!

(DFS 'starting points', M1 2007, p. 158)

I think it depends on the school, if there is a post holder who takes on the responsibility to ensure that their [sic] are copies of artist's work available in the school. Also it depends if the class teachers have an interest in art and different painters - if they do, they may have a greater interest to have such paintings. Most classrooms have internet access so the teacher can find pictures of different artists' work and display them on the screen or enlarge and print out

(DFS 'starting points', M1 2007, p. 245)

In my experience schools are only adequately resourced. After a limited amount enthusiastic time collecting old calendars by the teachers, it has now been neglected once again. I feel however that in order for looking at artists work to be beneficial large posters of work needs to be used within the class setting or alternatively a selection of one artists work could be used on a smaller scale. However this should not be limited to one artist or even genre. While I do [have a] small number of resources built up using my own funds, I do feel that you need a certain amount of laminated posters and I do not think it is the responsibility of the teacher to fund these.

(DFS 'starting points', M1 2007, p. 90)

Thirty-eight per cent of this grouping identified time constraints. Time is a valuable resource and so teachers prioritise to ensure they cover the perceived essentials within what some teachers consider is very over crowded curriculum. Ten and half per cent of the combined sample group from oCPD 2009 and 2008 indicated they would make time for LAR and increase its status within the teaching and learning week. It indicates when teachers are informed about the merits to be gained from LAR in terms of visual and cultural literacy, language development, critical thinking and art production, they were less inclined to see it as a luxury learning if time permits.

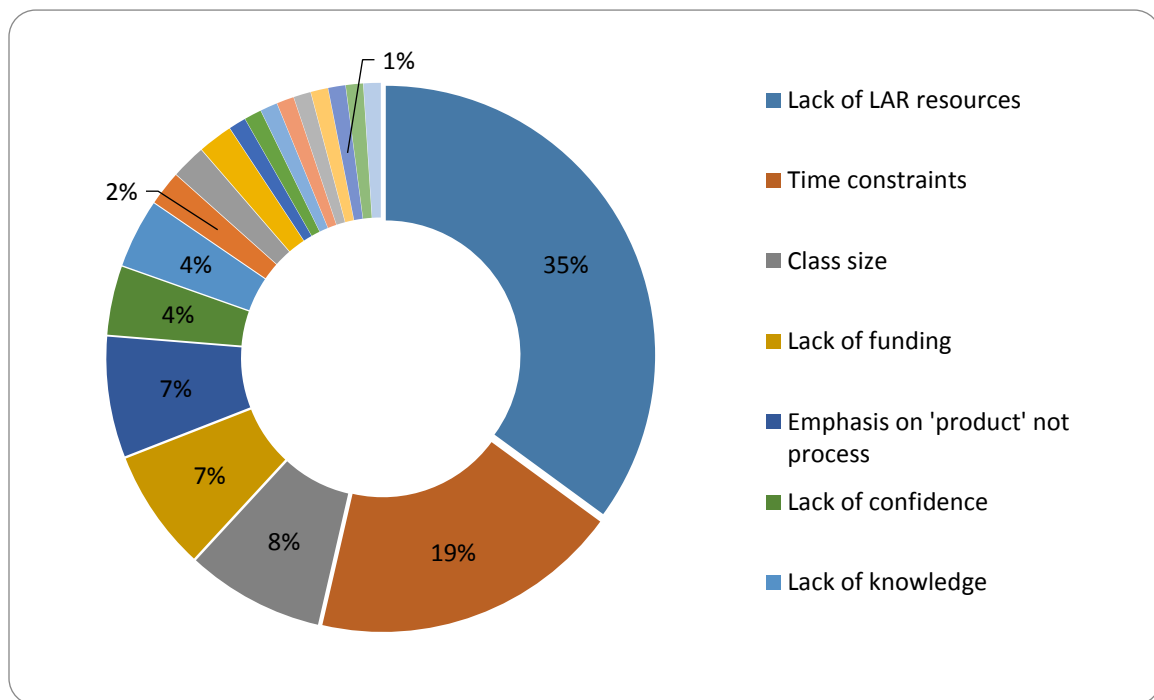


Figure 8.10. Factors affecting quality of LAR teaching

Fourteen percent write how the emphasis on product negatively impacts upon LAR. (see figure 8.10) These results highlight how even with the revised 1999 curriculum which values process, there remains a prevailing presumption or pressure on teachers to produce 'product'. Throughout the school calendar, there is an expectation placed upon teachers for example to produce visual responses to many cultural and religious festivals and celebrations such as Easter, Christmas, Diwali, Chinese New Year, Halloween, St. Patrick's, St. Valentine's and St. Brigid's Day, Mother's Day and Father's Day. Teachers

often feel the need to consolidate learning through integrated project work such as constructing crannóga, viking ships or volcano models within visual arts. Children taking the sacrament of Holy Communion or Confirmation often mark this celebration through visual arts. There seems a need to examine the concept of proportionate integration and product making such that LAR is not side-lined altogether.

This grouping seemed to perceive LAR as process of dialogue only. It is viewed as apart from as opposed to interrelated with art production as outlined in the curriculum. This may partly explain the success of FISH which was introduced to them in the following module. FISH follows through with art production as inspired by the LAR experience. This awareness of the possible linkage between LAR and art production was identified as a unique code in twenty eight percent of the *reflective learning logs* of oCPD 2008. There appears the need therefore to inform teachers of how to link LAR with feast and festivals and with art production so that teachers don't feel the need to make a choice of either one or the other.

Two interesting nested discussions initiated by teachers arose in oCPD 2009. One titled *Art packs/portfolios for Non Arty teachers* discussed the need for LAR posters. The other suggested the oCPD course be freely available to teachers throughout the year. Both are very practical suggestions. It does raise some interesting questions however concerning the value of having a recommended list or syllabus of artwork for primary education which will be discussed further in this research. A prescribed or recommended list could be perceived as a type of an approved 'canon' doesn't rest with postmodern thinking in terms of relativism, plurality and revisionism. Canons are criticised because they usually enshrine biased notions of greatness and establish hierarchies within art. Those who devised canons have been accused of deliberate exclusion of certain art, craft or design and of non-representation of minority cultural groupings, women artists, and non-western perspectives for example.

A syllabus could on one hand ensure all of the six media strands of the curriculum are better represented in LAR and that there isn't over reliance upon familiar artists or teachers preferences. Teachers, parents and DES would know what artwork children covered in any

given year. A prescribed list might resolve the emerging censorship issue but would limit teacher autonomy and discretion. A prescribed syllabus could not possibly factor in the uniqueness of each class grouping in terms of cultural mix and backgrounds and it would restrict the flow of authentic integration. Many countries have embedded within their rationale for LAR an aim that children will develop a sense of their own cultural and national identity in terms of tradition and multiculturalism through studying works of art, craft and design (Hurwitz & Day, 2007, p. 351, Koster, 2009, p.15; Tallack, 2004, p.119). One could imagine how a syllabus might be of assistance to attain this aim. The merits and limitations of a prescribed syllabus, a recommended list or suggested menu will be explored further in chapter nine and eleven.

The title of that nested discussion - *Art packs/portfolios for Non Arty teachers* - is very interesting itself. It reveals among this grouping of teachers a shared perception that individuals are either innately arty or not. Those teachers who are not feel they require more practical scaffolding in terms of LAR support. This viewpoint harks back to a time when the artist was viewed as type of genius who has been bestowed with a gift such that he [as genius became associated with men only] could create or appreciate beauty in form. Rousseau for example believed women lacked the requisite passion whereas Kant felt women lacked the discipline of their emotions to become a genius (Freeland, 2003, p.89). Their perception is worth further exploration. Do they for example feel some children are born with perceptual, aesthetic and artistic sensibilities and some are not? Do they believe in the 'effect' of teaching in terms of skills and concepts development? If a teacher perceives him or herself to be non-arty, does this mean they feel they have little to offer?

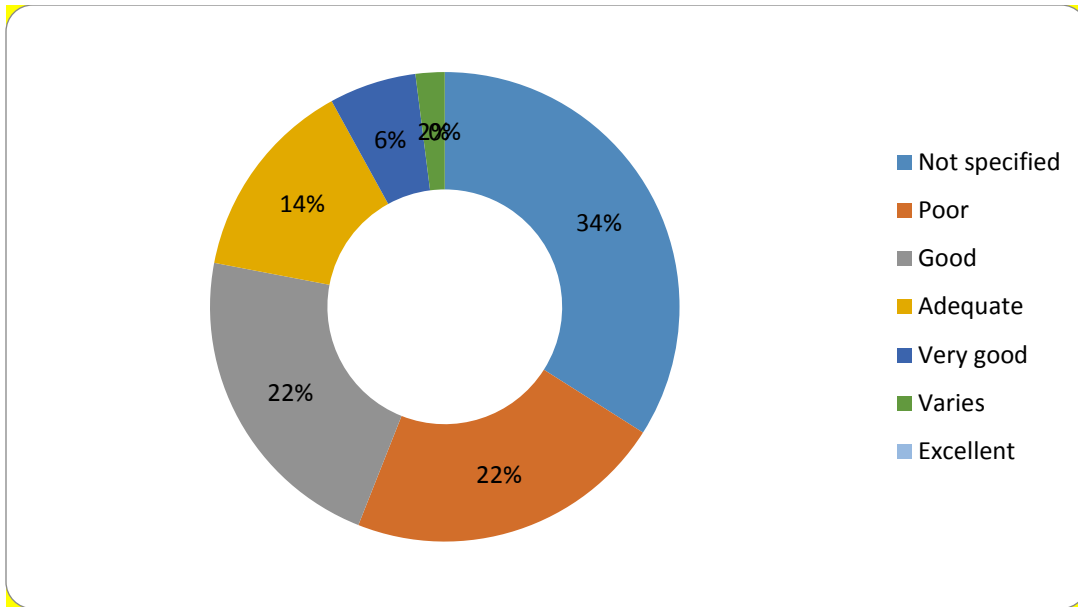


Figure 8.11. Perceptions regarding links between schools and local galleries

These teachers were also asked to rate their school's links with local galleries and museums. Location was perceived as a significant variable. Teachers in rural schools felt disadvantaged because of the travel costs and time implications.

I believe the galleries of Ireland are very favourably disposed to the furthering of Art Education in schools. The age old problem remains however - that of cost of transport for children from rural schools to the cities.

(DFS 'starting points', M1 2007, p.108)

Links with galleries are adequate. Our school has a rural location and funding such trips would be problematic. However we would be willing to try to incorporate a gallery visit into a tour. Any local exhibitions or shows would always be visited by a number of classes.

(DFS 'starting points', M1 2007, p.137)

School is in a rural area where a lot of artists live so I have been able to bring a lot of works of art into the classroom and have invited many artists to speak to the children. This has proved to be rewarding and instructive to all- including the artists! As we are nearly 100 miles away from the nearest city it is hard for us to visit Galleries etc.

(DFS 'starting points', M1 2007, p.40)

Others remarked such links and relationships depend upon the class teacher's initiative and interest as well as local gallery's dynamism with respect to establishing and nurturing links.

Interestingly, one of the teacher initiated nested discussions in oCPD 2007 concerned the concept of a mobile gallery being available for teachers which would travel around to schools with original works and other LAR resources.

I like the idea someone had of a mobile gallery just like the mobile farm!!

(DFS 'starting points', M1 200, p.110)

8.3 Further developing LAR with respect to Teaching and Resourcing

Teachers appear to have preferred starting points and findings from this research indicate many have a preference for *Experience and Imagination* above all others. In fact, the suggested practical starting *Using artwork by another artist* is least practised starting point. This may partly explain why looking and responding is not as well implemented in comparison to other aspects of the visual arts education curriculum. At best, some teachers shy away from using artwork as a catalyst for children's creativity from an expressionistic epistemological standpoint, whereby, it is felt children's creativity might be impinged or stifled by using other artwork as a stimulus. They interpret looking at and talking about artwork of other artists leading to a copying exercise only. They haven't envisaged alternative responses nor, it's potential for developing children's art production skills. At worst teacher confess to avoiding *Using the work of another artist* as a practical starting point as they perceive it to be the most awkward practical starting for teachers. They perceive it as involving greater organisation and orchestration. They feel more work required of the teacher in advance and during the lesson in terms of research, questioning and mediation of children's interactions and interpretations with the selected artwork. It seems looking at and talking about artwork by other artists is more avoided more so than boycotted. It stems from a lack of teacher confidence and perceived professional teaching knowledge to address LAR in a structured and methodical manner and how to link it with art production in a meaningful, open and child centred manner.

Resourcing for LAR is not consistent among schools. It appears dependent upon a number of factors. Availability of funding is key variable to resourcing. Some schools have made visual arts awareness, appreciation and appraisal a priority in assigning LAR responsibilities to a post holder who in turn looks after LAR-Resourcing. A school's

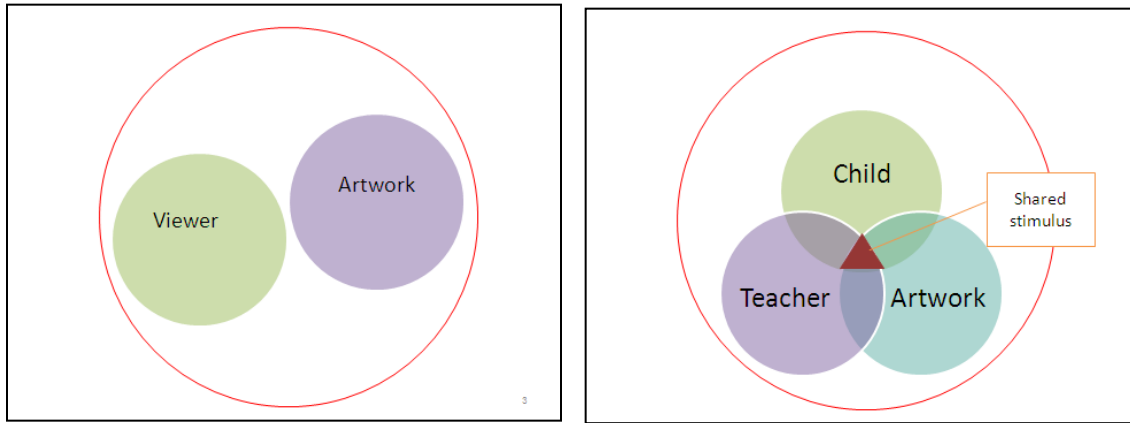
physical proximity to local or national museums and galleries is another emerging factor. Primary teachers don't have curriculum funding to afford transport of their class to view artwork first hand in galleries. The Internet is perceived by teachers as having wonderful potential for LAR. In order to view secondary sources and arts education websites, teachers require access to an interactive whiteboard. Many teachers complain they have limited ICT resources and unreliable broadband access. Primary schools usually have understandable stringent censorship Internet blocks. However, many teachers communicated that these prevents them from accessing *U Tube* and other hyperlinks to arts education websites. Links between local galleries and schools are perceived to be dependent upon both a class teacher's interest and initiative and the local gallery's dynamism. School visits to galleries are dependent upon transport funding and limited by time constraints. Time is perceived as another valuable resource. Teachers who appreciate the merit of LAR are more likely to make time for these strand units. Those who do not see its potential for learning even in terms of general language development, cultural literacy and consolidating learning in other subject areas through integration tend to side-line LAR for other perceived priority curriculum subject areas.

Online CPD in LAR appears to have enthused teachers about LAR. The discussion fora of oCPD afforded teachers from different parts of Ireland to establish a virtual learning community to discuss visual arts and LAR and exposed teachers to more diverse art forms via the Internet. *FISH* as a suggested approach was embraced enthusiastically by teachers primarily because they had no LAR approach beforehand. Teachers felt it provides a structure for LAR discussion, that it facilitates linkage with art production and allows for integration with other subject areas. Eisner (1989) advocated both structure and magic in visual arts education. He believed 'no door can be opened without a curriculum having both structure and magic...without structure there is no access' (Eisner, 1989, p. 25). CPD elevated the status of LAR among these teachers. They appreciated its learning potential but more especially to their role and responsibilities. There was evidence in 'intended actions' as communicated by some teachers of an epistemological shift in mind-set from a more *laissez faire* approach to a more social constructivist practice with respect to LAR arts teaching. Such a change implies a reinterpretation of a teacher's role in terms of activity

and interactivity. Chapter nine explores teachers' online discourse in relation to their roles, responsibilities and disposition as LAR-Teacher prior oCPD. It also explores what art teacher type primary teachers identify with and how these types explain current practice and what skills do teachers require to enact the role of 'mediator' of children's engagement and discussion about artwork (Constantino, 2008, p 45).

Chapter nine: *Looking and responding: Teacher issues*

Introduction: Triadic LAR dynamic between child, teacher and artwork



Figures 9.1. and 9.2. LAR in a gallery setting and LAR to children's own artwork in the classroom

When the viewer engages with artwork in a museum or gallery context, the artist is usually absent (see figure 9.1). All that is present is the artwork and viewer. Many believe the artist is not required (Pooke & Graham, 2003, p. 73), considering that meaning resides within the work itself or that it is generated within a visceral, visual, emotional, cognitive and psychological dynamic as activated by the viewer's very engagement with the work. Despite that however, many of the visiting public opt for other perspective or informed interpretations in the form of audio tour or tour guide so that they can obtain contextual information about the work's provenance and creator. Contextual detail is perceived as especially beneficial when appraising work from a different era for example an eighteenth century painting in order to ascertain more than what meets twenty first century eyes.

The same applies to cultural gaps, religious difference and gender influences. Signifiers, codes within content and form of artwork are more easily identified or interpreted by the original audience or one who shares the same values and rituals of the artist. These are more likely be over looked or misunderstood by audiences of a different time, place or culture or who embrace different values and traditions. Sometimes contemporary visual art can cause confusion and trigger more questions than provide answers. Bewilderment can

be disconcerting for those who especially believe artwork has a fixed or correct meaning as the artist intended. Audio or tour guides, as increasingly provided by galleries, provide the public the opportunity to compare their personal impressions of ambiguous contemporary work with those ‘in the know’ or with that of the artist to see if their interpretations align.

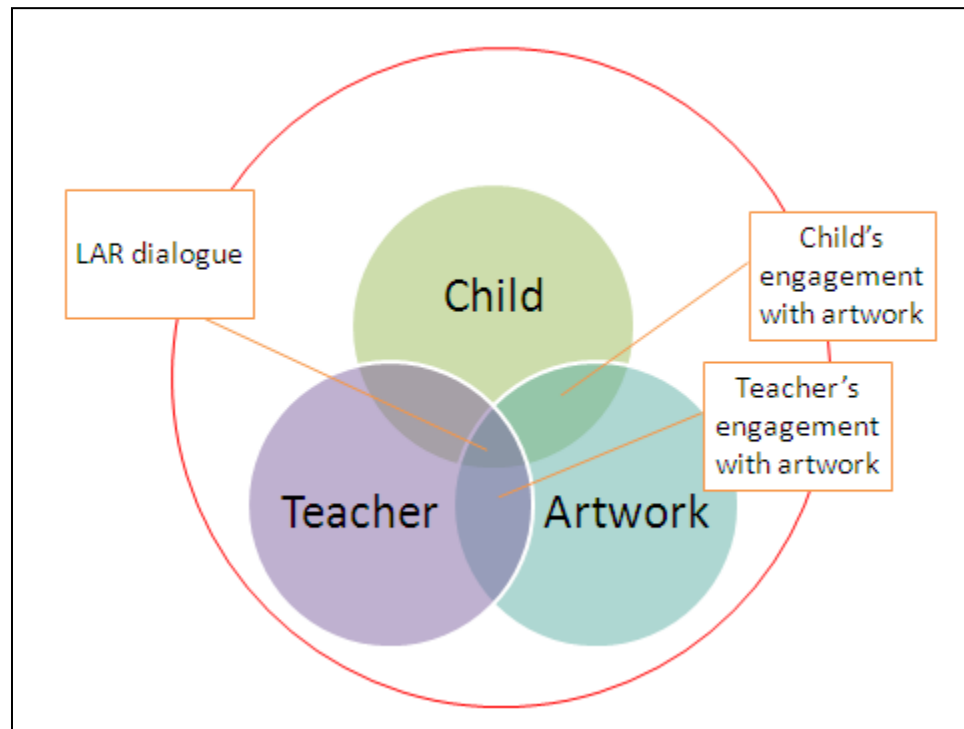


Figure 9.3. Looking and responding to visual arts by other artists in a classroom setting

In the primary classroom, there are two key LAR situations. One is when children and class teacher look and respond to the children’s own visual art in the primary classroom setting. In this case, the artists [children], their original artwork and class teacher are present. The context is their actual studio space. The audience and the artists are the same [except for the teacher]. As the teacher instigates and orchestrates the art production activity, one can propose all the audience in this LAR scenario are ‘in the know’ with respect to this exhibition. They are aware for example of the artworks’ provenance, the artists who made them and the motivating agent that inspired their creation (see figure 9.2). The triadic dynamic between class teacher, child artists and artwork is comfortable, celebratory and familiar. There are some information gaps per se between teacher, children and other

children’s artwork. Any gaps are dependent upon the uniqueness of each child’s artwork. This in turn is reliant upon how much freedom the class teacher bestows in terms of children’s own creative choice making. The use of templates in art production for example as admitted by some teachers in *reflective learning logs* limits this possibility and consequently the potential for learning from one another. Interestingly, Table 9.1 notes how a combined eleven and half per cent of the sample groups SGG 2008 and SGG 2009 communicated intentions to stop the use of templates in future art production as a result of their oCPD in LAR.

Action in future LAR classroom practice	Code	SSG 2009	SSG 2008	Combined
Avoid using templates for MACD	AT	20%	3%	11.5%
Use oCPD Resources	R	18%	15%	16.5%
Use MACD oCPD ideas *	M	18%	22%	20%
Consider Assessment in LAR	A	16%	29%	22.5%
Devise Visual Arts Trails	VT	14%	14%	14%
Improve Planning for LAR	PL	14%	17%	10.5%
Devise better LAR questions	Q	12%	10%	11%
Use local environment for LAR	E	10%	12%	11%
Increased status and time for LAR	S	10%	11%	10.5%
Adopt Structure and Methods	SM	8%	16%	12%
Use oCPD exemplars	EX	6%	12%	9%
* MACD = Making art craft and/ or design				

Table 9.1. Teacher’s intentions with respect to future LAR classroom practice

The second scenario is that of looking and responding to artwork [craft or design] by other artists. This scenario is the focus of this research. The triadic entities are the same; that of child, class teacher and artwork but the dynamic and information gaps are different. The children are not the artists and the teacher had no input into the stimulus underpinning the artwork’s production. Children are usually presented with a less or unfamiliar work of art [craft or design] by an adult artist from the outside visual arts world and so there are naturally information gaps from the child’s perspective within this dynamic. The teacher however selects the LAR content. He or she previews the artwork resulting in its selection. He or she may undertake contextual research to appease his or her own questions as

triggered by the work and to be informed for the LAR lessons [although some teachers communicated in the previous chapter how time constraints militate against such preparation]. It is interesting that the *open* coded discourse analysis revealed interrelated themes of professional learning concerning ‘LAR-Content’ and ‘LAR-Teacher’ and not so much the child within this second LAR dynamic. This low level of perceived learning regarding the child perhaps reflects their perceived expertise - that of teaching children. This chapter examines codes relating to LAR- Teacher while chapter ten explores those pertaining to LAR-Content. This chapter explores primary teachers’ perceptions of their role as LAR-Teacher. Chapter four paralleled the some of the roles, responsibilities and issues shared between art critic and LAR-Teacher. This chapter examines what are the perceived desirable traits of an LAR-Teacher according to primary teachers and what are their perceived needs with respect to becoming more effective LAR-Teacher for their looking and responding classroom practice.

9.1 LAR-Teacher: Teacher as researcher, questioner and co- philosopher

Three interrelated anchor codes emerged relating to LAR-Teacher (see figure 9.4). Teachers communicated that they yearned to be and feel more *confident*, *open-minded* and *informed* [my emphasis] as LAR-Teacher. They wanted to be and feel better informed about worlds of visual arts and art appreciation. They wished to feel and be more confident when appreciating or appraising visual arts with children so they could facilitate more meaningful talk and discussion. They also wished to be more open-minded and inclusive in terms of addressing a more diverse and representative range of artworks in LAR. They saw the need for them as LAR-Teacher to acquire the open and curious disposition as advocated for children in the curriculum documents (DES, 1999a, p. 14).

One must open up to using a greater range of art works from different artists, eras, genders, themes and materials. In today's [sic] world with so many different media available it should be relatively easy to access these works. People should also be encouraged to look at art from different perspectives and we should facilitate our pupils to do so.

(RLL oCPD 2009, p. 294)

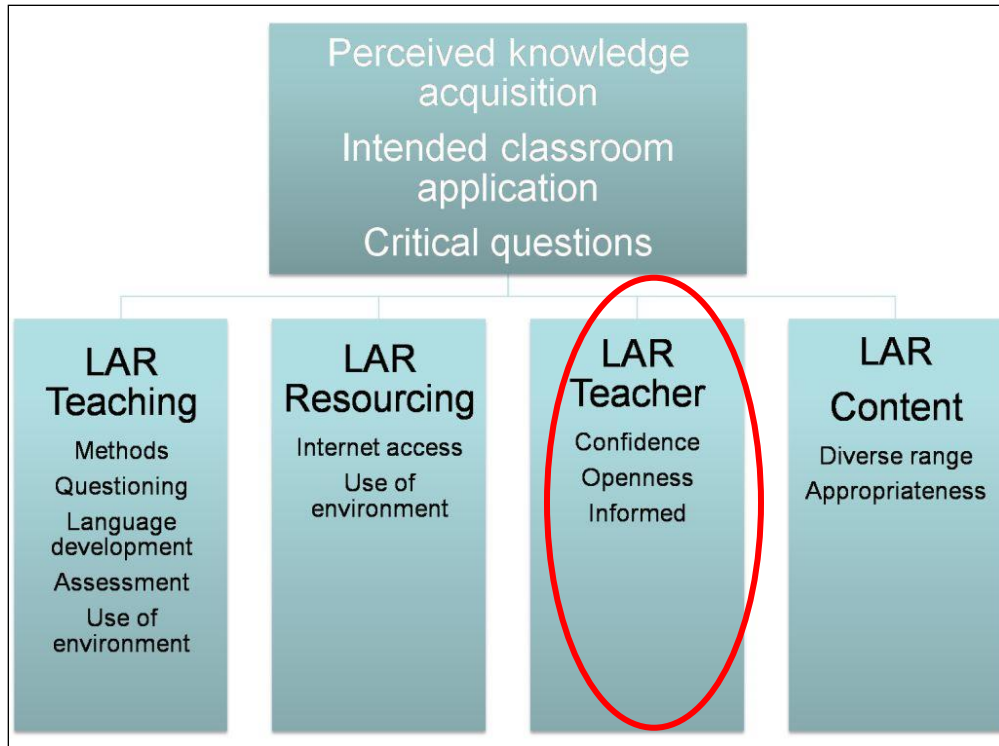


Figure 9.4. Four LAR code categories as extracted from open coded discourse analysis

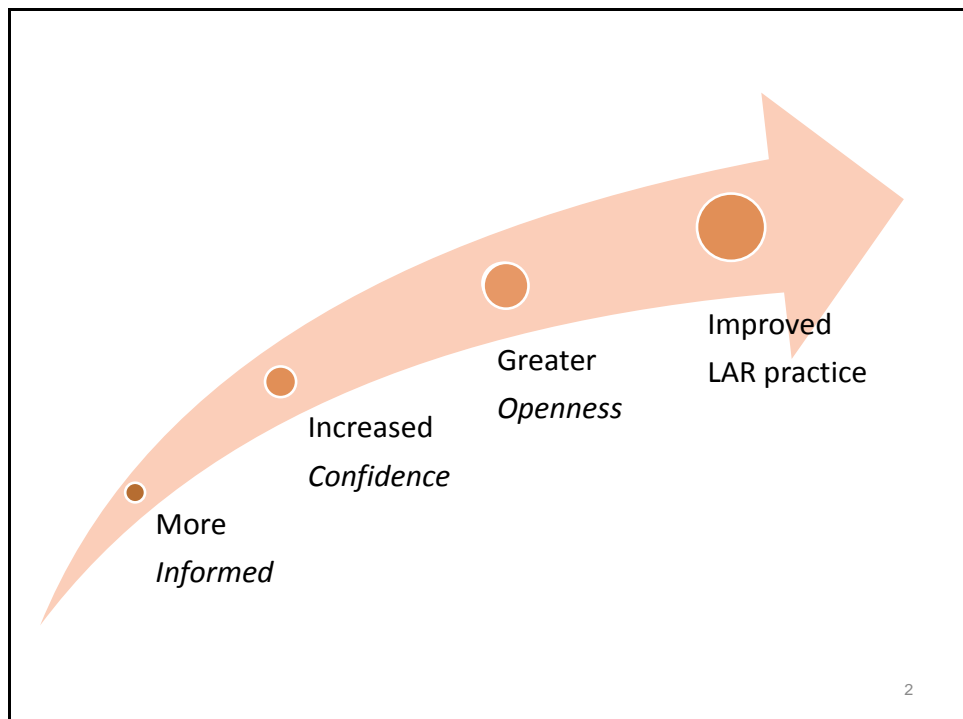


Figure 9.5. Relationship between teacher knowledge and classroom practice

There emerges perhaps a very obvious but important equation involving all three identified LAR-Teacher traits. Greater LAR-teacher open mindedness with respect to embracing more a diverse and representative spectrum of what is now identified as visual arts (LAR-Content) appears to be a by-product or consequence of increased teacher confidence in terms of addressing such artwork and in terms of how they go about addressing such work (LAR-Teaching). And increased confidence concerning the facilitation of a more post-modern LAR practice is somewhat dependent how informed they are and feel about such artwork (see figure 9.5). The likelihood of teacher becoming more informed seems somewhat dependent how informed they are about the Internet (LAR-Resourcing) and their digital literacy.

Respondent		Comment	File and reference
07 M1 B	1	T RESPONSIBLE	FS M1 07 'starting points' p.137
07 M1 B	6	T RESPONSIBLE	FS M1 07 'starting points' p.150
07 M1 B	22	T RESPONSIBLE	FS M1 07 'starting points' p.201
07 M1 B	2	T RESPONSIBLE	FS M1 07 'starting points' p.252
07 M1 B	25	T DEPENDENT	FS M1 07 'starting points' p.1
07 M1 A	16	NO EXCUSE	FS M1 07 'starting points' p.246
07 M1 B	15	DEPENDS ON T	FS M1 07 'starting points' p.177

Table 9.2. Respondents who identified themselves as being responsible for LAR

In 2007, before the introduction of *reflective learning logs* and end of module responses, teachers were surveyed online. Teachers were asked to identify their most and least used practical starting point for art production and give reasons why in questions one and two. Question three asked them to consider how these practices might affect children's artwork. While answering question three, five teachers or fourteen percent out of a systematic random sample grouping identified themselves as LAR-Teacher as being responsible for the quality of their LAR classroom practice (see table 9. 2) They indicated it was their responsibility to undertake research in terms of understating art of our times, which uses emerging media or comes from another culture. None of the systematic grouping placed blame elsewhere although as outlined in previous chapter they highlighted that the lack of LAR-Teaching resources in terms of LAR classroom packs comprising of quality prints and contextual information and classroom access to Internet as an impediment to LAR-

Research. One of the key advantages of online CPD for LAR as communicated by CPD participants in chapter five was the learner autonomy it afforded primary teachers to go at their own pace in terms of LAR-Research.

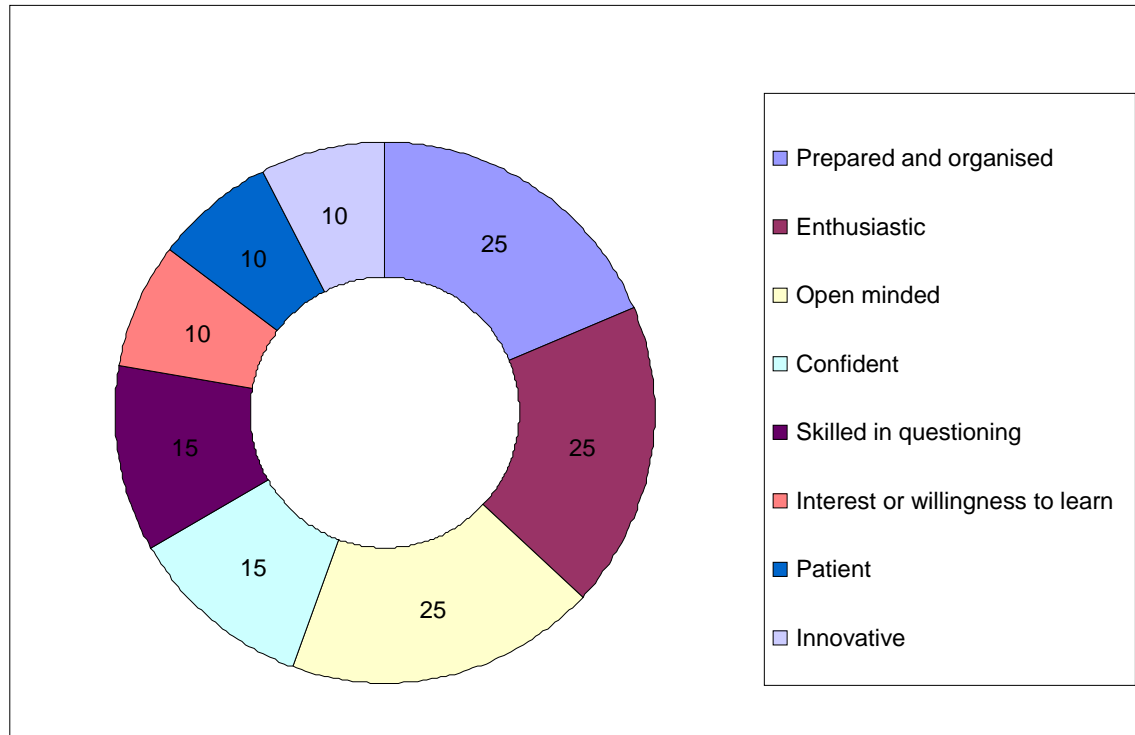


Figure 9.6. Traits of an excellent LAR teacher

At the end of module three of oCPD 2007, course participants were asked what qualities they thought an excellent LAR-Teacher would possess? They were obliged to answer these as a self-reflection exercise to fulfil course criteria, but could refrain from participating in the research by noting ‘not for use’ on their posting. An advanced word search for the word ‘teacher’ yielded 1,963 responses. Of these, 210 responses were ‘not for use’ for research purposes. A systematic random sample grouping of fifty was obtained by analysing every thirty ninth response. Occasionally, a thirty ninth posting while containing the word ‘teacher’ as identified from the word search, was actually part of another discussion. In those cases, the next posting was selected and analysed instead.

Confidence, some degree of connoisseurship and open mindedness arose as necessary LAR-Teacher traits paralleling findings from SSG 2009 and 2008. Thirty percent of the group identified confidence (see figure 9.6). Fifty percent of group specifically mentioned

having an open disposition towards the diversity within visual arts, while twenty percent wrote ‘interested’ or possessing ‘a willingness to learn’. It is interesting that an open disposition and willingness to learn about visual arts outweighed phrases concerning professional connoisseurship. These teachers take a more pragmatic stance not advocating that LAR teachers at primary level require detailed connoisseurship about the world of visual arts, art appreciation or critical studies. Instead, fifty percent advocate that an excellent LAR teacher is enthusiastic, prepared and organised while twenty percent cite that planning should be innovative. When further investigating what kind of planning do they envisage LAR involving, some of the forum discussion postings from oCPD 2007 indicate it implies some degree of personal research about the artwork and artist so they are better informed and therefore more confident to facilitate meaningful discussion. They advocate teacher as researcher (see figure 9.7). This echoes and partly explains why LAR resourcing emerged as a key category as teachers felt their oCPD course and VLC recommended them various sources to undertake such research.

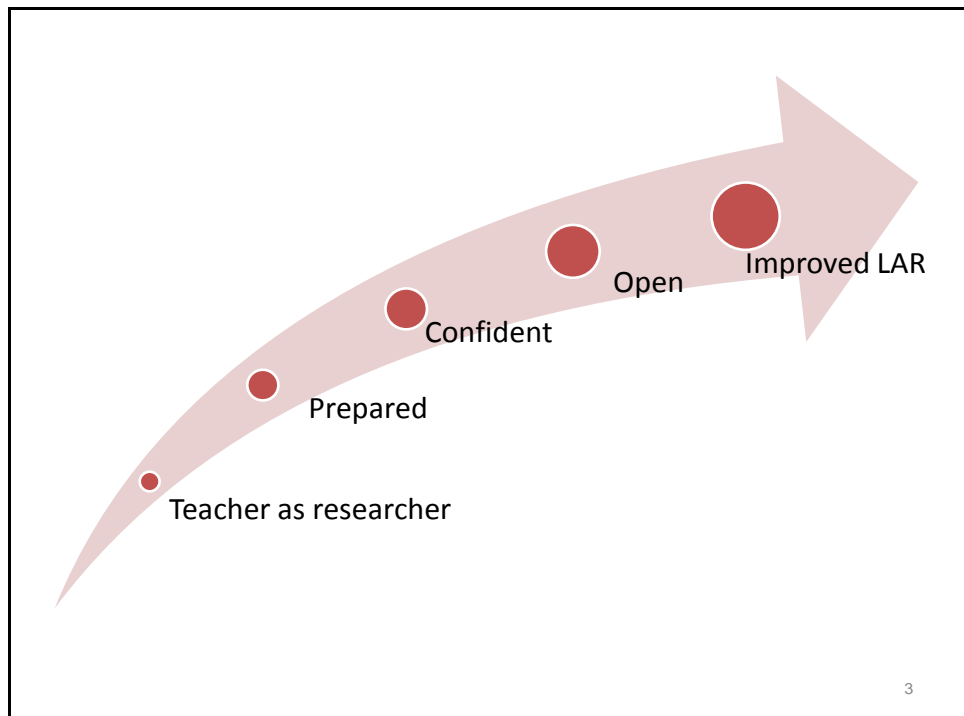


Figure 9.7. Teacher as researcher: Research and preparation fuelling confidence and openness

Fifty percent of the sample group noted there are organisational implications demanded of the teacher in facilitating LAR. They didn't provide much further detail to explain what they meant by organisation. The *Teacher Guidelines* (1999b) outlines organisation in terms of resources and materials, physical space, the learning environment, display issues, time and curriculum linkage and integration (1999a, p.32). Completing *Microsoft Word's* word searches on all 1963 responses obtained from the advanced search of module three yielded far more results for 'time' than for any of the other organisational considerations. The highlighted responses highlighted the importance of time in relation to planning questioning and researching context of work in advance of LAR lesson 'especially, if you are not naturally arty yourself' (oCPD 2007, M3, p.152). Others mentioned affording time for listening to children's responses and for children to share their impressions and interpretations and not to 'rush the child or put words in their mouths' (oCPD 2007, M3, p.164). Four highlights specifically linked the LAR with 'Circle time' (Hayes, 2006, p. 33). 'Circle time is group activity in which children sit down together with the purpose of better understanding themselves and others' (Hayes, 2006, p. 33). They suggest that 'art appreciation lesson could be structured like Circle Time so that children respect the opinions of others and are confident in voicing their own' (oCPD, 2007, M3. p. 497).

Word search for	Highlights
'Resource'	655
'Time'	758
'Environment'	238
'Display'	162
'Space'	45
'Integration'	15
'Linkage'	10

Table 9.3. Word searches for organisational considerations pertaining to LAR

allow children time to appreciate the art, opportunity [sic] to voice opinions, stimulate those who find it difficult, ask probing questions to elicit more information

about ideas, record ideas, display the piece discussed afterward to stimulate more discussion.

(oCPD 2007, M3, p.123)

The key ingredients are of course- time, space, resources and patience!!! In a large class it is often difficult to give every child the opportunity to have their say during an art appreciation class. However using discretionary time will assit[sic] in this.

(oCPD 2007, M3, p.151)

To be an excellent teacher of art appreciation a teacher needs to spend time researching a particular artists [sic] work and have their own answers ready to questions put to the children. (Children love to hear what the teacher thinks too!)Be open minded and willing to spend time listening to the children's responses.

(oCPD 2007, M3, p.9)

One trait of LAR-Teacher excellence was that of questioner (Deans et al, 2004, p. 165). Although Dean uses the term more so in relation to reflective practice, these teachers mean it more in terms of visual questioning (Barnes, 2002, p. 86) or good questioning (Clement, 1993, p. 56). They recognise that ill planned or tokenistic LAR questioning will not lead to meaningful LAR discussion. This grouping believe that an excellent LAR-Teacher is one who poses informed, intelligent and appropriate questions which fuels richer LAR dialogue. This mirrors findings from SSG 2008 and 2009 whereby some teachers felt that prior to their oCPD, they weren't quite sure what questions to ask and this in turn narrowed the kind of artwork they addressed with children.

I had often confined LAR questionning [sic] to what the children saw in the picture. I didn't know how to expand the questioning [sic].

(RLL oCPD 2009, p. 62)

Cohen *et al* (1997, p. 237) emphasise that questioning is a critical skill in the sense that, done successfully, 'it is amongst the most powerful tools for teaching and learning and done less successfully, it can damage learning' (Deans et al p. 165). Open ended, challenging, stimulating, wide ranging, and suitable, appropriate, higher order, clear, multi-sensory, thoughtful, searching, provoking and effective are just some of the descriptors used by course participants to describe question types which should be asked by teachers of children during LAR.

I think that in order to have an effective art appreciation lesson teachers should pose questions and be an effective listener. It is during these lessons that the children can take the “driving seat” and let their views/opinions flow. The teacher should realize that it is during these lessons that it is vital that they not tell the children what the picture is about- rather pose questions that allow the students to see the piece themselves and as a result develop their own opinions.

(DFS ‘Teacher’ 07 M3 p.16)

Asking open ended questions whereby the children construct their own understanding of the picture instead of listening to and taking the teacher's interpretation of the painting as gospel.

(DFS ‘Teacher’ 07 M3 p.41)

Also, it is important to develop an aptitude for questioning art and therefore foster an awareness that different interpretations are possible, so an open atmosphere can be created to illicit from the children rather than force-feed them - nurturing the free flow of thoughts, ideas and inspiration.

(DFS ‘Teacher’ 07 M3, p.72)

Questioning is necessary in all Art lessons; in the opening development and closure of the lesson. It gets the children to see things differently. The children listen to each other's responses and lets them respect others ideas and opinions. It is great to have varied responses and interpretations in the classroom. It also allows children to feel worthwhile and valued in the class.

(DFS ‘Teacher’ 07 M3 p.374)

Questioning is anchor feature of the LAR approach *FISH* as presented on their course. It occurs when obtaining children's first impressions, during investigation and when reflecting on what they have learnt from either the artwork or artist following their initial discussions and related art production experiences. Questioning in fact underpins all suggested approaches to LAR. It scaffolds children's understanding from a social constructivist perspective. Eckhoff (2007, p. 265) lists questioning as one of four teaching strategies during art viewing experiences. The others concern game playing, storytelling and technical talk. Many children's books concerning visual art appreciation combined elements of all four strategies (Laden, 1998; Mayhew, 2004; Sellier, 2001; The Metropolitan Museum of Art, 2004 & 2005; Renshaw, 2007).

9.2 Art Teacher types

Smith (1980) categorises art teachers into five different types. These are the *High Priest* (HP), *The Technocrat* (T), *the Social Worker* (SW), *the Pedagogue* (P) and the *Anomic* (A). Each type has a set of different values which form the basis of a certain approach to teaching visual art (Hickman, 2004, p.4). The *High Priest* (HP) is largely concerned with providing opportunities for individual personal expression echoing the visual art curriculum's broad objective (DES, 1999c, p.10) that children be enabled to 'express ideas, feelings and experiences in visual form and with imagination, enjoyment and a sense of fulfilment'. The suggested practical starting point 'Experience and imagination' (DES, 1999b, p.29) seems to reflect the High Priest's teaching approach. The *Technocrat* (T) art teacher is mainly concerned with presenting art as a problem solving activity encouraging inventiveness and giving opportunities for exploration and understanding of materials which resonates of the suggested starting point 'Materials and tools' (MT) (DES, 1999b, p. 30). The *Social Worker* (SW) art teacher wishes to encourage growth of imaginative ideas and provide opportunities for social awareness. This resonates with the both the starting point 'Experience and Imagination' in terms of empathising but also of integration in terms of thematic linkage with subjects such as Social, Personal and Health Education; Social, Scientific and Environmental Education or Religious Education.

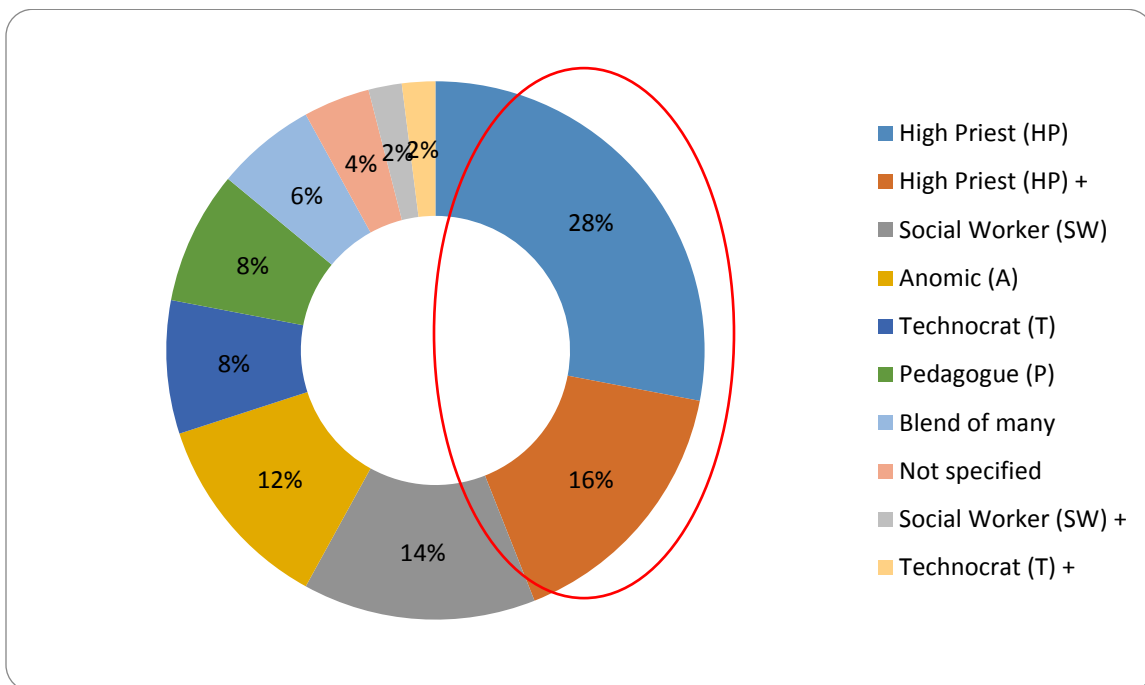


Figure 9.8. LAR-Teacher types

The *Pedagogue* (P) has a focus on developing the aesthetic response in learners which ties with the starting point ‘Observation and curiosity’ (OC) (DES, 199b, p.31) whereby children look using their artist’s eye. The *Semiologists* (S) are supporters of the notion and value of visual literacy. Barnes (1996) explains that to be visually literate means having the ability to read and produce visual arts through opportunities of engagement involving active and purposeful observation combined with art making. The Semiologist art teacher would see the value in looking and responding to their own work, work of the peers but also work by other artists. The visual arts curriculum highlights that ‘learning to “read” what an art work is about, how it was made and what was intended, and having time to reflect on how they feel about it, can help to reinforce children’s understanding and appreciation of their own work and the work of others’ (DES, 1999, p. 34). Semiologists would embrace the starting point ‘Using the work of another artist, [craftsperson or designer]’ (DES, 1999c, p.31). The *Anomic* is considered to be a mix of the above art teacher types, but underlined by what Smith describes as ‘fundamental conservatism’.

In 2007, participants were invited to declare what kind of art teacher they were, using Smith’s (1980) proposed types. If they didn’t identify with any, they were asked to create a more representative category and explain what values underpin it and how it influences their LAR teaching approach. Findings from the systematic random sample grouping obtained comprising of fifty teachers found that forty four percent identified themselves as *High Priest* or predominantly High Priest but with influences from one other (see figure 9.8). Twenty eight percent identified themselves as pure High Priest art teacher, while a further sixteen percent labelled themselves as High Priests combined with one other type. Fourteen percent of this sample group categorised themselves purely as *Social worker* while a further two percent described themselves as a Social Worker combined with one other type. Interestingly, a subset of the High Priest combined grouping or eight percent of total sample mentioned they had traits of High Priest and Social worker. These are factored into the High Priest combined category (HP +) having equated sequential order with weighting or importance. Fifty six percent of this sample group categorised themselves as *High Priest*, *Social Worker* or a combination of both types see (figure 9.9). Twelve percent

of the grouping identified themselves as an *Anomic* which by definition is a blend of all aforementioned categories. One respondent identified him/ herself as liberal anomic.

I am an anomic who is NOT underpinned by a fundamental conservatism. While threads from all the other categories would form the fabric of my teaching style, I also like pupils to challenge art...I like when their art is challenging...I want pupils to be true to their own personal artistic instincts and, if it so demands, that they may have the confidence to set their own trail rather than follow a path...

(oCPD 2007, M3, p. 3)

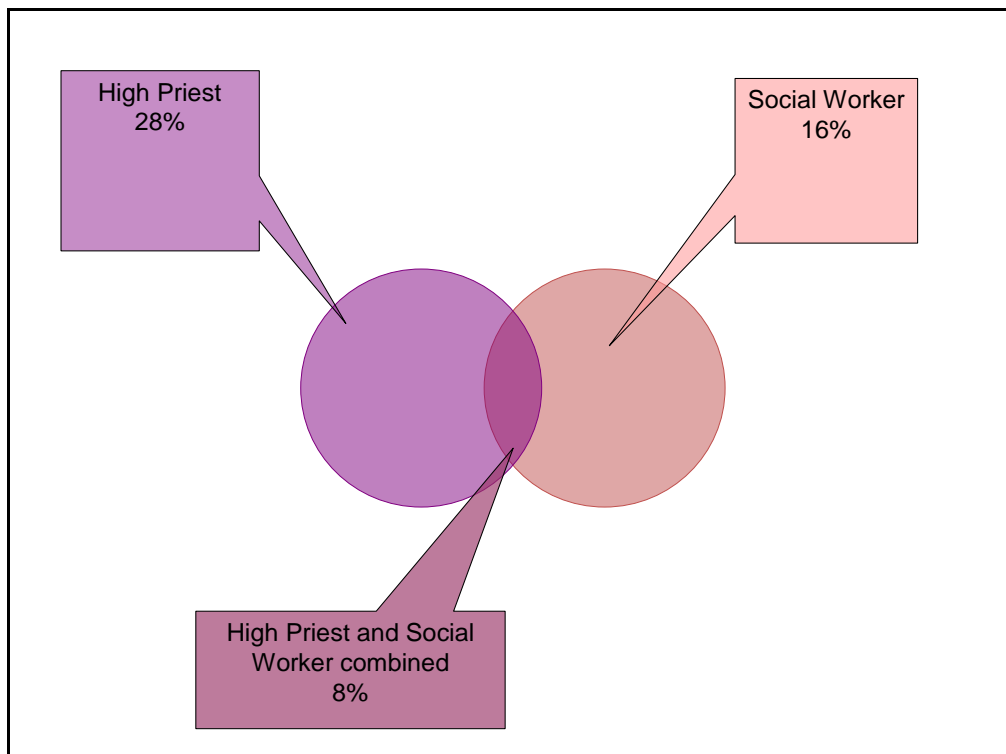


Figure 9.9. Most common LAR-Teacher types

Curiously, none of the sample group categorised themselves as a *Semiologist* as defined in the survey. This outcome was surprising partly because visual literacy was specifically addressed in the previous module [Module Two] of oCPD 2007 (see Appendix X). Semiologists, who according to Smith most value visual literacy in their visual arts teaching, do not have a presence among this sample group of primary teachers. If this grouping was representative of the general population of teachers then it may partly explain why LAR as a practical starting point for art production or as a discrete activity is not addressed often in primary schools. However when a word search for semiologist was completed on a down loaded word search file for 'Teacher', fifty primary teachers

indicated they considered themselves to be partly a semiologist which is approximately eight percent of the total number of participants. Only four teachers identified themselves as purely a semiologist art teacher.

Generally I guess I would be in the semiologist's category of teaching visual art. I would be all for studying a piece of art or era of art creation. I would do my best to learn a lot of the buzz words in my art appreciation and it would give me great pleasure to pass this on to my class. When I would be comfortable with my knowledge of a period then I would try and do the practical side of the art process. I feel the looking and responding strand is of immense importance to my own personal teaching methods.

(DFS M3 07 Teacher p.266)

I think that I would most closely associate myself with the pedagogue and the semiologist. I believe that children should have lots of opportunities to develop their own aesthetic responses and also have developed their visual literacy and the language to vocalise their responses to many different forms of art.

(DFS M3 07 Teacher P4)

I belong to the semiologist category. My aim is that my students will learn to read art and produce art work they are proud of.

(DFS M3 07 Teacher p.586)

I would consider myself a semiologist. I think as educators we have a responsibility to increase a child's artistic ability and technical proficiency in much the same way we strive to improve their maths/ reading ability

(DFS M3 07 Teacher p. 642)

This is interesting as the visual arts primary curriculum although having many traits of expressionism and re-constructivism as presented in chapter two, leans towards scientific rationalism in perceiving art as another way of knowing (DES, 1999b, p. 2). This perception of art as discipline in its own right and with its own method of inquiry (Davis, 2008, p. 17) values visual literacy – that ability to decode, decipher and create meaning through imagery akin to reading and writing. From a grounded theoretical perspective, here emerges an interesting LAR storyline which suggests that primary teachers may not be epistemologically aligned with the visual arts curriculum in terms of the arts education emphases. Over fifty percent of sample grouping who identified themselves as pure Social Worker, High Priest or a hybrid of both align more so with the other two arts education paradigms entitled Expressionistic or Reconstructivist (Seigesmund, 1998, pp. 197- 214). Supporters of the expressionist paradigm are predominantly concerned with creativity,

imagination and self-expression while supporters of the reconstructivist model perceive art as means of developing social awareness and developing imaginative ideas. It may explain why many teachers focus more so on children’s self-expression and imaginative thinking as opposed to their visual literacy skills. Or more accurately they concentrate on visual ‘writing’ [Art production] to the neglect of visual ‘reading’ [LAR] (see figure 9.10).

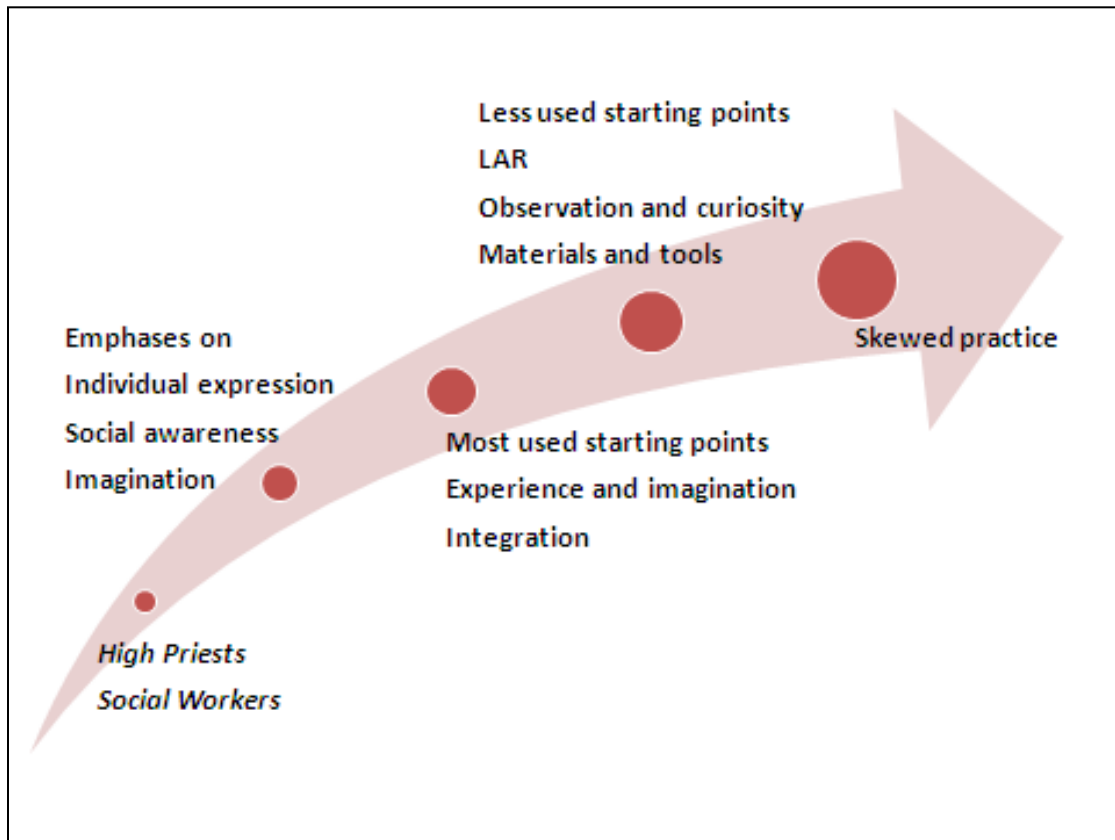


Figure 9.10. Teacher type impacting upon visual arts classroom practice

9.3 Revealing secondary ignorance

In chapter seven, it emerged that one of the key intentions as communicated by oCPD participants in their *reflective learning logs* was to embrace greater diversity of artwork more in LAR. They communicated an increased appreciation for LAR in terms of its artistic and educational merits. Interestingly, presenting on visual literacy appeared to give greater clarity to some teachers regarding why LAR is included in the primary curriculum.

Considering art as being 'visual literacy' makes understanding and assessing much clearer. We teach reading and assess reading ability individually without even thinking...so the idea of encouraging the improvement of 'perceptual analysis and visual discrimination' [sic] which are said to be the basic skills forming visual literacy make perfect sense. What goes up on the wall isn't what matters. Before I liked seeing the end product but now I'm open to seeing development in the child's art 'literacy'.

(RLL, 2008, p.258)

...now that I have realized what is 'out there' I am encouraged to go investigating myself. I hope it will result in the children being exposed to a greater range of art and artists and therefore help them to improve their visual literacy, as well as my own.

(RLL, 2009, p.18)

Finally, [it] gave me a bird's eye view of what visual arts is all about, one such area being 'visual literacy' (which is that capacity to read and communicate through imagery). This helped me to define my own role in the teaching of visual arts.

(RLL, 2009, p.64)

We need to ensure that visual literacy is taught in a structured manner throughout the school. We should use a broad range of artists for LAR. We also need to teach the children suitable vocabulary to give them the ability to express themselves in the subject.

(RLL, 2009, p.125)

But the oCPD 2007 survey signals that many primary teachers are *High Priests* or *Social Workers* embracing the expressionistic dimension of the primary curriculum. This explains perhaps why *Experience and imagination* is the most practiced suggested starting point for art production and why integrated thematic approaches are preferred (see figure 9.13). The lack of apparent *Pedagogues*, *Technocrats* and *Semiologists* among primary teaching community may explain in part why the other suggested starting points are explored less so in schools. But reflective learning logs indicate that as teachers' own visual and cultural literacy improves, they appreciate the importance of and have greater confidence in developing this visual reading ability in their children. Bearing in mind how differentiation permeates primary teaching, the presence of the four suggested practical starting points suggests the curriculum invites teachers to embrace a variety of suggested practical starting

points in terms of catering perhaps children's preferences. Adopting a number of practical starting points seems more holistic as each one appears to develop different concepts and skills. Could it be that the visual arts primary curriculum invites teachers to be *Anomics* but without the underlying fundamental conservatism?

Eisner (2002, p. 49) comments that teachers face the arduous task of trying to figure out on their own how things are going in their classroom practice. They have to figure out what is not going well through critical reflection and how to improve through research and experimentation. It is a difficult task because it is often impeded by Eisner terms *secondary ignorance* (Eisner, 2002, p. 49) whereby the teacher is not aware of what they don't know. Primary ignorance is – knowing what one doesn't know is easier to address. What this part of the research suggests is that these primary teachers are aware of their knowledge limitations with respect to the world of visual arts and art appreciation. They recognise this has affected their confidence as a LAR-Teacher. They also appreciate that their lack of confidence and subject knowledge has impacted on their disposition towards LAR in that they would like to be more open to addressing a more diverse and representative spectrum of artwork in their LAR practice. They weren't however quite aware of how their epistemological position regarding visual arts education impacted upon their classroom practice. The online survey appears to have highlighted for them how their classroom practice can be skewed or imbalanced as a result of teacher type. The research also suggests that while the visual arts curriculum has the feel of Scientific Rationalism in terms intentions as outlined in road objectives and concepts and skills development, primary teachers value visual arts from a more Expressionistic standpoint which focus more on children's creative expression and imaginative thinking.

In summary, many primary teachers understood their role as LAR-Teacher with greater clarity following CPD. They communicated greater appreciation of their role and responsibility in lesson *orchestration* as opposed to just organisation. They expanded their role to that of *researcher* with respect to LAR planning and *questioner* with respect to LAR facilitation. Primary teachers can be categorised into different art teacher types based on their art education emphases. Interestingly, none of the sample group identified themselves as a semiologist, who is very much associated with the notion of visual literacy. It signals

perhaps that while many primary teachers align with the expressionistic emphases of the curriculum, they have yet to be convinced about the importance of developing children's visual literacy skills. It indicates that many teachers appreciate visual arts in terms of how it attends to children's affective needs. However, given the opportunity to self-reflect on current practice with other teachers, enabled many teachers to discover their 'secondary ignorance'. While teachers were knowledgeable of their lack of subject knowledge [primary ignorance', they weren't truly cognisant of how their epistemological viewpoints affect how they teach visual arts and LAR. Chapter ten examines the remaining open code category concerning LAR-Content. It continues the theme of self-reflection with teachers, whereby, they reflected upon what kinds of work they address and why? It explores what criteria they use and what are their preferences in relation to the works of art presented to them during their online continuing professional development. It is important to note, as Flannery Course Developer (FCD) mentions in chapter eleven, that the selected artworks for online summer course modules were not selected with this research element in mind. There was no intent for example to have a variety of two and three dimensional work to ascertain possible teacher's preferences for one or the other.

Chapter ten: Axial coding: Investigating causal relationships concerning LAR-Content

Introduction: The challenge of some contemporary artwork



Figure 10.1. Digital snapshot from oCPD 2009 which addresses monochrome painting

Heller (2002) in her guide to understanding and enjoying modern art entitled *Why a painting is a like a pizza*, outlines many of challenges the general public face when confronted with contemporary work which appear to bend or break rules of convention. Many conceptual works concern themselves with questions rather than answers. One of the key aims of the online summer courses concerning looking and responding was to demystify more abstract artworks for primary teachers and to evidence how pure abstract or conceptually orientated artwork have potential for authentic LAR discussion, follow through art production and integration. Monochrome work for example (see figure 10.1) was particularly challenging for teachers in terms of seeing its potential for learning.

Least favourite piece was the 'untitled blue monochrome'. Dull piece that would have no place in the primary classroom as their [sic] is no art elements to explore.
(oCPD 2006, M2, p.2)

Kleins 'Untitled blue monochrome' did nothing to inspire me nor would it appeal to children i [sic] feel.

(oCPD 2006, M2, p.4)

Untitled blue monochrome, it just doesn't [sic] tell me a story, I have no questions to ask of it.

(oCPD 2006, M2, p.5)

I didn't like the piece Blue Monochrome. It would be very difficult in my opinion to engage the children with this painting. It lacks any sort of energy and therefore I think the children would find it almost boring.

(oCPD 2006, M2, p.8)

Even when contextual detail was provided regarding the artist's intention and an exemplar used to demonstrate how it could be addressed, very few teachers expressed enthusiasm like this respondent - 'I will definitely ask the children to create their own colour and to name it, and to follow this up with some monochrome work as suggested in module two. I loved this idea.' (RLL, oCPD, 2008, p.320). Some like Taylor (1989) would argue that such work will only receive a hostile reaction from children who are interesting in depicting the world as it optically is. That may be true. But a post-modern curriculum, however, needs to 'broaden the range of choice and type of study across all art forms without any implied hierarchy' (National Society for Education in Art and Design (NSEAD) cited (Burgess & Addisson, 2004, p.23) and not be governed by personal preferences in taste.

This chapter examines reactions teachers' personal taste and professional preferences to artwork addressed on the summer courses. It investigates what kinds of artwork primary teachers are inclined in address in their capacity as LAR-Teacher. It investigates what variables influence their selection of LAR-Content and how those variables impact upon the resultant menu for LAR. One key concern which triggered this research was the narrowness of the spectrum of artwork being addressed in schools internationally. It is an impossible task for schools to fully and fairly represent the full growing spectrum of visual arts being produced and consumed and not all artwork is suitable for children of primary age. The curriculum advocates that learning be relevant, appropriate, meaningful and *challenging*. This ought to apply to LAR-Content as it does to maths or reading material. It implies that children should be shown work which they can relate to but which also develops their visual literacy, 'connoisseurship and critical acuity' (Hughes, 1989, p. 80).

10.1 Equilibrium in LAR

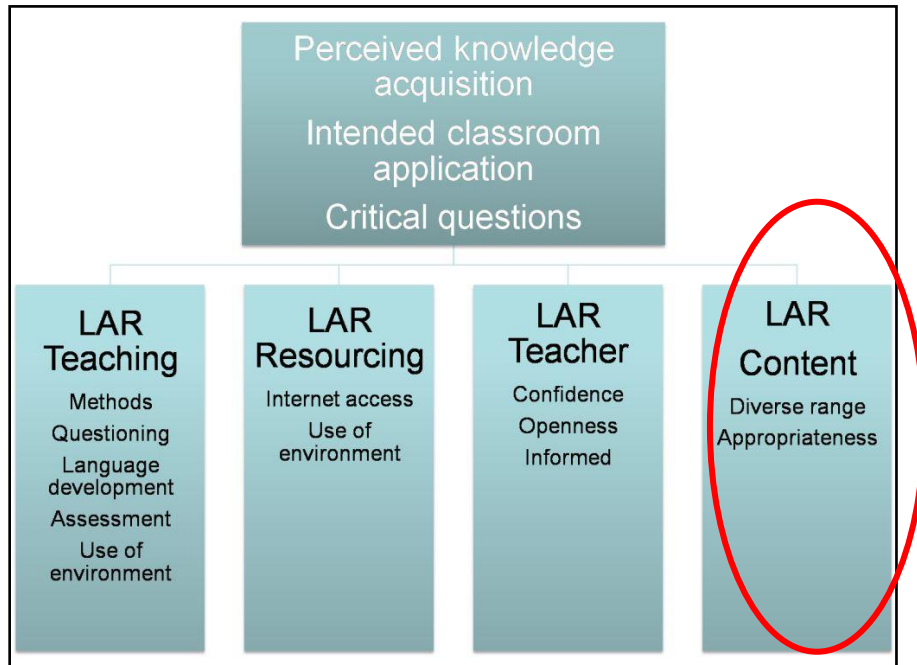


Figure 10.2. Open codes pertaining to LAR-Content

Two key interrelated and perhaps at times conflicting codes emerged relating to LAR-Content (see figure 10.2). They concern greater risk-taking, on one hand, and caution on the other. One concerns the aspiration to break from over reliance upon the safe and familiar artwork for LAR and extend their current LAR repertoire to better represent the ever evolving definitions of what constitutes visual arts. The other relates to the need that all artwork [and artists] addressed in LAR should be considered appropriate from an educational, parents' and school's ethos perspective. One relates to Zuk & Dalton's assertion (1999, p.11) that public education's greater role should be 'to teach students to become critical thinkers, to engage in dialogue, to write and create and communicate through visual art. This includes popular art as well as museum art and contemporary art along with historical works'. The other code relates to a primary teacher's role of *loco parentis* – part of which is a responsibility to teach *suitable* content. Teachers frequently make judgements regarding the suitability of teaching and learning material for their class. It is part of their professional expertise. Suitability of content is deemed an integral consideration of lesson planning as well as an important criterion used for assessment.

Appropriate material is considered to be age and stage appropriate. It is child centred – having both relevance and significance to children’s lives. It is motivating to attain and maintain children’s interest and provides enough challenge so that children are ‘stretched’ and feel a sense of achievement from learning.

With the emergence of textbooks, that responsibility is perhaps less practised by teachers for certain subjects in that the decision has been made by other ‘educational professionals’ in advance of publication. Teachers appreciate, however, that not all published content is suitable or effective. Therefore they also use discretion informed by their professional training, classroom experience and collegial advice when deciding on appropriate content. An over reliance upon textbooks or textbook dominated teaching approaches is considered a poor replacement for more imaginative teacher *orchestrated* [my emphasis] methodologies. Textbooks are generic in format and it is the teacher who factors in uniqueness of each class context and composition. While there has been an increasing number of ‘LAR’ type publications produced especially for children and teachers in recent years (Scarrardi, 2007), teachers still communicated the need to play safe and stick to the familiar due to a lack of information and confidence, but also to avoid potential parental backlash if content was deemed inappropriate (see Appendix Y). The underlying fundamental conservatism of anomic art teachers as highlighted by Smith (1980) may be forced upon teachers by extrinsic variables rather than an inherent personality trait.

Parents and teachers both want what is best for their children. Teachers aim to present content which relevant, meaningful, appropriate and challenging for children. Parenting and teaching involves striking that balance between facilitating exposure to the world on one hand and providing protection from it on the other. Parents are the primary educators and because teachers hold and respect their responsibility of *loco parentis*, it appears teachers are inclined to curtail LAR content to known ‘reliables’ and to a very narrow band of visual art so that possible offence is avoided.

The media often sensationalise the controversial and offensive in contemporary art and give far less attention to less contentious contemporary work. Some contemporary artists

in fact seek that very attention in order to affect maximum exposure in an increasingly competitive and commercial art market (Freeland, 2001, p.6). Kindler notes ‘this essential pursuit of the new, the unconventional, the unusual and the unexpected’ in order for artists to build their name has ‘twisted and crippled the legacy of artistic creativity’. Unfortunately, it is often through media coverage that the public’s perceptions of what constitutes contemporary art are informed and reinforced. Burgess and Addison (2004, p. 15 & 16) comment that teachers are not immune to this. They remark that while the media trivialises contemporary work through ridicule, teachers dismiss it as problematic and inappropriate. One can imagine how a primary teacher’s reliance upon such media coverage might be prone to misconceptions and misguidance regarding the suitability of contemporary art forms for the primary school.

Significantly, thirty-eight percent of the combined sample groupings from oCPD 2008 and 2009 communicated they would branch out and cover a more diverse range of artwork (D) in future LAR practice [chapter seven]. Exposure to a more diverse and contemporary LAR menu of LAR-Content highlighted to many teachers the limitations and narrowness of their current menu and triggered intention to expand, update and evolve.

My current practice needs to be broadened and materials updated. It is important to increase the number of artists rather than always relying on the old faithfuls from the art folder.

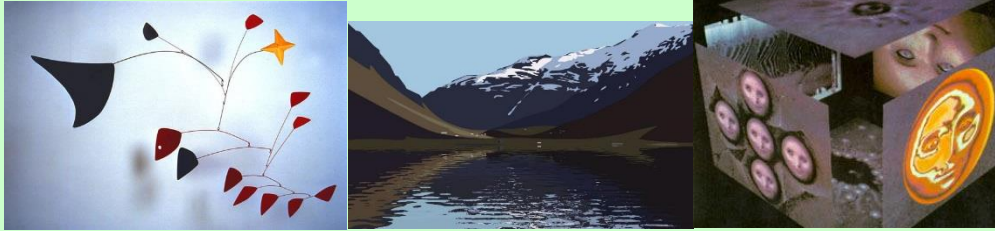
(RLL 2009, p.7)

My experience of art and artists in particular [to] contemporary art in [sic] now broadened. I have a broader definition of what constitutes art and the course has facilitated me to embrace such disciplines as architecture and photography.

(RLL, 2009, p. 122)

We need not rely solely on paintings from Van Gough [sic] or Monet, for example. We can use works of art from different artists, styles, eras etc. It is important that we expose ourselves and the children to a wide variety of works and broaden our horizons when choosing a piece as a focal point for appreciation, discussion or inspiration.

(RLL, 2008, p. 24)



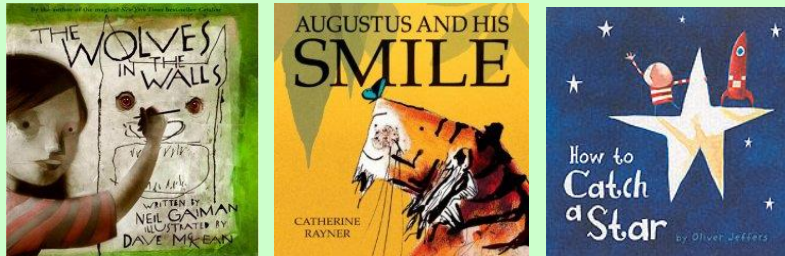
Addressing actual and the illusion of movement in visual arts



Using artwork to celebrate school celebrations for example birthdays, St. Patrick's Day



Showing how different artists explore the theme of or use butterflies as media



Using story book illustrations for LAR

Figure 10.3. Displaying some of the artwork addressed in oCPD 2009

While thirty two percent of SSG 2008 indicated intent to broaden the range of artwork which they currently address with children, fifty two per cent indicated so in oCPD 2009. The online course content was mostly different each year with respect to the works of art

addressed to cater for possible repeat participants and to keep the course current with respect to upcoming or concurrent exhibitions in the national galleries. The twenty percent differential may be explained because of these differences.

Although, oCPD 2009 still addressed contemporary and disparate artwork, it had three distinct content features not present in his previous online courses. The first was a selection of works of art which dealt with similar subject matter but used different media, processes or styles in their making (see figure 10.3). The second was a selection of artwork which could integrate with the many feast days and festivals celebrated in primary schools. The third difference was using story book illustrations for looking and responding. These features were commented upon in teachers' reflective learning logs (see Appendix Z).

The second quotation from Appendix Z is interesting in the sense that the teacher has renewed enthusiasm for LAR and indicates a willingness to extend her current LAR menu. There remains however a concern. Is she excited about art for art's sake? Or is it more about the potential of LAR with respect to oral language development and how it can be used as a springboard for furthering understanding not so much about art and art appreciation but rather themes for other subject areas? Many teachers echo a similar excitement. They recognise that through art appreciation, other learner outcomes can be attained. They appreciate that integration can be facilitated through LAR, thematic approaches can include LAR. LAR is no longer perceived as an 'add on' but rather has merit as methodology for learning - another way of knowing. There emerges another LAR phenomenon relating to integration and thematic approaches. Teachers seem prepared to embrace a more diverse range of artwork but *more especially* and one surmises *more likely* if their subject matter lends itself to integration, thematic approaches or general language development. Appropriateness of artwork in this case equates with its potential for learning but not necessarily about art. Artwork is perceived as another way of knowing - but that knowing is related more so to other subjects as opposed to knowing more about the world of visual arts and artists. Here lies a story line worthy of further discussion. Chapter twelve explores whether the practice integration combined with the scientific rationalist notion

that art is another way of knowing reduces looking and responding to works of art by other artists as methodology for learning?

10.2 Emerging patterns regarding primary teachers' art preferences

There have emerged a number of external factors which curtail the LAR-Content presented to primary school children. One is an understandable conservatism or playing it safe because of their *loco parentis* responsibilities. The other concerns the practice of integration, whereby certain artworks are considered more useful or appropriate in terms of their perceived potential for knowing more about another subject area as opposed to knowing more about the world of art and artists or even looking at art for art's sake. Even though the oCPD summer course LAR-Content was not designed in terms of this research in mind, it seemed it would have been a missed opportunity not to investigate possible patterns in terms of teachers' preferences from the menu presented. Each year, it was quite easy to identify informally what artists and artworks were particularly popular among oCPD participants based on their online postings to the discussion fora or to each other.



Figure 10.4. Butterfly wall installations by Paul Villinski

One approach taken was completing word searches on artists' names and reading the yielded teacher postings in terms of their impressions of their work. A word search for 'Villinski' from file DF M1 09 [Discussion forum following Module one of oCPD 2009] containing 454 online postings yielded eighty four highlights. Each posting delighted in

Paul Villinski's artwork (see figure 10.4). There was no negative comment posted about his recycled beer can and vinyl record 'butterfly' wall sculptures. This grouping of teachers found his work to be both aesthetically appealing and thought provoking and they delighted in his ability to see the 'extraordinary in the ordinary' (DF M1 09, p.45). Interestingly, almost all of this grouping communicated their personal impressions followed by primary classroom possibilities because of the artworks' perceived

- Child-centeredness with respect to content, form or process and/ or
- Potential for integration with other subject areas of the curriculum and/ or
- Potential for general language development and/ or
- As an exemplar for demonstrating one of curriculum's suggested practical starting point entitled 'Materials and tools' (DES, 1999b, p.x)

(See appendix A² located after appendix Z)

A word search for 'Claude' identified one hundred and eleven highlights which concerned the temporary land installations by artist team Christo and Jean Claude. All of the postings were enthusiastic about *The Gates* and wrapping outdoor monuments and islands. Many teachers described their artwork as transformative and inspirational (DF M1 09, p. 72, 29, 87, 140 & 155). Many communicated an opportunity to integrate the strand units of LAR with listening and responding or music composition in Music Education in response to the *Gates* music video hyperlink on *U Tube* which was imbedded in course content. One mentioned integration with Geography whereby the teacher could teach about the different locations and countries which hosted their landscape installations. Perceived child-centeredness, appropriateness and integration were also key discussion points. (See appendix B²).

Untitled, a temporary sweet installation by Felix González-Torres in response to the death of his friend received a surprisingly positive response from teachers who saw it as a wonderful means of dealing with the sensitive and potentially difficult theme of death and bereavement with children of primary age (see figure 10.6). Teachers liked the concept which underpinned the artist's work and the fact the installation invited audience participation [taking a sweet from the installation with them so that over time his memory

not so much fades but is shared among many]. They also liked the follow through art production responses suggested in the course (see appendix C²). Some might consider death to be a most serious and sombre theme to address at primary level, but the children do in fact encounter bereavement and experience all the emotions of grief triggered by loss. Some schools have what is termed a *Rainbow Club* to cater for the needs of children to help them come to terms with their sense of loss.

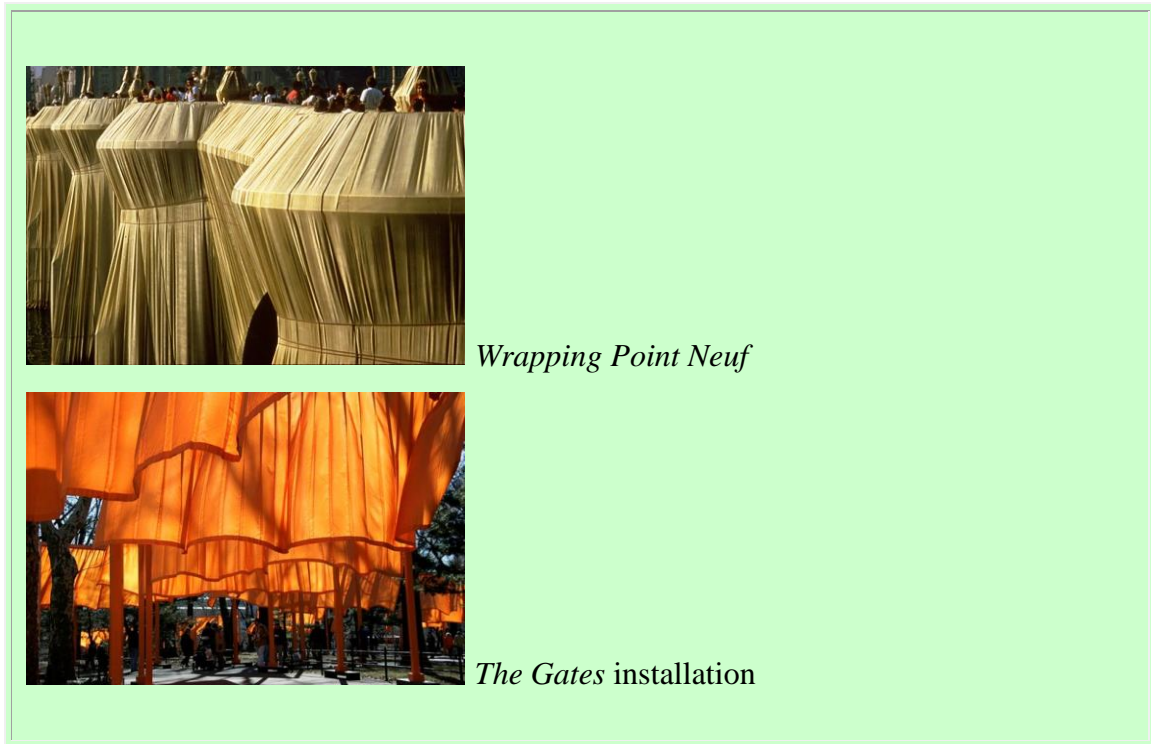
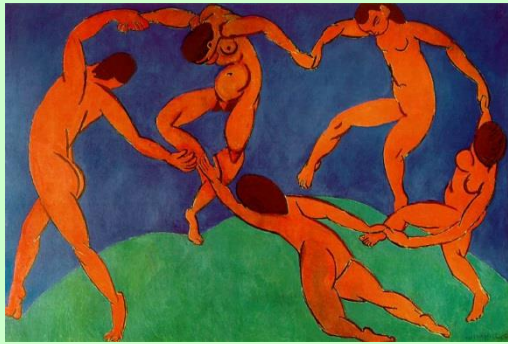


Figure 10.5. Temporary land installations by artists Christo and Jeanne Claude

In contrast, the painting *The Dance* by Matisse received a mixed response from teachers in oCPD 2008 and 2009 because of the nudity. While there was consensus that it was aesthetically a beautiful work of art, skilfully devised there were mixed perspectives among teachers regarding its suitability for primary school LAR.



The Dance by Henri Matisse



Untitled by Felix González-Torres

Figure 10.6. Artwork by Henri Matisse and Felix González-Torres

A discrete word search for 'Matisse' yielded 382 highlights which were saved as a file entitled *DFS M2 09 Matisse*. Each response would have word recorded twice or three times if a response but upon close inspection, from a total of ninety-two responses

- Twenty-nine teachers felt it was appropriate for primary level and had no concerns
- Twenty teachers felt it was unsuitable content for primary school
- Eighteen teachers felt that it was in theory suitable but they would be uncomfortable in doing so, feeling it could be controversial and upsetting for some parents
- Nine teachers felt that it was suitable for senior classes only
- Eight teachers felt it depended upon class maturity
- Five teachers felt that they would address it having consulted parents and or principal
- Two teachers felt that it was suitable for junior classes only
- Two teachers felt they would do so in a gallery setting only

The Dance is one example of visual art which appealed to these primary teachers' personal aesthetic sensibilities but its questioned suitability for primary teaching precluded it from

some teachers' LAR menu. Teachers are ever mindful of their role and responsibilities in loco parentis.

I would not be comfortable using this Matisse picture in school without careful consideration. Parental permission would have to be sought and the level of maturity of the class and the ethos of the school would have to be seriously considered. There are many other pieces of art that can be explored when looking at movement. I think these would be a safer and less controversial option.

(DFS M2 09 Matisse, p. 103)

Two teachers signalled that they would be happier or more comfortable in addressing *The Dance* in a white wall gallery space or museum than in their classroom.

I had considered the Matisse painting this year when we were looking at the work of Matisse but did not introduce it as unfortunately I knew I would have upset some of my very conservative parents who monitor such things closely. This is the reality we are dealing with. Although we are in the position of loco parentis while teaching we must also be aware of sensitivities of children/parents and the maturity of the class. There may be no restrictions when Art works such as this are exhibited to the public but they are perhaps viewed in a different way to a classroom situation. It is a totally different experience for children who view art in museums/galleries and when they view art at school...Nudity/Controversial images do not impact on children in the same way as when viewed in the classroom.

(DFS M2 09 Matisse, p. 150)

One teacher highlighted that nudity is ever present in different contexts of life and visual culture and children often encounter nudity through television, advertisements or public art (see appendix D²). Another teacher signals that primary teachers might be more open to work which displays nudity if the physical context of the work's display is appropriate such as a gallery setting but also commented that perhaps teachers over fret about such issues (see appendix D²). It seems while teacher discretion works well for general content selection, perhaps some curriculum, school and parent guidance for teachers would make it easier for teachers and lessen the likelihood of playing safe for the sake of it.

10.3 Investigating teachers' personal preferences and professional comfort levels in art

Prior to the introduction of generic questions concerning module content, it was possible to survey teachers' preferences more directly at the end of each module with respect to

summer course content. At the end of module one of oCPD 2006, participants were asked to name their favourite and least favourite work of art addressed in that module and give reasons why? Responses were downloaded and discourse analysis was completed on a systematic random sample grouping (SSG) of fifty from module one and two [SSG 2006 M1 and SSG 2006 M2]. Patterns were memoed and referenced using Excel (see appendix E²).



Figure 10.7. Some of the artworks presented in Module one of oCPD 2006

Fifty-eight per cent of the SSG 2006 M1 systematic sample group identified *Starry night* by Vincent Van Gogh as their favourite work of art out of all the artwork presented in module one (see figures 10.7 & 10.8). Interestingly, the photo-realistic painting by Fran Bell titled *Marbles VII* and the pure abstract painting, titled *White Centre* by Marc Rothko

were preferred by only eight per cent of the grouping. The remaining seven artworks in Module One which comprised of painting, sculpture, public art and design each obtained a low percentage preference ranking of either two, four or six percent. There was clear favourite among the SSG 2006 M2 regarding Module Two's selection of artwork. Forty-four percent of the grouping preferred *Tiger in a tropical storm* by Henri Rousseau (see figures 10.8 & 10.10) When *Tiger in a tropical storm* is removed from the list, a second favourite emerges obtaining one third of the preferences from the remaining twenty teachers.

The second most preferred painting by Burton titled *The meeting on the Turret stairs* shares qualities of the favourite. Both artworks are figurative, narrative and colourful paintings. Both have been painted with obvious craftsmanship and imagination. Both artworks and artists are well known to the general public. Interestingly, Troy (2005) notes that *The Taking of Christ* by Caravaggio, which came third in the preference stakes of SSG 2006 M2 is one of the Irish National Gallery of Art's most popular paintings with the general public. Familiarity emerges as key shared variable in relation to teacher's preferences. The word 'familiar' registers eighty two times for example among teachers' postings from the downloaded discussion forum file from module one and a further twenty seven times from postings extracted from module two. As one respondent remarks when considering his preference

The urge, as with almost everyone else is to opt for Van Gogh's Starry Night because of its familiarity. Don't think Vincent would have appreciated a response like that.

(DFS, M2 06, p. 179)

Starry Night is my favourite because of its colour and movement. Its familiar to me, it gives me a sense of being cosy and safe.

(DFS, M1 06, p. 3)

My favourite piece of art is 'Starry Night' by Vincent Van Gough [sic] as I am familiar with the artist and his works and I especially like his use of contrasting colour in this particular painting.

(DFS, M1 06, p. 58)

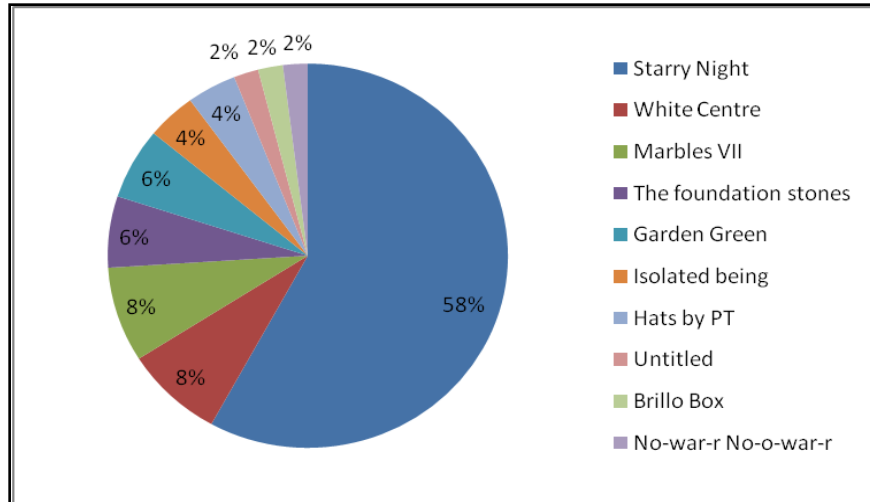


Figure 10.8. Sample group's impressions of artwork addressed in module two of oCPD 2006

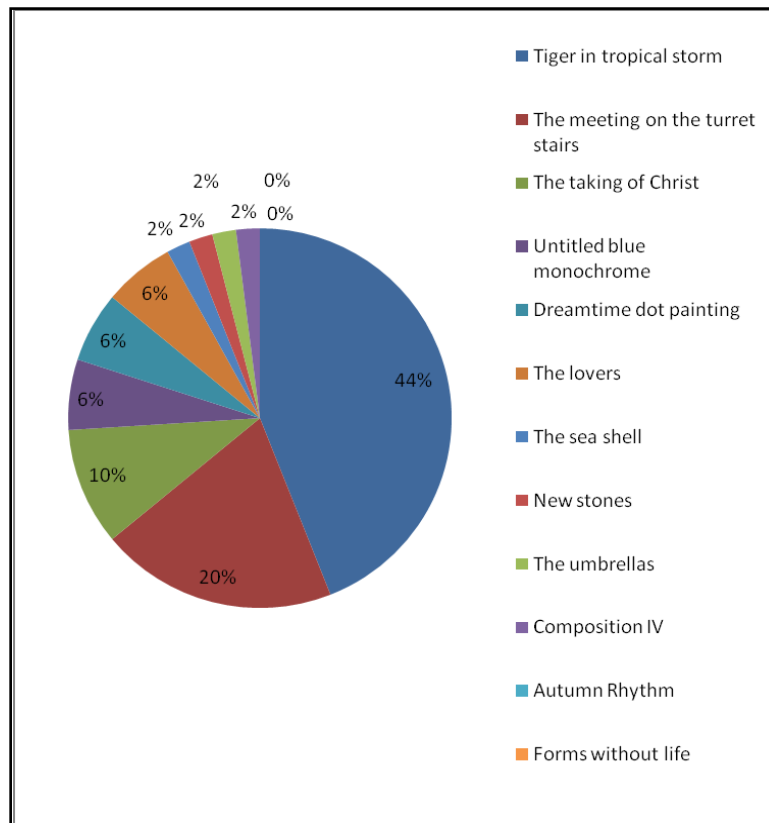


Figure 10.9. Sample group's impressions of artwork addressed in module one of oCPD 2006

Encountering and appreciating the artwork first hand, or experiencing the narrative or landscape depicted within the work when holidaying or travelling for example also seems

to be a contributing factor for some respondents' preferences. The first hand gallery experience as opposed to secondary viewing makes a difference.

My favourite artwork in module 2 is Tropical Storm with a Tiger by Rousseau because of the colours used and the movement presented by the artist. I connected with it because I have travelled a lot and it reminded me of a visit i [sic] made to a safari park in Zambia, Africa.

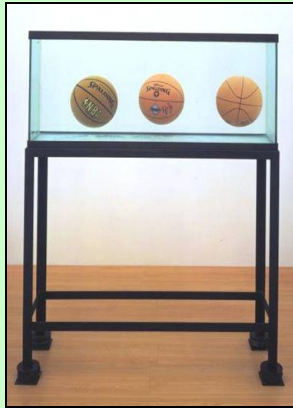
(DFS, M2 06, p. 194)

I particularly liked Tropical Storm with a tiger by Henri Roisseau [sic]. The different shades of green appealed to me together with a little bright red background [sic]. It connected with me as it reminded me of an [sic] jungle scene in Chang Mai- one of my favourite places in the world.

(DFS, M2 06, p. 205)

Those who selected *Starry Night* and *Tropical Storm with Tiger* did so for a variety of other reasons as well. They were mainly attracted to the work's content, form or the painting style adopted by the artist. The play of the visual element colour and the narrative dimension triggering their imagination or memory was also instrumental in their selection (see appendix F²).

Teachers' discussion postings varied in word count and evidenced different levels of connoisseurship. Teacher's contextual knowledge about the artwork seemed to engender greater appreciation in some cases but not all. Works of art which were not familiar to oCPD participants and about which they were given little contextual information appear to be disadvantaged. For example, less attention was given on the course to artwork by Koons, Klein and Warhol in comparison to other contemporary artwork Rothko, Muniz or Treacy in module one of oCPD 2006 (see figure 10.10). The latter were rated more highly. When teachers in oCPD 2008 and 2009 were presented with unfamiliar contemporary conceptual artwork accompanied with contextual information, visual and reflective questions and follow through art production possibilities, teachers communicated enthusiastically about these artworks.



Three Ball Total Equilibrium Tank Jeff Koons

Untitled Blue Monochrome Yves Klein

Brillo Boxes Warhol



Into Air by Hayley Newman

Spiral Jetty by Robert Stevenson

Figure 10.10. Some of the artworks addressed in oCPD 2009

For example artwork by artists Hayley Newman, Vic Muniz and Robert Smithson (see table 10.1) received very positive feedback in end of module discussions. Chambers (1981) cited in Eisner (2002, p. 29) believes art needs to be studied in its social context. Perhaps not doing so resulted in that particular teachers' preference pattern for oCPD 2006. *FISH* was not demonstrated on every work of art addressed in the online courses. Interestingly, it was not applied to the artwork by Koons or Warhol in oCPD 2006 whereas it was demonstrated for teachers on artwork by Newman, Muniz and Stevenson in oCPD 2009. Perhaps,

demonstrating for teachers how one might address the work in LAR can have an influence in changing some teachers' perceptions of a work's relevance to the primary classroom (see appendix G² for some sample responses).

Respondent number	Reference exemplars?	Reason given
R1	Never	Forgot about them
R8	Never	Forgot about them
R9	Never	Prefer their own
R13	Never	Forgot about them
R16	Never	-
R4	Once	-
R3	Rarely	Not bothered
R6	Rarely	Irish language
R15	Rarely	Forgot about them
R17	Rarely	Curriculum overload
R19	Rarely	-
R11	Occasionally	-
R2	Sometimes	Refresh
R7	Sometimes	-
R10	Sometimes	-
R12	Sometimes	Guidance
R18	Sometimes	Not interesting
R20	Sometimes	Depending on theme
R21	Sometimes	Not for some time
R22	Sometimes	Depending on content
R14	-	-
R5	Always	-

Table10.1. Gmail group responses

From a research perspective, it could be argued that it was unfair or unproductive to pitch such famous and canonical works of art such as *Starry Night* against other lesser known artworks in module one of oCPD 2006. But this research consideration came after online course development. Those canonical artworks were deliberately included as a means of gently immersing teachers into the world of art criticism – working from the familiar to the more unknown. *Tiger in a Tropical Storm* is actually one of the LAR exemplars in the 1999 curriculum documents (DES, 1999b, p. 124). Surprisingly, some teachers recorded they

didn't realise, recognise or forgot that it was there. In oCPD 2008, teachers were invited to answer a few additional questions separate from their required end of module reflections and to email their responses to a *Gmail* account. Twenty two teachers answered the questionnaire in addition to their reflective learning logs and end of module discussion forum contributions, so one might infer that that cohort of teachers are highly motivated and interested in LAR and research relating to LAR. Most interestingly, when asked whether they in fact referenced the LAR exemplars in the curriculum documents, fifty percent indicated never or rarely. One teacher indicated 'always' but didn't elaborate. Nine teachers indicated they referenced them sometimes or occasionally depending on lesson content or to refresh their understanding of LAR.

It is important to note that teachers were not asked their preferred artist or genre of visual arts. Rather they were asked to specifically select their preferred artwork from a particularly random menu of work. This implies in another selection perhaps both favourites would have been demoted. It can only be established that a large percentage from these groupings had these preferences with respect to the particular menu of artwork presented to them. Other variables could have swayed the group's ranking. One possibility is the order in which each artwork was presented. Order could have been equated with importance or significance. Secondly, the manner in which each artwork is presented. A course designer might unwittingly present certain works more favourably than others because of his or hers own preferences. Thirdly, as mentioned previously, there was disparity regarding the amount or quality of additional contextual information provided with each art work resulting in greater understanding of certain work above others thus possibly influencing preferences. A fourth possibility concerns the online presentation mode. There are many secondary sources for LAR whereby people can appreciate works of art second hand. There are books, calendars, prints, posters, postcards, T-shirts and mugs which can be purchased at gallery shops. The images obtained for the summer courses were all downloaded from the Internet and there is much disparity regarding the accuracy and finishing of Internet digital copies. Not all compare well with the original. Three dimensional work cannot be experienced in the same manner on a two dimensional plane

be that paper or LCD screen. The subtlety of painted textures are not likely will not be noticed on a print or jpeg image. Size and scale of larger work cannot be experienced.

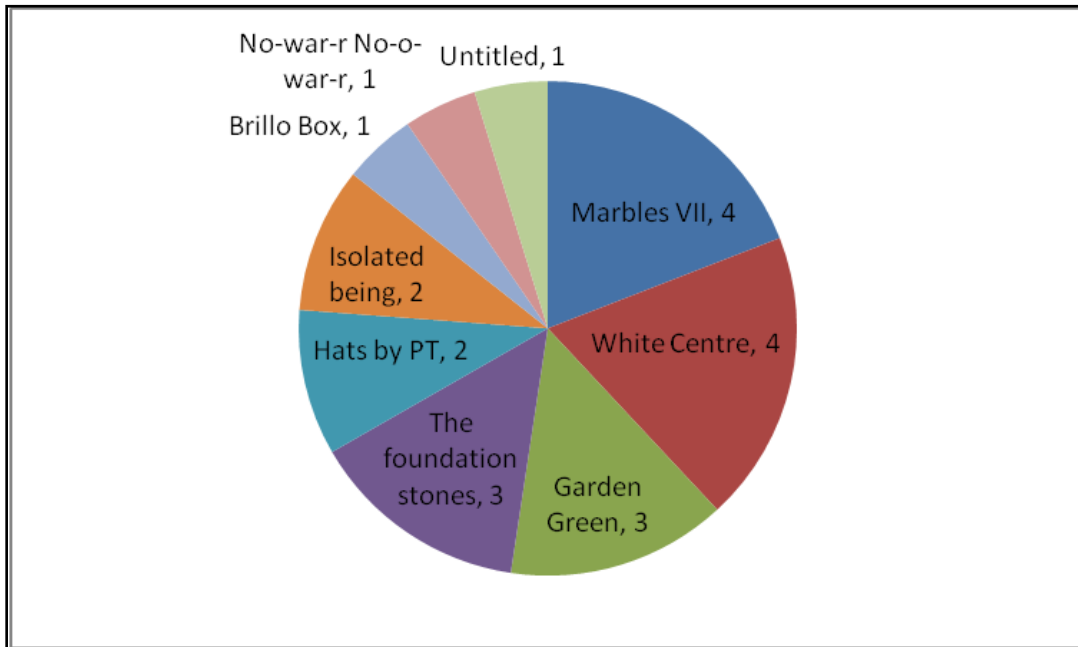


Figure 10.11. Preference patterns removing *Tropical storm with Tiger*

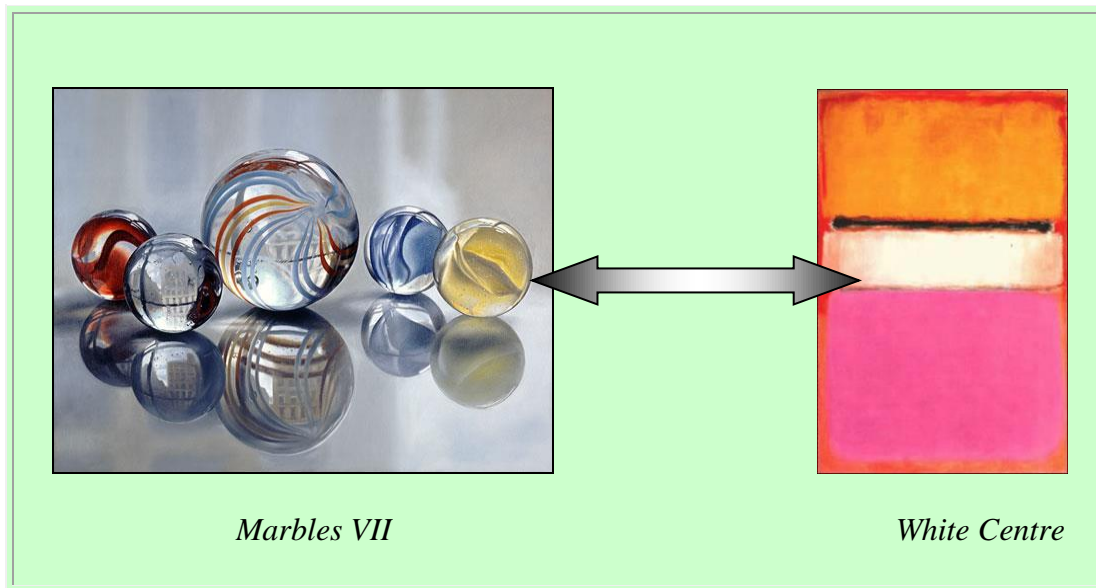


Figure 10.12. The painting continuum from the photorealistic to the pure abstract

Having removed the two clear favourites, the emerging graphs reveal the remaining group's members have a diverse range of preferences (Figure 10.11). Interestingly the

photo-real painting by Bell and pure abstract colour field by Rothko receive equal support. One might consider them to be on the polar opposite. If painting approaches were organised along a line of continuum from the realism to pure abstraction, the photo real *Marbles VII* would rest at one end and the pure abstract *White Centre* would lie at the other (see figure 10.12). The painterly *Starry Night* and reduced *Tropical Storm with Tiger* would both rest somewhere between along such a continuum. These sample groups seem to prefer work which is finished in from their perspective and using their lexicon in an imaginative and creative manner. Not so reduced that content becomes less identifiable and not so precise that it resembles a photograph. Some teachers liked the photo-real painting in terms of the obvious artistic skill and accuracy underpinning its creation while the pure abstract colour field is enjoyed for its aesthetic and expressive effect (see appendix H²)

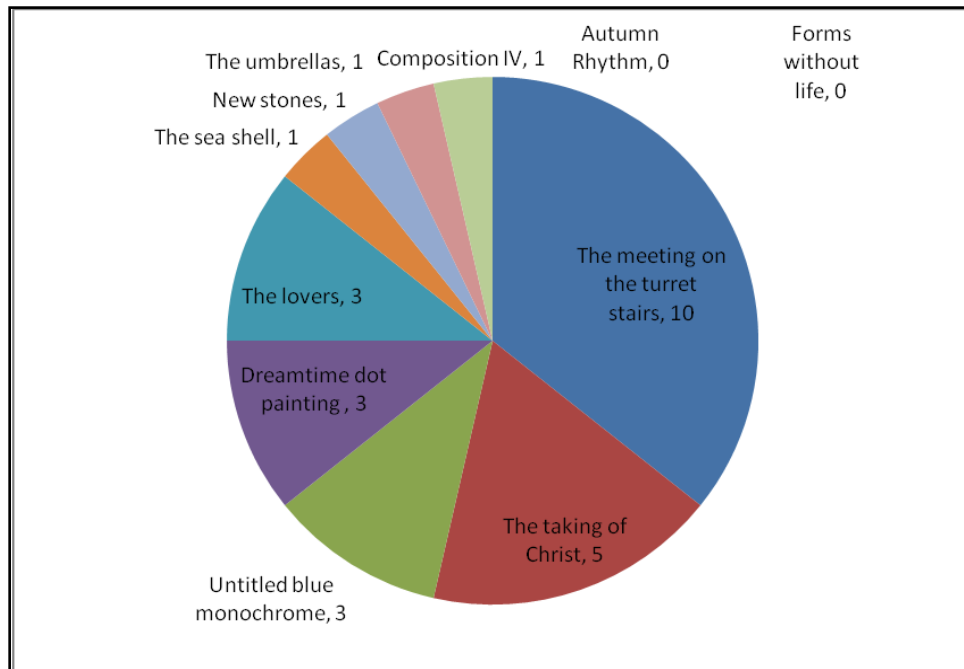


Figure 10.13. Preference patterns removing *Starry Night*

One third of the remaining members of SSG 2006 M2 pinpointed the colourful and figurative painting by Burton titled *The meeting on the turret stairs* as their favourite for its narrative and craftsmanship not unlike the reasons attributed to *Starry Night* and *Tiger in a Tropical Storm* (see figure 10.13). It signalled a pattern among participants to align their personal preferences alongside work which they perceived to be child centred and

appropriate for LAR at primary level. Many aligned their preference with primary school suitability (see appendix I²)



Figure 10.14. *Alison Lapper Pregnant* by Marc Quinn

Some works of art presented such as the sculpture *Alice Lapper pregnant* by artist Mark Quinn didn't feature at all (see figure 10.14). There is a lot to contend with in terms of nudity, pregnancy and disability. The media used and style of sculpting approach is traditional. There was obvious craftsmanship demanded in its creation. An advanced search of the word 'pregnant' of all downloaded discussion postings from module one 2006 highlighted 96 postings. Of these, there were only two positive personal reactions to Quinn's sculpture not so much in terms of aesthetics but with respect to its meaning and 'newness'.

Alison Lapper Pregnant is wonderfully challenging in the ethical issues it may raise, and additionally, sculpture is largely neglected by many teachers. Its newness would contribute to ongoing art-making in the world

(M1 oCPD 2006, p.222)

Alison Lapper Pregnant by Quinn is fabulous. It is so challenging - which is equally important in an artwork. The fact that it is in a busy London tourist location is great because there is no getting away from the issues it raises... Also, sculpture is a much neglected feature of actual art and craft in most schools.

The moral and social ethics of the subject matter is just too good to pass by! It's a beautiful piece, though I'm sure it could be difficult to address with some children whose parents may not be open-minded enough to view nude sculpture.

(M1 oCPD 2006, p.226)

Ninety-seven percent of that grouping wrote about it in a negative manner. Respondent 06 M1 A24 simply wrote ‘Just don’t like it’ (M1 oCPD 2006 p. 228) compared with respondent 06 M1 A21 who wrote ‘Although I followed Alison’s pregnancy and birth of her son and although it would create great discussion and debate, I don’t like the piece’ (M1 oCPD 2006 p.216). Respondent 06 M1 A6 posted ‘My least favourite is *Alison Lapper Pregnant* by Marc Quinn because I feel it might be upsetting or disturbing for young children. It would not be appropriate to use in a primary school.’ (M1 oCPD 2006 p.158). Just about all oCPD course participants communicated a dislike or discomfort with the sculpture in terms of its subject matter. This overshadowed the obvious traditional expert sculpting skills required of the artist Mark Quinn to complete the work. Many of these responses parallel stage one appraisal of LAR development as outlined by Parsons (1987) [detailed in chapter three] which is characterised by favouritism. Art is viewed as being pleasant experience at stage one according to his model. In contrast, the positive reactions resonate of stage four whereby art is recognised as a social rather than an individual achievement and is acknowledged to be in the public domain.

Not all artwork presented on the online course was for children *per se*. The course was equally for teachers in terms of exposing them to diverse work and to challenge their preconceived notions about what entails art and what art communicates. Each year some aspect of art and controversy was addressed to illustrate how art like science pushes boundaries with new theories and questions. *Alice Lapper Pregnant* was a piece of public art, located in Trafalgar Square, London for a time. It was in the public domain. In terms of research this is just a snapshot of one reaction among one grouping of teachers to one contemporary piece of sculpture. No generalisations can be ascertained from this. It signals, however, that if teachers don’t like or feel uncomfortable with a work of art, they are less likely to address it in class. This is not so surprising and one can imagine it probably applies to teachers’ poetry, song and story selections for the primary school classroom.

The discourse analysis obtain from two systematic samples groups totalling one hundred primary teachers reveal that they prefer and are most comfortable with looking and responding to the mainstream rather extreme approaches of painting. They prefer work and

are most comfortable with work which has been obviously painted to the eye but in manner which they perceive to require a gifted hand, artistic eye and imaginative mind. They most prefer work and are most comfortable with work which has identifiable subject matter, but has been abstracted from reality and been depicted with obvious technical skill in an imaginative and original manner. The four practical starting points for art production as outlined in the visual arts curriculum can be applied albeit loosely in terms categorising works of art in terms of their starting point. Much of pure abstract painting is in fact an exploration of properties and possibilities of media, materials and visual elements- *Materials and Tools* (Government of Ireland, 1999, p.28). Photorealism is an extreme process of observational depiction which rivals the camera. This starting point for photorealism is that of *Observation and Curiosity* (Government of Ireland, 1999, p.28).

Photorealism	Painterly	Pure abstract
		
<i>Marbles VII</i>	<i>Starry Night</i>	<i>White Centre</i>
Observation and curiosity	Experience and Imagination	Materials and tools

Figure 10.15. Suggested starting points for these canonical works of art

The starting point for the most preferred works of art from the menu presented have all been produced from the artist's *experience and imagination* (see figure 10.15) Of course this is not to say the artists have not worked from the other starting points to some degree as observational notes and experimentation with media are integral to most approaches to painting, but the subject matter and content of all three works most preferred required Van Gogh, Rousseau and Burton to work from their experiences and imaginations.

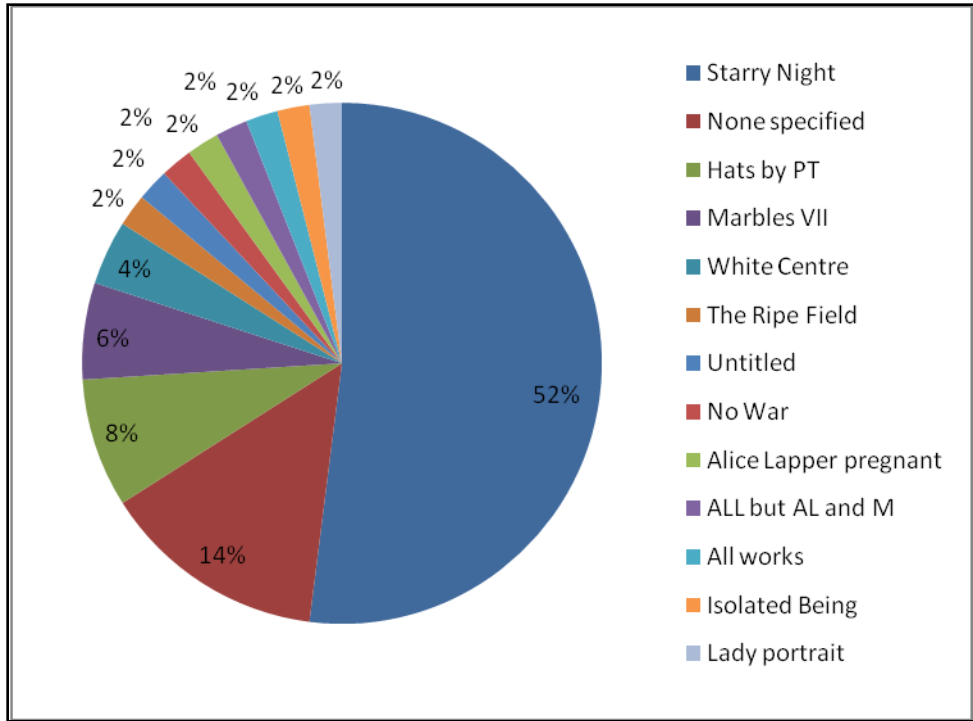


Figure 10.16. Most comfortable survey findings

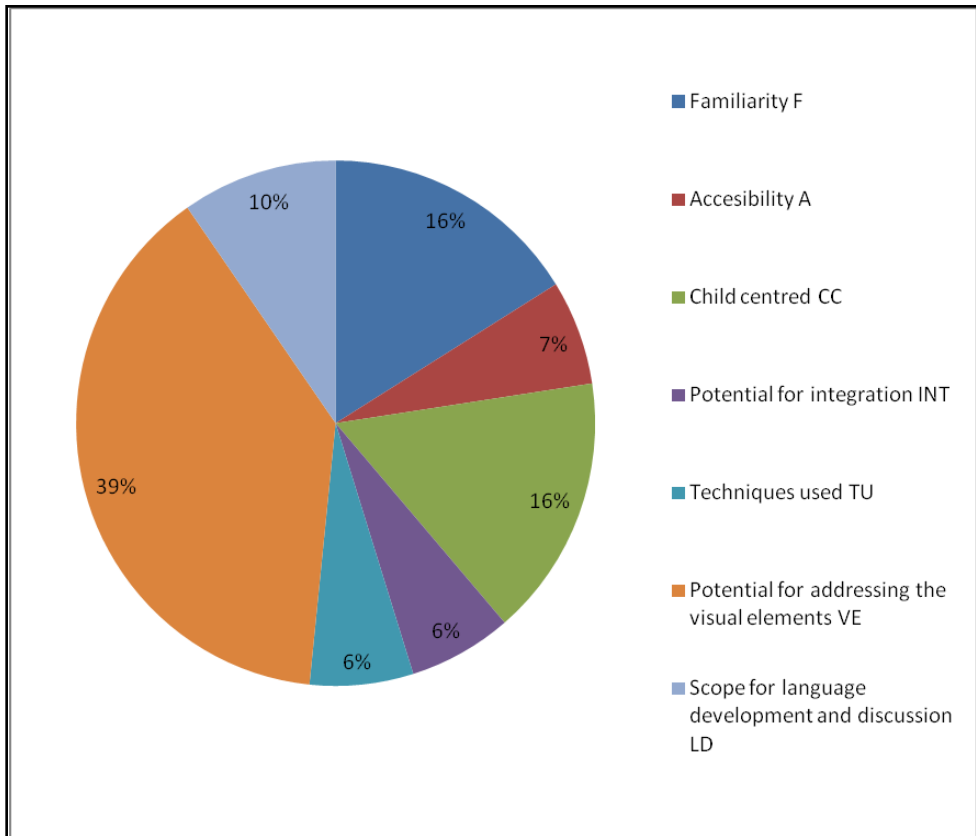


Figure 10.17. Reasons for looking at and talking about 'Starry Night'

Perhaps the majority of teachers have mentioned these paintings are their favourite because each visually communicates a more obvious narrative to its audience. Pure abstract work or photo-real art work tends to be less concerned with story-telling in that traditional sense. Rather they tend to be visual works of research, experimentation or observation. In both modules, these teachers have preferred artwork by artists who are story tellers rather than scientists or visual innovators. They don't appear to favour work whereby the story told is predominately inherent in the artwork's process.

There was a clear favourite in module one with respect to teachers' comfort levels. Over half the sample group named *Starry Night* by Vincent Van Gogh as the one which they would be most comfortable in addressing for looking and responding (see figure 10.16). Although *Starry Night* is very familiar to the general public, eighty-four percent of the sample group gave reasons other than familiarity suggesting a teacher's familiarity with a work of art does not automatically mean that teacher is comfortable or confident in addressing that same work in the classroom. Ten percent of this sample group had a personal favourite which was different to *Starry Night* although there appears to be a strong correlation between personal taste and comfort/ confidence level in relation to this work. Eight percent of this sample indicated they would be most comfortable in addressing the hat constructions/ sculptures designed by Philip Tracey with children. Fourteen percent of the sample group did not specify a particular work while six percent of sample group stated they would be most comfortable in addressing the photo real painting titled *Marbles VII* by Charles Bell.

The main reasons communicated by this sample group were familiarity (F), accessibility (A), its perceived child-centeredness (CC) and for integration (INT), the technique used (TU), its potential for addressing the visual elements (VE) and its perceived potential for language development (LD) or scope for thematic discussion (SD) (see figure 10.16). Sixteen percent were most comfortable with it as LAR-Content because they perceived it as being child-centred in terms of its form and content (see figure 10. 16 and appendix J²)

An equal percentage of this group selected it because of its familiarity (F) to them and the general public. Some teachers wrote how they had encountered this painting many times and this familiarity with the work made them comfortable in using it as LAR-Content.

I suppose to chose a famous piece of art to begin with i would feel comfortable choosing Starry nights by Van Gogh it provides a great starting point for a lesson and also allows you to react to it in many different ways. The children would be very enthusiastic over such a colourful piece.

(oCPD 2006, M1, p.133)

The urge, as with almost everyone else is to opt for Van Gogh's Starry Night because of its familiarity. [I] don't think Vincent would have appreciated a response like that. One could begin the idea of impressionism - do stars really look like this - No, but do they work in the picture - Yes. OK. Why? What else do they look like? Is the painting as a whole realistic?

(oCPD 2006, M1, p.179)

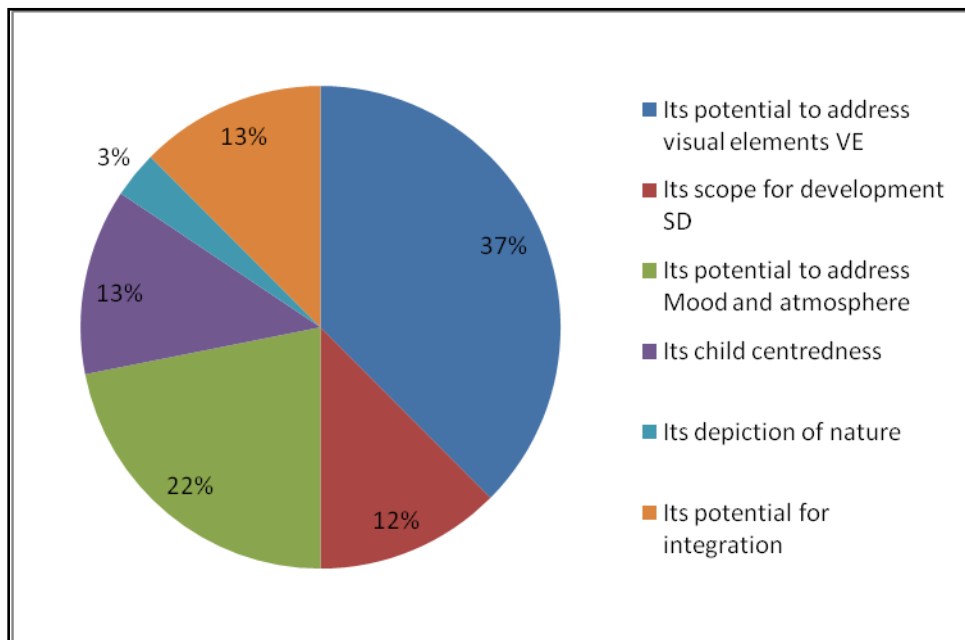


Figure 10.18. Reasons for appraising *Tropical storm with tiger*

Ten percent of the group explained that *Starry Night* had wonderful scope for class discussion and oral language development while six percent communicated that they felt most comfortable addressing this work because of its possibilities for integration with other subjects within the curriculum (INT), its accessibility in terms of acquiring posters, calendars, internet and books (A), the techniques used (TU) as they considered his vibrant and contrasting colour use and painterly approach as being appealing to children.

Butterfly hat by Tracey		22
Tropical storm with Tiger by Rousseau		9
Starry Night by Van Gogh		8
Blue nude by Picasso		3
White Centre by Rothko		1
Brill Boxes by Warhol		1

Table 10.2. Teachers' favourite work of art from oCPD 2007

(see appendix K²). The reasons communicated by teachers regarding *Tropic storm with Tiger* echoes those as posted by the other grouping (see figure 10.18). Thirty-seven percent saw potential for exploration of the visual elements. Twenty-one percent in terms of addressing mood and thirteen percent saw its potential for integration. Thirteen percent

perceived it as being child centred while another thirteen percent saw possibilities for integration (see appendix L²)

As a means of triangulating with another sample group from another oCPD summer course, in 2007, course participants were asked to consider which artwork they were most excited about from the whole course and explain why (see appendix M²). Each year the course was modified. There were additional or different artworks for repeat participants and to keep the course relevant and up to date with current exhibitions. Some teachers mention two favourites. There was a clear favourite. Forty-four percent or twenty-two identified a hat by Philip Tracey as their favourite (see table 10.2 or appendix M² for full list). *Tropical storm with Tiger* and *Starry Night* were both demoted significantly.

Teachers were excited about this contemporary work as they saw its inclusion as a means of addressing craft and design as opposed to art. They saw it as means of addressing three dimensional construction as opposed to other two dimensional media. They saw it as means of addressing the starting point Materials and Tools as opposed to the more frequently used Experience and Imagination. They saw it as a means of introducing children to fabric and fibre. They felt it lent itself very well for thematic integration. They appreciated the work aesthetically and the obvious craftsmanship and imagination which underpinned the work (see Appendix N²). They saw the artwork as being appropriate and useful as well as attractive.

In summary, this small snapshot into teachers' preferences signals that primary teachers like the general public have preferences and comfort zones in relation to visual art. Heller G. (2002) p.36 explains how trends in visual art can affect but not over ride our heartfelt personal preferences. Artists of historical importance or of critical acclaim can be regarded as so by a viewer but still have no appeal on a personal level. Discourse analysis of postings from two systematic sample groups of fifty teachers from oCPD 2006 indicated preferences for painterly works of art which are figurative, atmospheric and have an obvious narrative. They communicated that they are most comfortable in addressing LAR-Content which they perceive to have potential in terms of

- Language development and discussion (content)
- Teaching about the visual elements (form)
- Integration (subject)

Teachers are only comfortable with artwork which is perceived to be child centred in terms of its content and form. With respect to their suspected 'starting points' as outlined in the visual arts primary curriculum, these teachers appear to prefer and be more comfortable in addressing works of art which were created from the starting point *Experience and imagination*. Familiarity to the work was another but less important variable with respect to teachers comfort level. As a means of checking whether these sample groups were reflective of the course participants' preferences in general, *Microsoft Word* word searches were conducted. The word 'starry' yielded 568 counts. By simply but physically scrolling through and scanning the list of highlights, it evidenced that nothing negatively was posted about Van Gogh's painting. *Starry night* was mostly either their favourite and or the one they would be most comfortable in addressing with primary children. The advanced word search for 'Tiger' yielded 526 counts. Physically canning responses indicated all were positive and enthusiastic about the painting.

The systematic sample grouping from oCPD 2007 signal they are prepared and excited to address contemporary craft and design when it visual appealing and evidences possibilities for teaching and integration. This correlates with respondents from OCPD 2009 who also liked and embraced contemporary artwork most especially when it had obvious potential for discussion, was aesthetically appealing, had potential for language development, linkage with children's art production and integration with other subject areas. There remains the concern, however, that artworks, contemporary or otherwise are selected for their perceived usefulness for teaching or as another way of knowing about other subjects as opposed to engaging art for art's sake.

10.4 Least favourite

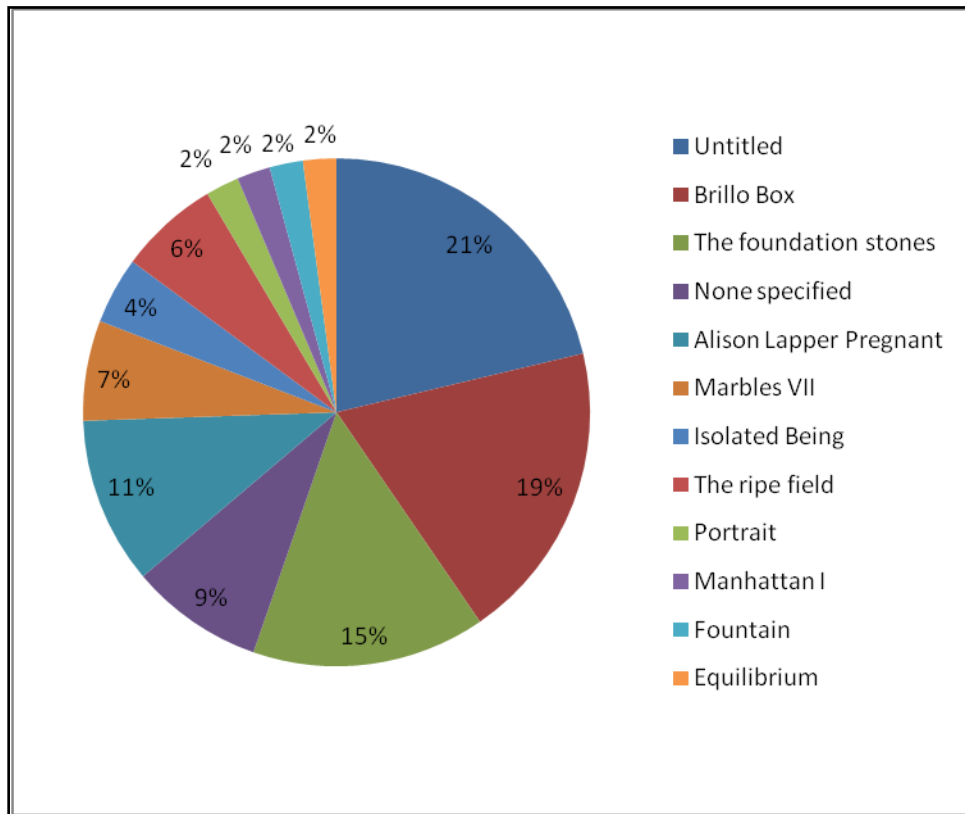


Figure 10.19. least favourite artwork from Module one of oCPD 2006

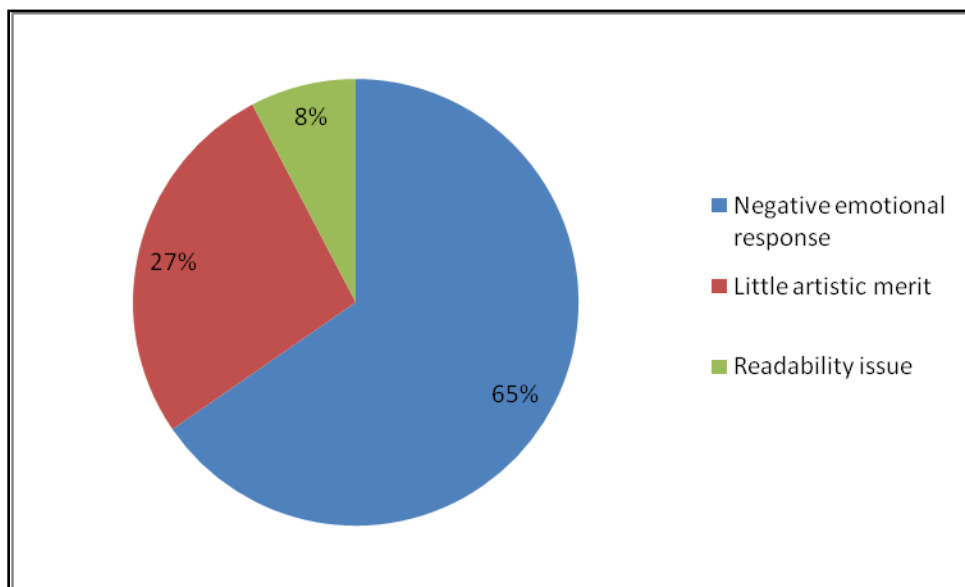


Figure 10.20. Reasons for least favourite

There was a greater spread of opinion among the grouping with respect to their least favourite work from module one 2006. One fifth of the group mostly disliked *Untitled* by Franz Kline [twenty-one percent] or *Brillo Box* by Andy Warhol [nineteen per cent] (see figure 10.19). Fifteen per cent disliked *The Foundation Stones* by Chris Maguire and eleven percent most disliked *Alison Lapper pregnant* by Mark Quinn. They did so for one or more of three key reasons (see figure 10.20). It triggered a negative emotional response in the viewer because of their subject matter or formal composition. It was not recognised as art or art of quality because it had no identifiable meaning or little artistic merit. It was too difficult to read or interpret. The overriding variable for deciding whether a work of art is disliked is dependent on the teacher's personal emotional response. If the response is one of disconnection, a negative emotional nature or confusion, it is more likely to be disliked (see appendix O²).

Only one respondent or two percent of this sample group indicated that although he or she personally disliked the work, he or she could also see its potential for teaching and learning. Only one other or two percent of this sample group wrote how although he or she disliked the work in terms of subject matter, he or she thought it was beautiful from a formalist stance. According to Parsons, when children reach stage three of their aesthetic response in adolescence, although they are still interested in the subject and content of the artwork, they have the capacity to look at the work independent of these i.e. appreciate and appraise it as aesthetic object or artefact (Britton and Green, p. 69). Only two teachers or four per cent of the sample group evidenced this willingness in their postings. Almost one third of this sample group mentioned these works had little artistic merit and many questioned or refused to consider them as art. Interestingly, this criticism was mostly pointed at *Brillo Box*. In many ways, *Brillo Box* contrasts with the curriculum in terms of its process. Replication or copying is not perceived as being a fruitful exercise from the curriculum's perspective. Replication and celebration of an everyday mass produced commercial object does not quite feature in guideline exemplars as opposed to drawing an object d'art or aesthetic natural object from observation.

The least favourite work of art addressed in module two was *Untitled Blue Monochrome* by Yves Klein (see figure 10.21). The reasons communicated (see appendix P²) mostly concern those echoed in Figure 10.19. The saw little aesthetic appeal and little point to its creation. Despite providing contextual information about the work and demonstrating how one might address the work using FISH, the vast majority of oCPD participants didn't like the work nor saw value in addressing the with children. In terms of the general population of teachers, only two out of the first fifty respondents out of a total of 282 who mentioned Klein, liked his *Untitled Blue Monochrome* painting or saw its potential for LAR. Interestingly, only five out of the first fifty out of a total of 127 respondents who mentioned Kline liked his painting or saw its potential for LAR. The survey conducted on respondents concerning module one and two from oCPD 2006, indicate that pure abstract work which are devoid of colours [as one of Rothko's 'sunnier' colour fields proved more appealing] are not appealing as they have little aesthetic appeal, no obvious narrative and no apparent high skilled craftsmanship to be appreciated in their making. They are not perceived as motivating agents for class discussion or for 'follow through' art production activities. Some teachers don't perceive it as art and not inspiring or appealing for children. It would have been interesting to see whether a less cheerful Rothko 'colour field' painting would have received as positive response from teachers.

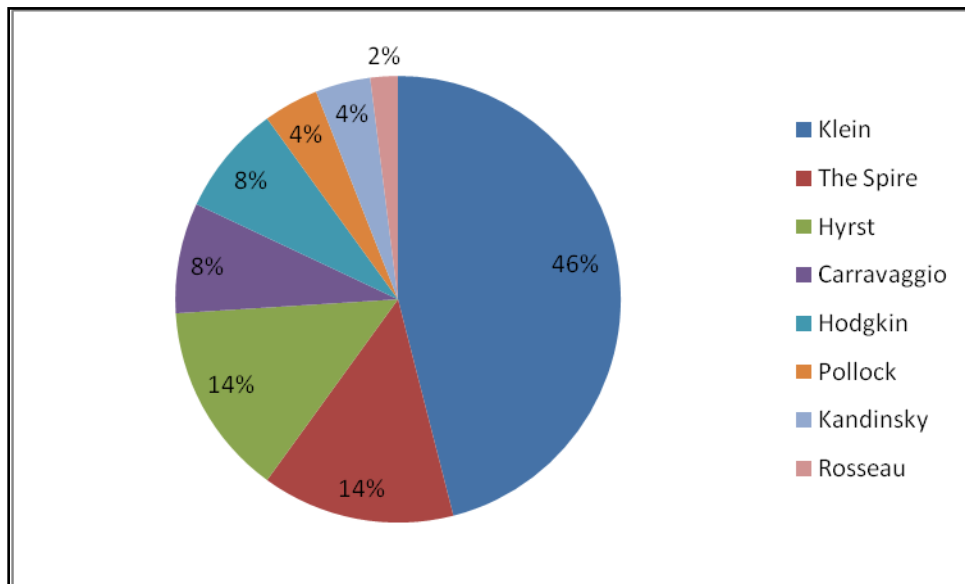


Figure 10.21 Least favourite from oCPD 2006 Module two

Earlier in the chapter, two pieces of work were addressed with respect to teachers' professional discomfort in addressing certain artworks which display nudity or deal with difficult or sensitive issues. Part of the discomfort concerns external considerations pertaining to parental upset, school ethos, little guidance concerning art censorship and awareness of different values among different cultural groupings within their class. Teachers while wanting to embrace greater diversity and better representation with respect to LAR- Content have other considerations to think about. As means of further triangulating personal preferences, and comfort levels of primary teachers, course participants from oCPD 2007 were asked in module five to reflect on the various artworks they engaged with a record which they found personally exciting and which would they be least comfortable in addressing at primary level. Forty-eight per cent communicated they would not be professionally comfortable in addressing nudity. Thirty-four per cent mentioned the painting *The Dance* by Matisse specifically while fourteen percent mentioned nudity in art. In oCPD 2007, only three teachers indicated they were excited about the almost pure abstract work *Blue Nude* by Picasso. Thirty-four percent communicated they would be least comfortable in addressing abstract artwork. Twenty percent mentioned Klein's *Untitled Blue Monochrome* specifically, while fourteen percent mentioned abstract / modern artwork.

One of the key challenges of this research has been containment in light of the volume of teacher discourse accumulated over the four years in response to content and survey questions. In terms of summarising what has emerged from discourse analysis with respect to LAR-Content, participants have communicated greater awareness and appreciation of the diversity that exists within the world of visual arts. Exposure to a more diverse range of artwork signalled the desire to embrace greater diversity in future practice and has highlighted the narrowness of their current repertoire. Teachers have preferences and comfort zones which do impact on LAR-Content. Teachers are welcoming of emerging and contemporary artwork into their practice as long as they appeal to their and children's aesthetic sensibilities, have a narrative to explore in terms of content form or process in its creation, have perceived potential for language development or integration. Many are

uncomfortable with nudity even if it is portrayed in abstract form. Part of this conservatism stems from an understandable caution because of how it may be construed, how it might upset parents from certain cultural and religious backgrounds and a lack of guidance regarding what is appropriate artwork for children in school policies.

Chapter eleven: *Autoethnography: Self-interview*

11.1 Introduction: Rationale

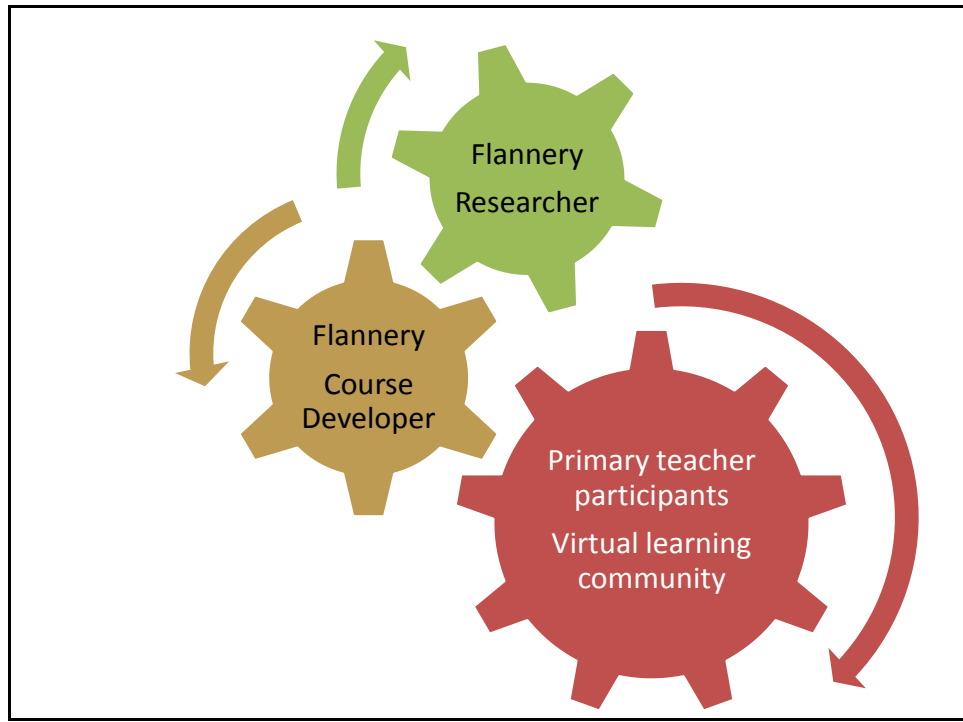


Figure 11.1. Flannery Researcher and Course Developer as participant observers of primary teachers' oCPD in LAR

Throughout this inquiry Flannery enacted two personas – that of researcher and online summer course developer. *Flannery Course Developer* presented and developed online visual and textual content for primary teachers concerning the teaching of visual arts appreciation at primary level [looking and responding – LAR] each summer from 2006 to 2009. *Flannery Researcher* seized the opportunity to undertake grounded theoretical research using those participants' computer-mediated communications (CMCs). Both were engaged in discrete projects which involved the same virtual learning communities of Irish primary teachers. While Flannery Course Developer was concerned with generating content, Flannery Researcher was interested in generating theory. In the process of his research, Flannery Researcher acted in a sense as a 'participant observer' (Francis & Hester, 2004, p. 23; Hine, 2008, p259) of four virtual learning communities of primary teachers who choose to undertake continuing professional development online (oCPD)

concerning LAR. A ‘complete observer’ from an ethnographic perspective is one who is unknown to the grouping and undertakes research on the group in a covert manner (Cohen et al, 2007, p. 404). However, a ‘participant observer’ refers to a researcher who is known to the group, and they know they are being studied. This was the case with each oCPD summer course. Ethnography as a research approach ‘emphasises the technique of “participant observation” to study people and their social lives’ (Frances & Hester, 2004, p.21). In virtual ethnography the social interaction can be in the form of live video conferencing, synchronous discussion fora or in this case consisting of downloaded asynchronous electronic discourse. They were systematically analysed to ascertain salient points of commonality with respect to participants’ perspectives and perceived CPD concerning LAR.

However, as this inquiry evolved, there emerged a perceived need to include an autoethnographic dimension to examine Flannery’s lived experience as course developer over that four year period. Flannery Researcher felt it was important to interview his ‘other self’ before undertaking the final step of generating ‘grounded’ theory. Very simply, if the online course developer was another individual, Flannery Researcher would have considered him or her to be a significant person to interview for this inquiry and so it seemed appropriate to conduct a self-interview in order to obtain that other perspective. Therefore, auto ethnography in the format of self-interview is not intended to be self-indulgent, but rather a genuine method of documenting his other ‘lived experience’ as online course developer. Happily, the usual ethical concerns as highlighted by Hithcock & Hughes (1989) regarding interviewing one’s peers as part of participant observation or the challenges of accurate interview transcription as highlighted by Kavle (1996) cited in (Cohen et al, 2007, p.167) are easier to address when you are both interviewer and interviewee.

Interestingly, autoethnography is also not so far removed from the predominant methodologies used in this research. Grounded theoretical discourse analysis of online interactions is in fact considered a legitimate ethnographic approach to studying online communities (Bahm, 1995; Fielding et al, 2008, Hauben & Hauben, 1995; Hine, 2000) and

the understanding of online interactions (Fielding *et al*, 2008, p. 259). While there may have been some reluctance in introducing a third methodology later in the research (see figure 11.2), the perceived need to capture a more complete picture of oCPD and LAR outweighed and the linkage between all three methodologies with respect to ethnography diluted any reservations. This inquiry adopts a grounded theoretical approach to research which implies theory emerges from data in this case being teacher’s electronic discourse in a natural and unforced manner. Therefore, autoethnography seems also to be an appropriate precautionary method in terms of identifying possible ‘projection’ or ‘counter-transference’ (Cohen *et al*, 2007, p. 495) of the researcher’s own epistemological standpoints within coding outcomes or during the systematic coding process as addressed in chapter six. While Flannery Course Developer felt he could and did talk about his values and beliefs concerning LAR in course content, Flannery as ‘grounded’ theorist had to set those beliefs aside and relied on the data and systematic coding process to reveal theory which could explain the current implementation of LAR in Irish primary schools.

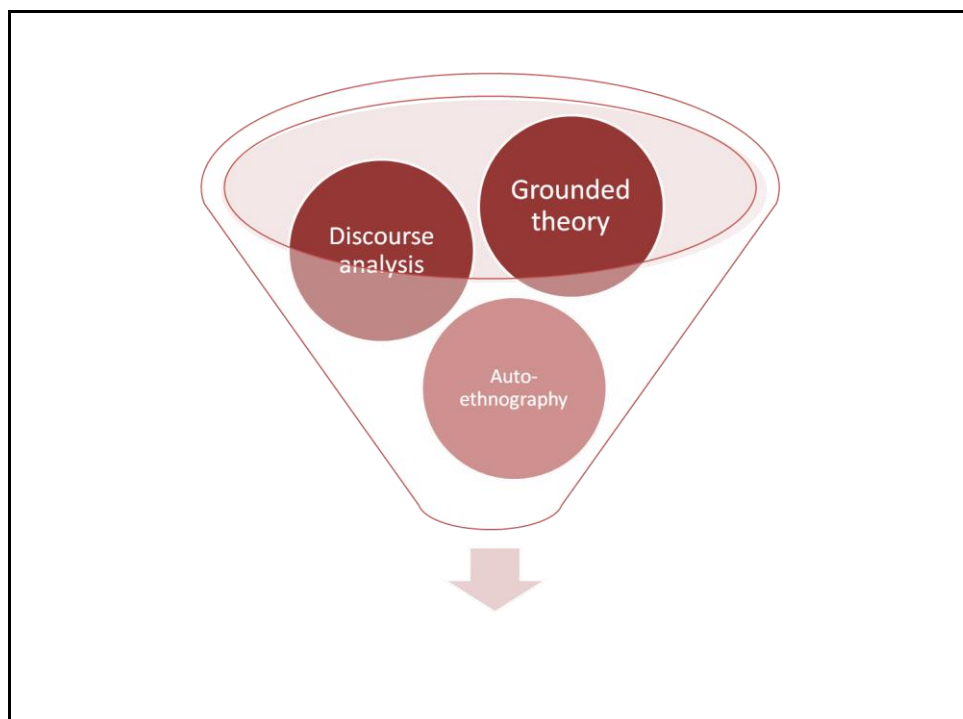


Figure 11.2. Triadic methodological approach adopted for this inquiry

Self-interview also afforded Flannery Researcher the opportunity to question Flannery Course Developer about his parallel research concerning his pre-service primary teacher education practice. He explored student teachers' perceptions of visual arts appreciation in relation to its inclusion and weighting in their initial teacher training. Flannery Researcher felt this had possible relevance in terms of investigating how well equipped newly qualified primary teachers felt upon leaving their college of education with respect to implementing LAR. The research also explored how much time students teachers felt visual arts lecturers should give to this part of the visual arts primary curriculum at pre-service level.

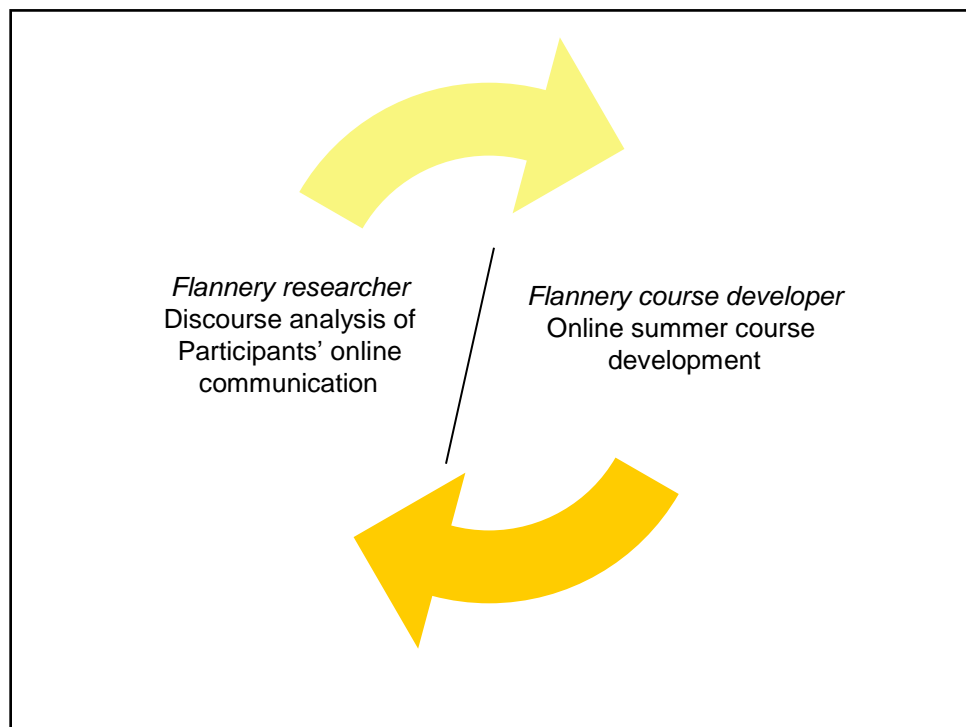


Figure 11.3. Discrete projects of FR and FCD while oCPD course content and Teacher discourse were symbiotic

With respect to outlining what kind of working relationship the interviewer [Flannery Researcher] and interviewee [Flannery Course Developer] had for the duration of this inquiry, one might describe it as collegial. Each was working autonomously yet both projects were interrelated (see figures 1.1 and 1.3). They shared a virtual learning community (see figure 11.1) and both had an interest in teachers' computer-mediated communications. Their relationship was more cooperative as opposed to collaborative as they didn't have shared project aims. When Flannery Course Developer was afforded the

opportunity to present in an online capacity, he saw it as an exciting opportunity to place LAR on the educational agenda with a wider audience of practising primary teachers than in a face to face scenario. Flannery Researcher saw it as fortuitous chance to ascertain patterns of shared thinking among primary teachers relating to LAR through their online responses. Without these virtual learning communities, Flannery Researcher would have found it quite difficult to obtain such a volume of thick descriptive data (Carspecken, 1996, p. 47). Their projects had a symbiotic relationship. Online content triggered online teacher discourse and online teacher discourse did influence subsequent online course content in terms of addressing learners' perceived needs (see figure 11.3).

It should be noted, however, that Flannery Course Developer would not have downloaded or saved online teacher discourse from year to year which in hindsight would have been a missed opportunity. With each passing, all online communication between participants is erased from the Management Learning Environment to make way for the next cohort of online learners. Flannery Researcher, however, saved as much 'teacher consented' online discourse as was feasible and reasonable for his research in advance of the annual wipe out. Flannery Course Developer only examined reflective learning logs in terms of measuring *his performance as LAR-Teacher*. Whereas Flannery Researcher, examined them with respect to identifying any shared perspectives and traits of common practice which might explain the current status and wellbeing of LAR within the 'actual' primary curriculum (McKernan, 2008, p.15). He was, in a manner, examining their current performance as LAR-Teachers. Both in their own way have shared vision – improving current LAR implementation.

Usually, self-interview is a conversation (Boufoy-Bastick, 2004). In this case, the questions posed by Flannery Researcher were considered for a time by Flannery Course Developer and his responses were drafted and edited and included such specificity as references and figures. While this was the preferred approach of Flannery Course Developer, this format is not unique to autoethnography. This was not auto-interviewing in terms of getting to know one-self (Boufoy-Bastick, 2004). This was a method of ascertaining a third perspective – that of online course developer for the continuing professional development

of primary teachers with respect to LAR. It also sought his perspective as an initial teacher trainer for visual arts education. Mc Iveen (2008, p.3) notes, that an ‘autoethnographer may use a combination archival data, concurrent self-observation and recording and triangulation through other sources of data’. In this case the archival material is the online summer course visual and textual content from oCPD 2006, 2007, 2008 and 2009, which is referenced in his responses. This analytical as opposed to evocative approach is characteristic of analytic ethnography as advocated by Anderson (2006) because of the emphasis placed on scientific rhetoric and method (Mc Iveen, 2008, p.3).

11.1 Questions concerning oCPD

Flannery Researcher (FR): *How and why did you become involved in oCPD?*

Flannery Course Developer (FCD): *I was approached by the Professional Development Unit of the Irish National Teachers’ Organisation (INTO) in 2006 with the idea of designing an online course for primary teachers concerning LAR. It was fortuitous that I was asked at that time as I was very interested in that part of the visual arts curriculum. I had also noted through facilitating face to face CPD over consecutive summers that many primary teachers evidenced or expressed their lack of confidence in facilitating visual arts appreciation with children. They asked many questions and welcomed any guidance.*

I think if I had been approached a few years earlier by the Professional Development Unit from the Irish National Teachers’ Organisation concerning this project, I don’t believe I would have been confident enough to take on such a responsibility. But by 2006, I had been lecturing a number of years at both pre-service and in-service level and completed postgraduate studies at the National College of Art and Design. I felt I had credibility among the primary teaching community in terms of offering them guidance because of that background. I also liked the idea of connecting with primary teachers from across the country. In face to face CPD, I was mostly interacting with local teachers from Dublin only. I also

saw its potential for possible research and providing opportunities for my own continuing professional development in the area of ICT. Our college also had a Management Learning Environment [Blackboard] which wasn't being used to its potential and I thought this challenge would provide ideas as to how to use it more effectively.

FR: *You have mentioned previously that you felt oCPD 2009 was the best online package you developed out of all four oCPD courses. Can you explain why?*

FCD: I felt oCPD 2009 entitled 'Visual Arts: Fun and Learning through Looking and Responding' was the most polished, informed and measured resource based learning (RBL) package that I developed. Having said that, I am very mindful that it too had deficiencies and limitations, but for a single person project I think it achieved a lot. Although, preceding course evaluations completed by teacher participants [Survey Monkey] and the Department of Education and Science (DES) were positive regarding course content, I feel the quality, quantity and pitch of oCPD 2009 was more successful. Granted previous courses had larger number of participants [each with course having over six hundreds participants compared with three hundred in 2009]. I believe this was more to do with the increase of online summer courses which came on stream for teachers rather than a reflection on course quality. It was possible the market had reached saturation point or LAR as an educational issue was not a priority concern for teachers in comparison to other topics.

FR: *How do you know it was more successful?*

FCD: I don't know really but I believe it was more successful in the same way that you know a lecture or workshop went particularly well. I guess it is partly an intuitive but reasoned professional conclusion. Unlike the face to face scenario, I cannot read learners' facial expressions or body language. The resultant feedback from participants from oCPD 2009 and spontaneous nested online discussions

generated between teachers indicated they were interested and excited about the course material. It generated debate. I think it was more successful in terms of content relevance. It seemed to meet the needs and concerns of what these primary teachers wanted as ascertained from previous course evaluations and online discussion fora. This was balanced with what I perceived primary teachers needed as communicated through the reflective learning logs from oCPD 2008 and international arts education research (see figure 11.4). Teachers for example might desire 'readymade' LAR lesson plans but I presented LAR exemplars so that they would in turn develop their own plans concerning artwork they selected for their class group.

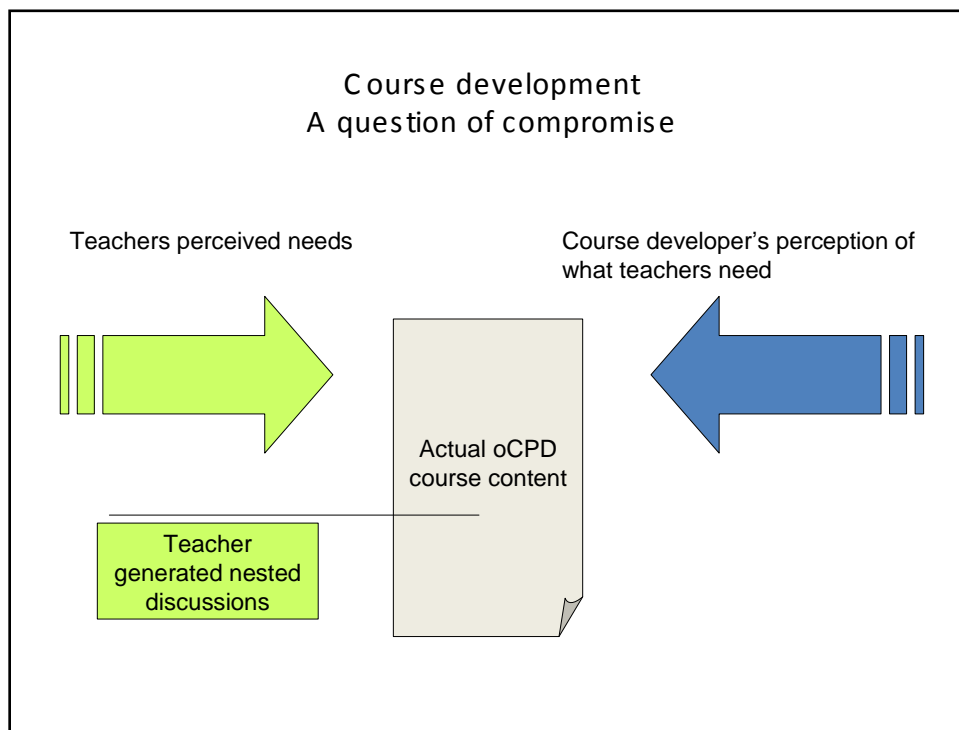


Figure 11.4. A question of compromise

I felt more informed about LAR in 2009 compared with 2006 with respect to my own knowledge of the worlds of art, art criticism and arts education. This stemmed from my parallel and related postgraduate studies at NCAD (National College of Art and Design) and this knowledge benefited online learners. I felt I had increased my own technological, pedagogical and curriculum knowledge (TPACK) with each

year (Borko et al, 2009, pp. 4-7); mostly through experimentation using software Nvu and Moodle but also from personal research into different online education paradigms. I felt that I applied the four aspects of constructivist learning theory as outlined by Wray & Lewis (1997) with greater success in oCPD 2009 - learning is a process of interaction between what is known and what is to be learnt and learning should be a social, situated and meta-cognitive process (Pritchard, 2009 p.28, 29).

Firstly, Moodle provides opportunities 'for social interaction and discussion in groups of varying sizes, both with and without the teacher' (Pritchard, 2009 p.29). Secondly, course content was situated in meaningful contexts that teachers could relate to such as preparing for upcoming feasts and festivals, integrating with other subjects or dealing with sensitive issue such as bereavement in a class. Thirdly, self-reflection upon their own classroom practice and epistemological positions was promoted via optional self-reflection tasks in course content and at the end of module questioning. Fourthly, I felt I was also more knowledgeable of teachers' strengths and vulnerabilities based on previous years' CMC (Computer mediated communication) contributions. I was therefore better able to ascertain what they knew already or were comfortable with and move from there. I considered myself to akin to a swimming teacher metaphorically speaking whereby I hoped I gently brought teachers out on occasion to the less familiar deeper waters with my guidance but then returning them to the perimeter bar after a little wading. I wanted participants to feel challenged and enthused about the content.

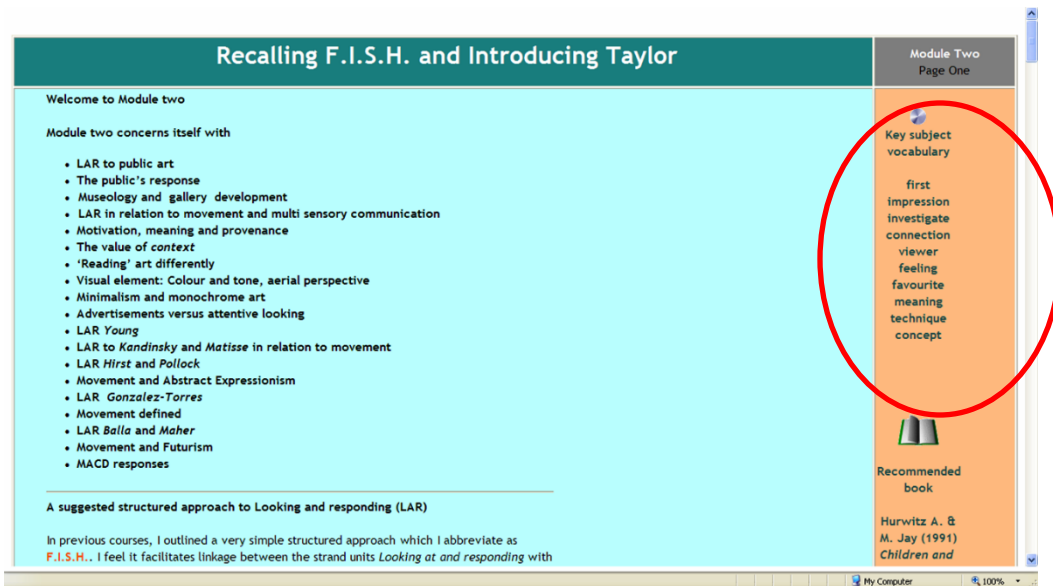


Figure 11.5. Digital snapshot of side panel glossary and bullet pointed signposting

I think I developed greater insight into how online course design affects the teaching and learning experience as experienced by the learner. I tried to adopt narrative strategies as recommended by Forsyth, Jolliffe & Stevens (1995). I used simple language [but a non-patronising tone] and personal pronouns such as ‘I, you or we’ for informality and inclusivity.

I learnt a lot by doing the course and more importantly for me, I enjoyed it and I didn't feel like I was wasting my time. It wasn't one bit patronising either, which is refreshing!

(RLL, 2009, p. 232)

I explained technical or unfamiliar words in the body of the text and developed a glossary of terms along a side panel to illustrate the development of LAR subject vocabulary (see figure 11.5). I tried to avoid the use of clichés, slang or jargon and kept to respectful and professional terminology. I consciously adopted a narrative tone. I tried to use the minimum number of words and keep sentences and paragraph short so they could be viewed easily in the screen. I wrote in an active voice and focused on positive rather than negative statements or instructions.

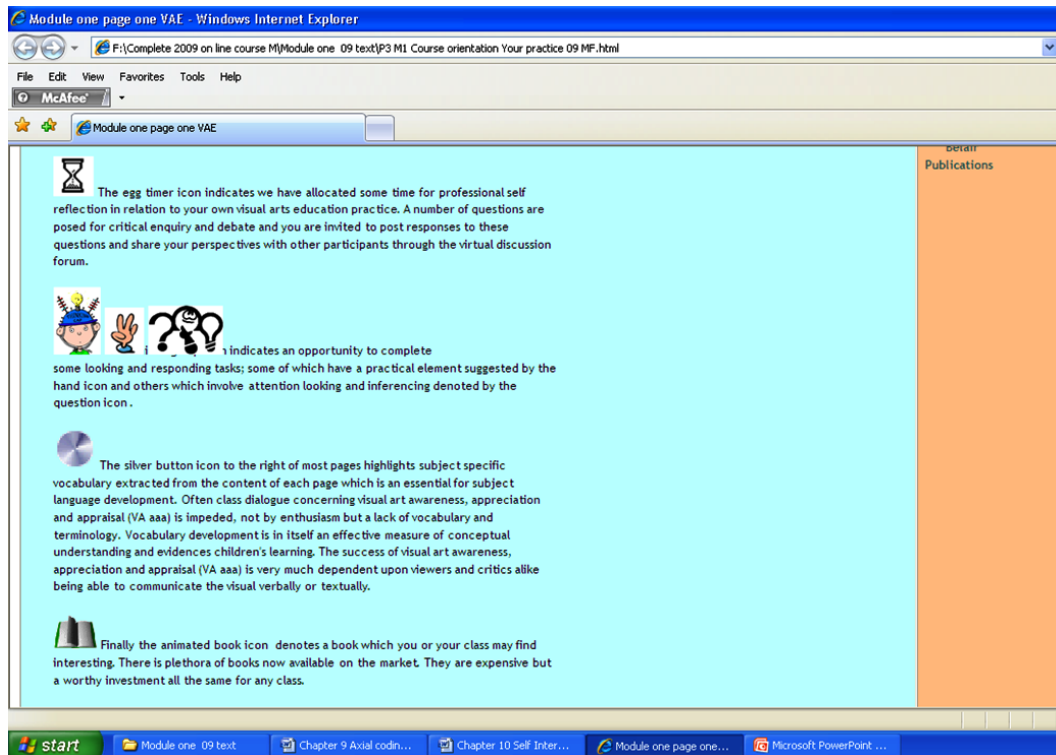


Figure 11.6. Digital snap shot of icons used to denote recommended breaks from computer screen, hyperlinks to other websites, self-reflection, and suggested practical tasks

I applied the five devices which can aid learners as outlined by Forsyth, Jolliffe & Stevens (1995, p.18). These are summaries for each chapter, subtext headings, icons for easy navigation (see figure 11.6) and graphs or table of contents for greater clarity. I also made an effort to include some of the access and interactive devices as advised by Forsyth, Jolliffe & Stevens (1995). 'Access devices are things that help the readers find what they need, when they need it. Because learners learn in different ways, your learning materials should have a variety of access devices embedded in them. Objectives, advance organizers, exploratory titles and headings are all examples of the different things that can be placed into learning materials as access devices' (Forsyth, Jolliffe & Stevens, 1995, p.18) for example contents page, visual signpost, objectives, introduction or overview. In text questions, concepts maps and summaries were examples of interactive devices.

FR: You mentioned you felt teachers' responses made the course more oCPD 2009 successful? What do you mean?

FCD: *I believe the oCPD summer course had also improved due to the increased quality of online responses by course participants with respect to the course's visual and textual content as well as the parallel 'knowledge building' initiated by teachers among themselves pertaining to issues such as censorship, mobile galleries, use of ICT and Internet. Mac Beath (1999, p. 47) notes that teaching can be a lonely activity in which there was an unequal balance between giving and receiving. But it can be made easier in a school where that was generally understood and where there were appropriate systems and structures in place: for example, co-operative teaching, learning support and mentoring. I felt teachers from oCPD 2008 and 2009 especially, embraced the social networking more and engaged in consequent knowledge construction relating to LAR and visual arts teaching. On reflection, perhaps I drained teachers of their energy by controlling end of module discussions with more closed research questions which benefitted my other persona – that of Flannery researcher instead of allowing teachers to consider their own agendas which were more meaningful to them. The more open ended question types of oCPD 2008 and 2009 provided more freedom for teacher led agendas.*

I feel primary teachers were by 2009 more familiar with and had a greater sense of ownership of the visual arts education (VAE) primary curriculum. The curriculum was celebrating its tenth anniversary that year. Perhaps because I gave more in terms of quality, they reciprocated and mirrored that sense of quality input. Maybe the smaller number of teacher in oCPD 2009 consisted of those who were most interested or motivated in the subject matter or 300 teachers was cosier than 600 or over from an online perspective. I think primary teachers, like the general public, were by now more familiar with oCPD as a vehicle for learning and less intimidated by contributing to discussion fora possibly due to Twitter and or Face Book engagement and or personal blogging.

FR: *Did you consider whether teachers provided answers which they felt the researcher would like to read, knowing other teachers would be reading them and would ensure course completion?*

FCD: *There was a minimum word count set by the DES for successful course completion and a stipulation that teachers could identify the author and county of every posting. But there was no sign for example of 'cutting and pasting' or other such short cuts in online responses which could easily be done in light of the large numbers. The end of module discussion fora often acted as a springboard for their own informal 'nested' discussions which further discussed LAR topics and concerns. I feel online responses were authentic, honest and coloured with satire and humour. There were humorous responses for example to a parody devised by one respondent to Saark's poem How to be an artist. There were also tongue and cheek references to the challenges of contending with the threatening swine flu never mind LAR as well as shared confessions regarding the use of templates in art production, school 'window dressing' [display not representative of children's true ability or particular 'pretty' art only] or 'make and do' activities [art production with limited artistic educational merit for children] to please others.*

FR: *What impact do you think the courses have had on teachers' LAR classroom practice?*

FCD: *I would like to think teachers were primarily awakened to the importance of the strand units looking and responding in terms of children's artistic development and cultural literacy. I hope teachers felt more confident and competent in addressing LAR as a result of the course. FISH was received well by teachers as an approach for addressing LAR and linking in with art production. I believe teachers were introduced to a wider spectrum of visual arts. I would be concerned however if teachers over relied on this new menu of artwork. I didn't want those artworks to be interpreted as a recommended syllabus. I didn't want my list to be perceived as a canon of approved artwork to address at primary level. I know for example that although the course addressed some architecture, jewellery and*

fashion design and ceramics to a limited extent, it did not have the balance I would have liked. One key aim I would like to have achieved but have no proof to evidence its attainment is the elevation of concept which underpins visual arts. While the 1999 primary curriculum emphasises process as well as product, I feel there was a missed opportunity not to value the conceptual stage of art, craft\and or design more at primary level.

FR: *What were the limitations of the course?*

FCD: There were many limitations, but from a positive standpoint these identified limitations are signifiers of oCPD's potentiality. Online course development and design like any other project is limited by how much time, expertise, money and resources are made available. From a methodological perspective, I would have preferred a blended approach, whereby participants at some point would have gathered together in smaller groupings in a studio space to meet one another face to face, look and respond together. Perhaps they could meet with and learn from other experts and representatives from related institutions and organisations and explore FISH as a suggested approach first hand culminating in materials production and more long term interfacing. This however, has budget, travel, time and organisational implications. Anyhow, if that was the course format, it wouldn't have as attractive a CPD summer course option for many teachers.

From a content perspective, I would like to have embraced works of craft and design more. I would have preferred to have collaborated with others and other agencies so both the visual and textual content would have included multiple perspectives. The resulting menu of visual art presented would have been more democratically selected. I felt the weight of responsibility in deciding upon which artwork to address as the act of inclusion was simultaneously one of exclusion. I highlighted this deficiency with course participants early in the course. My aim, however, was to whet their taste buds to explore more. I hoped participants found their course enjoyable, challenging and provided them with additional resources

and approaches to add to their own looking and responding teaching repertoire (oCPD 2009, Module one, p.1). Content was appraised from an educational standpoint, but I would have liked to have sought appraisal from respected institutions and interested agencies from the visual arts world as well. With respect to artwork selection, I relied upon the advice given by Koster (2005) which suggested selected artworks should illustrate that

- 1. People from many different ages create visual art*
- 2. Visual art has always been made by people from many different places and times*
- 3. [Some] Visual art tells us about the lives of different people*
- 4. Visual art is made from a wide variety of materials that [often but not always] reflects the environment and choice of the artist*
- 5. There are many ways and styles of creating visual art*
- 6. Visual art is found in many places in our environment [physical and virtual]*

(Koster, 2005, p.229)

There is also the challenge for online between quality and richness of image on one hand and speed of download on the other. Richly coloured images have a higher number of pixels and thus memory which can prove frustrating to online learners to download especially if they are not using broadband. Therefore, there could be the tendency to use compressed images or images with lower resolution and memory which may minimise impact and further take away from the artwork. I was advised, however, by the Professional Development Unit to go for quality over speed. But there is some risk in downloading images from the Internet which haven't already been tampered with previously. They could have distorted proportions or an adjusted colour palette in comparison to the original. A Google search result for images of Starry Night for example produces multiple jpeg images of the painting in many different sizes and in different shades and tints of the hue blue.(see figure 11.7) Which is the most accurate?

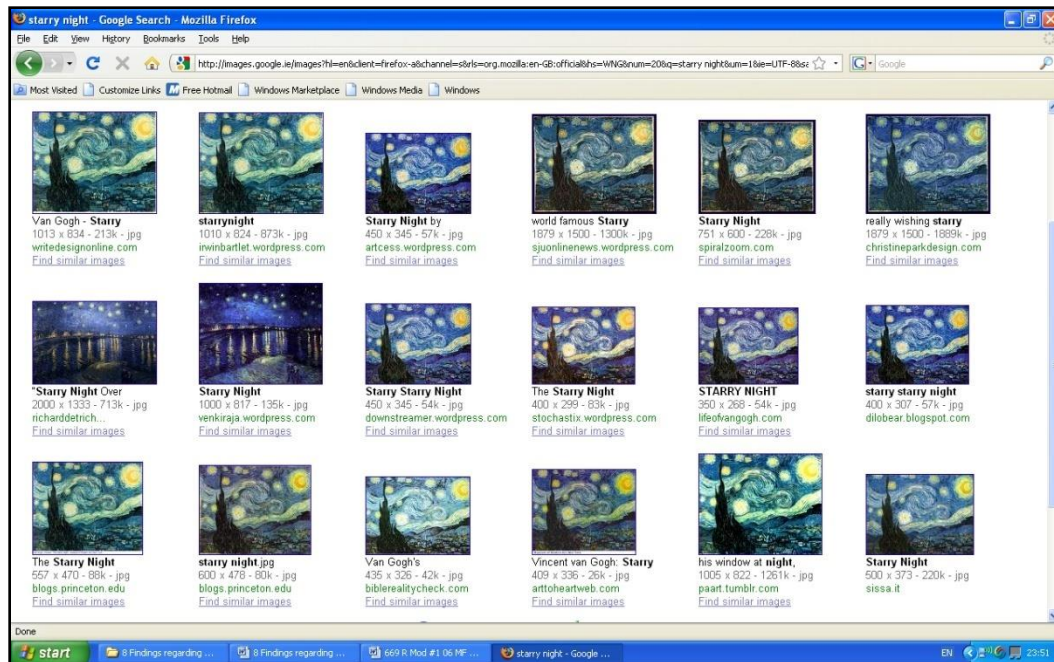


Figure 11.7. Digital snapshot displaying Google search result for 'Starry Night' images.

FR: Any surprise reactions from teachers to certain works of art presented on the course?

FCD: *I was surprised at how positive teachers were in relation to all the contemporary artists addressed in 2009. But then again his CPD experiences with teachers have been very positive. Teachers love new ideas and approaches. There were some surprises. I was dismayed that while primary teachers embraced the theme of 'death' and 'bereavement', many were reluctant to appraise abstracted nudity in artwork such as that created by Matisse at primary level. Each year I have addressed the issue of art, rule breaking and controversy. While appreciating that teachers are in a position of loco parentis and teachers must consider visual content appropriateness as they do for textual content, I was surprised by the majority of teacher's reluctance to Matisse's *The Dance* (see appendix Q²). I felt as the figures were abstracted and reduced [simplified with limited detail], they would have been more accepting of the work as primary school content, most especially when teachers are obliged to deliver the relationships and sexuality education (RSE) programme.*

I recall that many teachers also struggled with pure abstract work. They especially disliked or ignored [didn't comment on] Kline's pure abstract line paintings. Rothko's colour field was received more favourably, but he recalls deliberately selecting a 'cheerful' colour-field comprising of pinks and oranges. I felt this would appeal more to teachers' sensibilities than the more sombre and muted browns. The negative responses to pure abstract work, however, inspired him to address monochrome painting head on in a more informed manner in 2008. Participants' subsequent responses were more positive. When teachers were provided with suggested LAR question types and follow through art production ideas [such as colour mixing, exploring tints and shades, creating tonal spectrums and colour patening] to monochrome artwork by the artist Klein, they acquired a more positive and open disposition.

There were negative reactions to Warhol's replicated Brillo boxes by Warhol (see appendix R²) yet much appreciation for obvious skills underpinning the photo-real Supermarket lady sculpture by Hanson, Winged Narcissus watercolour painting by Bell and even Banksy's parody Show me the Monet. They saw value in their work but felt replicating a somewhat mundane and commercial object such as a Brillo box was quite a pointless exercise. It didn't appeal to them aesthetically either. Whereas, Supermarket lady was perceived as interesting social commentary as was Banksy's painting. Winged Narcissus was celebrating beauty and therefore worthwhile. These reactions triggered interesting questions for him in relation to teacher's preferences, personal taste and concepts of beauty and how might they impact upon LAR as he perceived teachers to be the gatekeepers of LAR.

11.2 Questions concerning his epistemological positions

FR: *What are your own impressions of the 1999 visual arts education curriculum?*

FCD: *As a curriculum, it compares quite well with others. It ‘outlines’ rather than ‘prescribes’ a curriculum for learning which allows for creativity and worthwhile digressions. The vision of primary education itself as expressed in three key aims (DES, 1999a, p.7) reflects Siegesmund’s (1998) three philosophies of arts education. ‘To enable the child to live a full life as a child and to realise his or her potential as a unique human being’ echoes of the Expressionistic arts education paradigm which advocates art for art’s sake. ‘To enable the child to develop as a social being through living and cooperating with others so contribute to society’ resonates of the Reconstructivist’s arts education philosophy which perceives art a means for societal change for betterment. ‘To prepare the child for life-long learning’ mirrors the rationale of the Scientific- rationalist paradigm which promotes art as another way of knowing.*

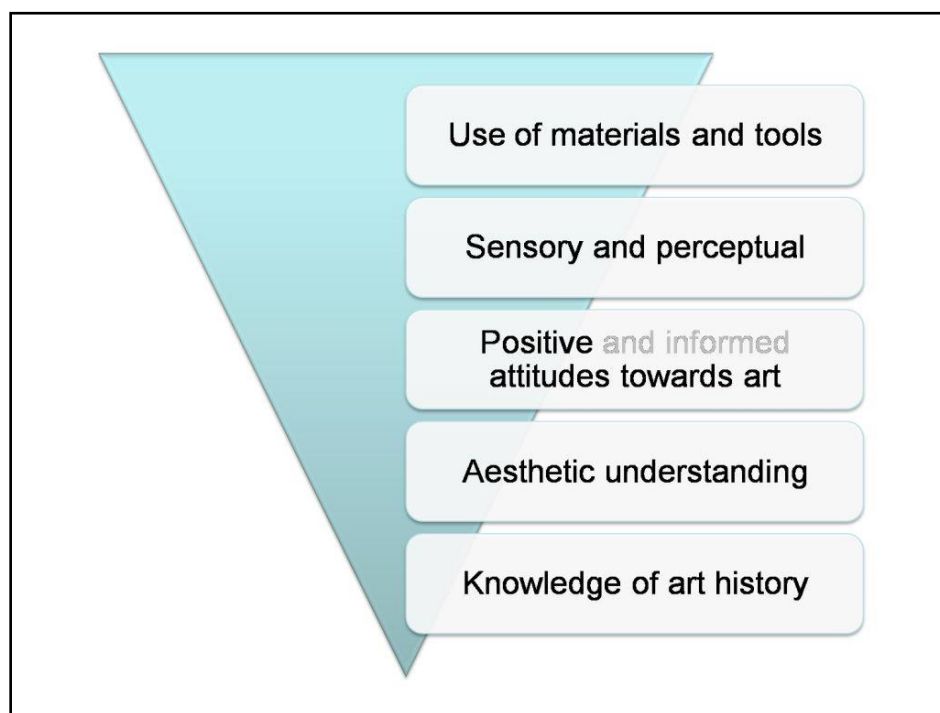


Figure 11.8. Key components of any visual arts education curriculum

In terms of its structure and layout, he feels it leans towards scientific rationalism as it outlines broad objectives and concepts and skills development for each level (DES, 1999c). The curriculum contains the key components of a visual arts

education curriculum as suggested by the likes of Allison (1982), Barnes (2002), Clement (1983), Edmondston (1982), Eisner (2002) Green & Mitchell (1997) and Larkin (1981). Although weighted differently and under different headings, they include sensory and perceptual, knowledge of art history, positive and informed attitudes towards art, use of tools and media and aesthetic understanding (see figure 11.8) (Hickman, 2004, p. 4). With respect to each component's weighting and taking into account the curriculum's media orientated strand structure and assessment categories (DES, 1999b & 1999c), he suggests knowledge of art history has the least weighting in the primary curriculum and while 'positive attitudes towards art' are valued, he highlights that the informed aspect of developing positive and informed attitudes is not attained so successfully in his opinion. The curriculum advocates that works of art be appreciated for their inherent value mainly (DES, 1999b, p. 122) but he would argue some conceptually orientated artwork which didn't require traditional high skilled craftsmanship in their making might or artwork which doesn't intend to portray beauty might be dismissed or excluded.

The curriculum advocates a stimulus response structure to lesson facilitation. This appears quite Behaviourist, but Vygotskian social constructivist thinking permeates the curriculum in many ways. The children are to be the designers of their creative endeavours and are active agents in their own learning. The third phase of lesson facilitation is titled evaluation, whereby children with class teacher through looking and responding are encouraged to engage in the contemplative dimension of visual arts education. The teacher is also perceived as an enabler as opposed to the depositer of knowledge and he or she has the important role in facilitating learning experiences such that children enter into their zone of proximal development so learning can occur.

One weakness in the curriculum from the social constructivist perspective is that while it outlines concepts and skills development across all four levels, it fails to outline artistic language development in the same manner. This is a common

limitation of many arts curricula. None of the fore-mentioned arts educators Allison, Edmonston or Larkin make specific reference to the development of subject specific language development. Subject language development is critical from a social constructivist perspective in enabling children assimilate and articulate learning. Even within the commercial art world, it appears that 'artists need to know how to intelligently talk about their work, their influences, the sources for their imagery, and answer any questions about their technique' (White, 2009. Subject language development and usage is all the more essential for all artists, but more especially for those who embrace conceptually orientated work so they can further explain it to their many audiences for example the general public, art critics, curators, investors, sponsors and the media. While visual arts explore modalities, emotions, observations, thoughts in a nonverbal, visceral and mainly visual manner, the strand units looking and responding is verbal which uses a unique lexicon.

FR: *What are your thoughts concerning deficiencies in LAR teaching as evidenced in recent national studies?*

FCD: *I see Goodlad's et al's five proposed curricula – Ideal, Formal, Perceived, Operational and Experienced (Mc Neil, 2009, p. 107) as having significance in explaining classroom practice in relation to LAR. The 1999 curriculum is the formal curriculum – the approved elements from the ideal curricula proposed. The perceived curriculum is what the teachers perceive the formal curriculum to be while the operational curriculum is the one that is actually enacted. The experienced curriculum is what children derive. It is a unique experience to each child depending on what experiences and values that child brings to the classroom. The discussion fora he felt provided some interesting insights regarding how teachers perceive the curriculum.*

I think there are five possible scenarios he can think of to explain the current weaknesses in LAR teaching as highlighted by recent national and international research.

- 1. Teachers are not aware of deficiencies in their practice in relation LAR*
- 2. Teachers are aware of deficiencies but don't care*
- 3. Teachers are aware, do care but don't see it as a priority*
- 4. Teachers are aware, do care, see it as a concern but don't know how to progress*
- 5. Teachers are aware, do care and do know how to progress, but there is or are obstacle(s) preventing them from doing so*

Having worked with practising primary teachers through continuing professional development, school links initiatives and teaching practice, I believe there could only be a very small percentage of primary teachers who fall into scenario two. Teachers do care. I have encountered some teachers who put up initial resistance but I haven't encountered a teacher who is knowledgeable of the leaks in his or her practice and deliberately allows it to flood. The third scenario whereby teachers are aware, do care but don't see it as a priority may be the case for many teachers in light of complexities and challenges within primary classrooms. When LAR is weighed against other issues affecting teachers such as inclusion and differentiation for children with general learning difficulties, special needs, English as a second language backgrounds or cultural or religious backgrounds, it is not so surprising that it is perceived as a peripheral issue. Most teachers fall into scenarios one, four and less so five.

FR: *What are the possible causes for these three scenarios?*

FCD: *There are many possible reasons. Looking firstly to my own 'practice' of initial teacher training, incoming students over the years have communicated little to no confidence in their ability to talk about works of art in needs analyses. There was quite a challenge for visual arts lecturers to boost confidence within the time frame [sixty three hours] for initial training. While not being able to pass comment on other initial teacher training courses, over the years my colleagues and I have*

made concerted efforts to address looking and responding more in their lecture/workshops to demystify art appreciation and to familiarise students with as broad a spectrum of visual arts as possible. The time table and student numbers also militate against possible excursions to galleries. However, with access to the internet and ‘gifting’ students a few course hours to visit and appraise an exhibition at a gallery in their folio-journals, they were attempting to introduce the worlds of visual arts to their students.

Secondly, while appreciating the strengths of the curriculum documents, I feel there is a lack of guidance and support for teachers in relation to art appreciation and appraisal. The LAR exemplars address a very limited range of artwork. None of the LAR exemplars address three-dimensional artwork. They only address artwork from the stands ‘Drawing’ and ‘Paint and colour’. None of the exemplars are pure abstract. None are created by female artists. All work addressed is either landscape or portrait. None of the exemplars address craft or design per se and indeed exclude artwork. While appreciating the difficulties in addressing the ever increasing diverse natures of visual arts, none of the exemplars address art work from other cultures, artwork which uses digital media or large scale collaborative work.

I think there were missed opportunities to elevate the status of the strand units LAR within the guidelines in terms of a more detailed rationale for its inclusion. The fact that the suggested practical starting point for using artwork as a stimulus for art production disappears within the guidelines is another oversight. The documents do list question types for representational, abstract and three-dimensional artwork, however, I think an explanation as to why we ask these questions would have been informative for teachers. While the curriculum statements document skills and concepts development, they don’t address subject language development to the same extent. Children and teachers need to develop the meta-language of looking and responding in order to have meaningful discussion as with any other subject area. Language development entails language of description, emotion, preference,

process, form, media and tools eventually leading to more specific terminology relating to art appreciation and art history.

11.3 Self questioning regarding online learning

FR: *What is your experience of online learning?*

FCD: Prior to embarking on oCPD course design in 2006, I completed an online summer course in a related area, to experience what it was like from another teacher education provider. To be honest that experience was not positive but very informative regarding what to avoid doing when designing my course. The key advantages for the learner is the autonomy it afforded regarding when he or she could do the course, how long he or she would spend at a session and the facility to complete the course in the comfort of his or her own home. My learning experience differed very little from reading off a screen. The course was too linear in structure and over loaded with very large blocks of text with the content very similar to that provided in the curriculum documents. Online was not designed to be a linear experience. I found the audio option irritating as it was too slow in pace. There was very little visual content to appeal to the visual learner and little to no hyperlinks to related web sites. I was obliged to contribute a posting to the discussion fora but admittedly it was tokenism. I also learnt that with increased learner autonomy comes increased learner responsibility in terms of time tabling one's attendance and taking ownership of one's learning.

FR: *Does oCPD compare well with face to face CPD?*

FCD: Having been involved in oCPD and face to face CPD, I see value and merit in both. Both can establish a community of learning as long as there is a facilitator at hand who is interested and interesting to guide and contribute to discussions. Both oCPD and face to face CPD can embrace a variety of methodologies such as problem solving, talk and discussion, use of the environment (local, natural or virtual), problem solving or skills development through content. They can both limit

themselves to transmission or banking only or rise to the challenge of guiding collaborative knowledge construction. I feel oCPD has opened CPD to an increased number of practising teachers who might not have completed CPD otherwise. Face to face, however is essential for practical studio work. No virtual screen can replicate the feel of raw media or the construction of three- dimensional form. Interaction with raw media needs to be a physical reality. The teacher also needs to be physically present within the same space to guide and support the learner.



Figure 11.9. The Open Learning Continuum (Forsyth *et al*, 1995, p.12)

There is a spectrum of online experiences with respect to open and closed setups (see figure 11.9). Forsyth et al (1995, p.11) explain that ‘in a closed setting, learners have little choice about what or how they learn as there is no flexibility in either the teaching or the learning environment. Learners progress in lockstep manner (fixed at a predetermined rate) and the teacher decides the rate of progress based on the length of the term or semester’ whereas ‘in open learning settings the learners are able and encouraged to work at their own rate. They are given some choices in terms of their learning...their prior learning is also recognised’. I feel the oCPD summer courses were mid-way along that continuum and needed to be

so as for many teachers learning in an open setting was a new experience. He felt they needed the support as provided by Professional Development Unit of INTO to learn effectively.

It is a misconception to perceive oCPD [when designed properly and imaginatively] as being an easier option for institutions. Online course development and design is intensive, time consuming, and requires constant review and updating. It demands a whole range of skills and exercises many different domains of knowledge relating to teaching, technology and design. Part of his frustration in working in oCPD was his technological shortcomings with respect to software design tools and information technology in general and yet he was considered by IT support to be one of the more informed. Those contemplating oCPD course design and development need to ensure they have the time and resources at their disposal. One might deliver a poor lecture for example and it will be forgotten over time, but presenting poor online material to a larger audience will linger far longer as many print off the material or save it for future reference.

FR: *What about oCPD for LAR?*

FCD: *I ultimately side with the argument that the 'gallery' experience is best. Primary sources are better than secondary ones in terms of interaction and engagement. Although computers can open possibilities for the viewer to look closely at artwork from different parts of the world, there is so much the audience cannot experience if not physically in the presence of the original work. Size, scale and physical context of artwork are just three considerations which come to mind. In my experience, children and teachers only recognise the wow factor of Pollock's pure abstract work when they actually measure out and stick newspapers together to replicate its exact proportions. The computer screen cannot provide for this experience. However, computer software can offer perceptual tools to explore artworks not possible in publications. Online lends itself very well for interactive and multisensory display, exploring and manipulating visual content. Museums and*

Galleries are increasingly mindful of these interactive possibilities as a further connection with the general public (see appendix S²)

However, oCPD turned out to be a more social and collegial experience than I anticipated. I think teachers found initial novelty in participating in the nested discussions, but soon they used them more productively in terms of sharing ideas. Within the nested discussions there emerged very practical, attainable and imaginative solutions for many of their critical questions. Forum discussions proved fruitful in terms of interchanges of ideas and viewpoints, but the nested discussions were self-generated and truly comprised of willing participants engaged in a very specific conversation often concerning how to resolve and overcome LAR impediments.

11.4 Questions regarding his parallel research

FR: Your other work concerns pre-service teacher education. Has your work as pre-service educator informed your online courses?

FCD: I feel it has. I perceive the pre-service visual arts teacher education course as having three anchor aims. They concern the development of student teachers' confidence and competence in their own ability to create visual art, talk about visual art and ultimately to teach visual arts education at primary level in a professional but imaginative manner. Consecutive needs analyses on year pre-service year groups indicated student teachers have less confidence in their ability to discuss visual art compared with their perceived ability to be create art [craft or design]. I feel there is a shared challenge among initial teacher trainers to introduce the worlds of visual arts and artists to student teachers. That it is important to instil in them a positive, open and curious disposition so that when they graduate and teach, they in turn are enthusiastic and curious about visual arts – as enthusiasm is very infectious.

My colleagues and I took specific action to raise the status of LAR. We established a 'living gallery' of fortnightly exhibitions which display student teachers' work accompanied by what we term as 'creative process descriptions' which passers-by can read. They provide contextual detail about the exhibit as well as outlining the concepts, skills and subject language developed during the process. We have an artist of month display for campus and a virtual gallery which students can access on their computer. We frequently exploit the Internet and use the art room's interactive whiteboard mostly as a tool for LAR. We also 'gift' some hours of actual course time for students to visit a particular exhibition at a national gallery as the time table and class numbers militated against year group excursions. Students usually complete a folio-journal task relating to their visit.

With respect to initial teacher training for visual arts education, I ascertained opinions from one final year group regarding their perceived priorities for initial teacher training in relation to visual arts education having just completed their training via a written questionnaire. I listed fifteen potential areas for training and asked them to rate them from 10 [highest priority] to 0 [lowest priority] in terms of perceived priority. Completing the questionnaire was optional and done anonymously. Eighty seven student teachers completed the questionnaire. Their priority scores were then tallied and the total mark compared. The results reveal that these students perceived teaching skills particular to teaching visual arts education as the most important component of an initial teacher training course followed by lesson planning [planning, delivery and evaluation]. Integration and differentiation in visual arts education was ranked third (see table 11.1)

	Priority area for Initial Teacher Training	Tally
1	Teaching skills particular to VAE teaching	751
2	Planning, delivery and evaluation for VAE	700
3	Differentiation and integration in relation to teaching and learning VAE	656
4	Tools and media addressed in VAE	626
5	Curriculum knowledge with respect structure, layout and emphases	618
6	The value and relevance of VAE	606
7	Sensory and perceptual awareness of the visual elements	579
8	The development of an individual portfolio of artwork	544
9	Contemporary art, craft and design issues and concerns	543
10	Aesthetic understanding in relation to LAR using relevant criteria	536
11	The development of VAE subject vocabulary	531
12	Collaborative projects which integrate with other subjects or college events	527
13	VAE library and Internet resources	482
14	Galleries, Museums and other VAE related agencies	440
15	Art history	433

Table 11.1. Student teachers' perceived priority areas for initial teacher training

Most interestingly however is that the suggested priority areas relating to the strand units LAR such as aesthetic understanding, subject language development, information about galleries and Internet resources and Art history were perceived as being the least important in an initial teacher training course. It may be the case that this generation of primary teachers are more Internet savvy and are highly skilled when it comes to information retrieval. All these teachers would have completed an ICT course which explored the use of the Internet and information communications technology as a resource and methodology for learning. That possibly explains why Internet resourcing for VAE (visual arts education) was not a perceived priority in a sixty three hour course. Perhaps they feel as primary teachers they only need to know about art history on a need to know basis. Specific knowledge of this kind is not perceived necessity.

Unsurprisingly, planning, delivery and evaluation skills received the highest rating as schemes, lesson plans and evaluations are heavily weighted assessment

components of their many teaching practice experiences in various school settings. Integration and differentiation for VAE was considered another priority area for these near newly qualified primary teachers. This is not surprising either as integration is promoted and encouraged in college. This grouping would have also just completed a special education placement and having completed teaching practice(s) in a variety of school settings, they would have encountered, seen the need for and been expected to evidence scaffolding or modifying as appropriate in their teaching.

One difficulty subject lecturers have is how much time to devote to what might be considered generic topics. Planning for example is addressed in detail by the Professional Development Department and other subject departments. There is the challenge therefore, as a lecturer of visual arts to address visual arts to address planning in a subject focussed manner. This avoids unnecessary overlap with other lectures. It also frees up time for more subject specific content in light of the limited amount of hours students have for visual arts but non less than many other subject areas. With respect to planning for example, we spend time focussing on breaking the cycle of fragmented planning for visual arts. We try and instil the idea that monthly planning for visual arts should have some sense of progression from week to week, whereby skills, concepts and language are introduced and developed as in other curriculum areas. This planning point is more obvious to students for other subjects whereas fragmented planning, whereby visual arts lessons are once off and unconnected from week to week seems acceptable for visual arts.

I think there were two missed opportunities with this research. I should have asked them how much time they would allocate to each course component (see figure 11.10) Secondly what other component not listed would they have included in their training. The key learning from this survey for me as an initial teacher trainer was that LAR was not considered a priority area of learning in comparison to other perceived needs of these beginning teachers. In terms of general weighting, knowledge of teaching, media, curriculum were deemed more essential than

knowledge of the world of visual arts, art history or aesthetics. This I found very interesting.

I would imagine that knowledge of and competency in Irish would have been considered important in teaching Irish as would mathematical knowledge in relation to Maths Education. I didn't feel it was a case that they didn't recognise there was subject knowledge but rather they felt they could survive without it. Organisational and management skills for example might be considered more essential. Barnes and Sheeran (1992, p.93) cited in Calloway and Kear (1999) wrote that if what distinguishes a subject is its distinctive conceptions of phenomena, then the task of the teacher is to communicate those conventions and conceptions as useful ways of understanding the world. Leaving aesthetics, art history and critical studies to one side in initial training might give the impression that visual arts doesn't have a conceptual, theoretical or philosophical domain – no body of subject knowledge or lexicon to be understood, applied, analysed, synthesised or evaluated. I felt without some input at initial teacher training level, teachers would feel less equipped to engage in rich LAR.

- Teaching skills particular to VAE teaching
- Planning, delivery and evaluation for VAE
- Differentiation and integration in relation to teaching and learning VAE
- Tools and media addressed in VAE
- Curriculum knowledge with respect structure, layout and emphases
- The value and relevance of VAE
- Sensory and perceptual awareness of the visual elements
- The development of an individual portfolio of artwork
- Contemporary art, craft and design issues and concerns
- Aesthetic understanding in relation to LAR using relevant criteria
- The development of VAE subject vocabulary
- Collaborative projects with other subjects and which integrate with college events
- VAE library and Internet resources
- Galleries, Museums and other VAE related agencies



Figure 11.10. No time weighting sought from student teachers

As part of one course evaluation completed by a departing year cohort of fifty student teachers in 2007, I asked them relation to what was roles do primary teachers adopt when teaching visual arts education. Ten responses specifically wrote about LAR. The related perceived teacher role concerned exposing children to the worlds of visual arts and nurturing their sense of appreciation. They outlined provision only rather than equipping children with any specific skills or language.

Twenty responses outlined general perceived teacher roles which could be applied to LAR or art production (MACD – Making art, craft or design). These teacher roles mostly concerned provision followed through with facilitation and encouragement. Just ten or one fifth of the responses wrote about a teacher’s role in terms of demonstrating, scaffolding and teaching techniques (see table 11.11)

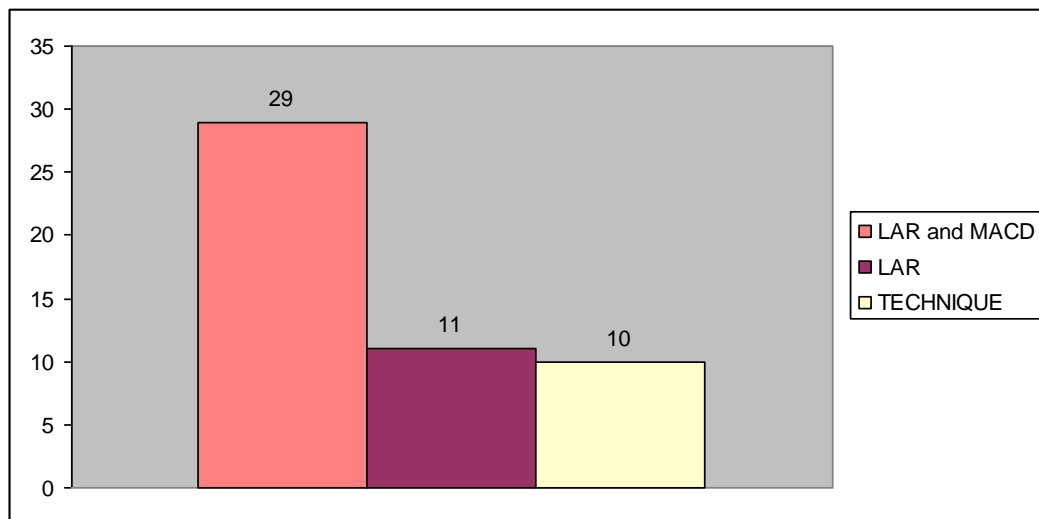


Figure 11.11. Perceived roles of the primary teacher for visual arts

With respect to the strand units LAR specifically, I would have liked to have seen some reference to the teacher’s role in terms of questioning, eliciting and negotiating children’s individual interpretations of works of art more. I would have liked to have seen some reference specifically to subject language development and concepts and skills development relating to LAR. Most of the teacher identified roles and responsibilities concerned provision, stimulation and motivation which Brown et al cited in Sinclair et al (2009, p.144) outline. They didn’t consider the responsibility at teacher might have in undertaking advanced research of topic, advanced exploration of media or embracing collaborative visual arts experiences with children.

FR: What have you learned from triangulating your observations from pre-service and in-service teacher education in relation to LAR?

FCD: I think that LAR can be addressed in either a shallow, tokenistic and off putting manner or in a deep, meaningful and imaginative way for both child and teacher. Despite the fact that the visual arts curriculum was designed with the generalist primary teacher in mind, many teachers either newly qualified or much experienced have a lack of confidence in their ability to facilitate LAR, yet they are experts at engaging and motivating children to participate in class dialogue all the time. LAR is just visual arts-based dialogue. It is simply another kind of talk and discussion. What is wonderful about arts-based dialogue is that there are no definitive answers yet this seems to be what many teachers find challenging. They want some semblance of structure or guidance.

The primary teacher is not expected to be all knowing about the world of art and artists. They are not expected to supply all the answers. Anyhow I feel artwork is poly-semantic and so everyone reads work uniquely. 'Looking and responding' in the primary school is planned as both an individual and a social experience. It is both nonverbal and verbal. Teachers just need to transfer their expert questioning skills used for discussion in other subjects to LAR. Effective questioning can lead both teacher and children to a mutual construction of understandings about art (Exhoff, 2007, p. 464). Kolbe (2005, p. 74) suggests that teachers should 'have more faith in children's abilities to learn through exchanging ideas and bouncing off each other's thoughts [and] make it possible for them to learn from each other'. So teachers need to plan some questions and provide genuine space for sharing interpretations of artwork and ideas about art.

Hallam et al (2007, p. 208) note that 'to teach art successfully, teachers must strike a balance between two extreme positions – one which focuses on taking an active role to transfer skills to children and one which focuses on allowing children freedom to create the kind of artwork they want to'. I would suggest the inclusion of skills development provides more choices for children in terms of art production. The same applies to LAR. I think primary teachers have an important role in developing children's perceptual, thinking and verbal skills. This equips them with

greater confidence and competence to engage with artwork and in dialogue with others. Without these skills, children are less likely to engage with and discuss other forms of visuality from their own visual culture.

While appreciating the importance of first hand engagement with art in a gallery context, the online experience has highlighted that information and communication technologies can bring galleries and classrooms closer together albeit in a virtual manner. Classrooms should be equipped so that children can experience a much wider spectrum of visual arts including emerging digital and animated art forms of their times. The strengths of the online summer courses appears to be the sense of community established by participants in terms of looking and responding together through computer-mediated communication. That collegial spirit enabled teachers to exchange perspectives in subgroups or with the whole community of teachers in relation to their art preferences, perceptions of curriculum support and classroom practice. Teachers constructed knowledge together and shared suggestions for more effective practice. There seems a need for an ongoing online LAR resource whereby teachers can continue such exchanges.

Chapter twelve: *Emerging storylines – conclusions and recommendations of the study*

Introduction: Delimiting and integrating storylines

Among the most important kinds of research needed in the field are studies of teaching and learning. By studies of teaching and learning I mean studies that try to answer the questions ‘What do teachers of the arts do when they teach and what are its consequences?’ By what teachers do, I mean questions like the following: What kind of curriculum activities do teachers ask students to engage in?

(Eisner, 2002, p. 215)

A key aim at this stage of this research is the development of ‘grounded’ theory generated predominantly from primary teachers’ online discourse from 2006 to 2009 which explains the current teaching and learning practices of Irish primary teachers as ascertained by national research. By following a systematic coding paradigm, this research seeks to develop theory which can provide insights as to why primary teachers are not facilitating looking and responding to artwork by other professional artists with their class group as envisaged in the 1999 visual arts primary curriculum. It is intended that the resultant theory makes sense to teachers, artists and other professionals working in primary education, visual arts education or the continuing professional development of teachers in relation to visual arts. The theory should help ascertain what needs to happen, change or cease in order to affect improvements in actual LAR teaching and learning. The emergent theory at this juncture should surface naturally and rationally from some of the developing storylines relating to teachers’ perspectives as identified in chapters seven, eight, nine and ten.

Referring to the ‘weaving’ metaphor as used throughout to describe the grounded theoretical approach, the warp threads were first threaded by adhering to a systematic process of *seeing anything* in terms of shared perspectives among oCPD participants (open coded discourse analysis). This followed with the interweaving of weft threads as a result of a more deductive *recognition of relationships* between these shared perspectives in terms of their causal conditions and consequences (axial coded discourse analysis). There emerged the need for an auto-ethnographic dimension in light of the dual personas the researcher adopted throughout this research – that of online course developer and designer

and that of grounded theorist and researcher. This is not an integral stage of grounded theory but rather a considered necessary addition of this research in terms of possible triangulation and counter transference avoidance.

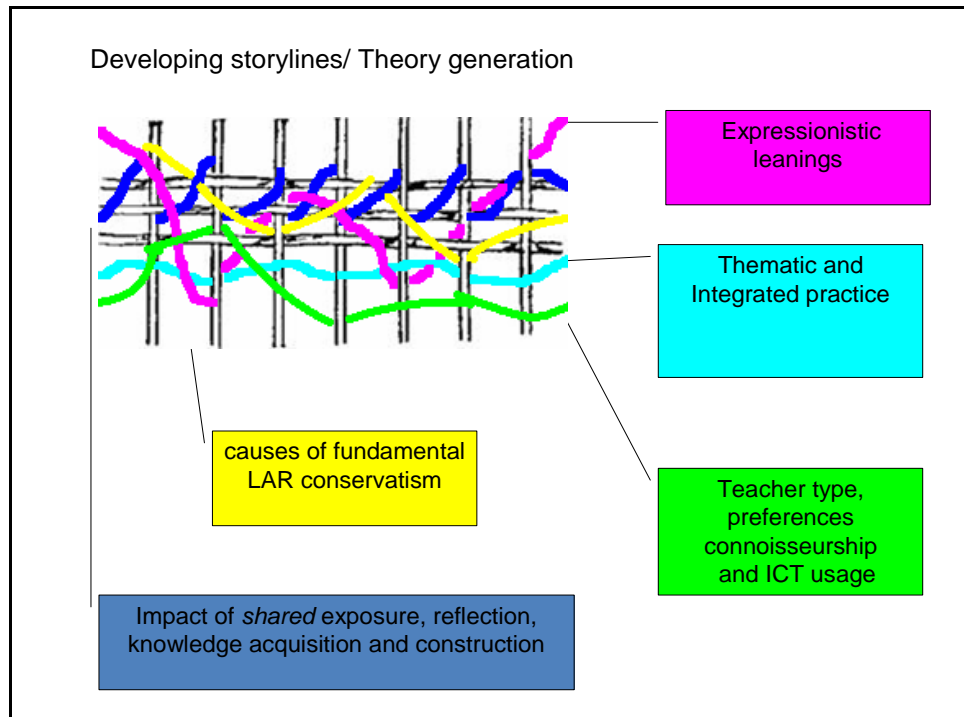


Figure 12.1. Emergent LAR storylines

This chapter progresses using the final stage of grounded theory – that is *selective* coding, which involves *delimiting* and *integrating* [my emphases] storylines, culminating in ‘grounded’ theory pertaining to LAR. Dey (2007, p. 261) explains that delimitation is necessary ‘because of the density of grounded theory – that is, to avoid both researcher and reader being over whelmed. The integration is necessary for clarity and coherence’. Figure 12.1 depicts the selected headlines of developing storylines which are believed at this juncture to have potential in generating theory in explaining the current implementation of LAR. Since open and axial coded discourse analyses have been likened to weaving in this research, *selective* coded discourse analysis might be likened to sewing, whereby, the emergent storylines are stitched across the warp and weft threads generating theory. The emergent pattern relating to looking and responding should make sense of observed LAR related phenomena and should be beneficial in terms of predicting or controlling outcomes

pertaining to LAR implementation (Dunleavy, 2003, p. 31). Four storylines have emerged from grounded theoretical research, which explain the current implementation of visual arts appreciation at primary level. These are

1. The impact of primary teachers' expressionistic perceptions of art education on the frequency and quality of LAR
2. The impact of the practice of integration and thematic planning in primary teaching on the breadth and range of artwork selected for LAR
3. The influence that a primary teacher's position of *loco parentis* has in terms of perpetuating conservatism in the primary school canon for LAR.
4. The importance of digital literacy in addition to visual and cultural literacies, in terms of equipping teachers to implement a more inclusive and relevant LAR practice.

12.1 LAR storyline development – sewing patterns

One key emerging storyline concerns the expressionistic leanings many primary teachers have and enact in relation to teaching visual arts (see figure 12.1). This research indicates that a majority appear to overuse or over rely upon the suggested practical starting *Experience and Imagination* for art production in their classroom practice. Consequently, they tend to side-line the other suggested practical starting points entitled *Materials and Tools, Observation and Curiosity* and most especially the practical starting point *Using the work of another artist* (LAR) (DES, 1999b, p. 30 & 31). Some participants of the online summer continuing professional development summer courses (oCPD) communicated that they use *Experience and Imagination* because children's art production results are more guaranteed and it is easier for them as teachers to organise such lessons. Other teachers indicated they over use *Experience and Imagination* as a means of avoiding the starting point *Using the work of another artist*, stemming from a their perceived lack of subject knowledge. This comprised of subject knowledge concerning the world of visual arts, artists and art criticism, teaching knowledge with respect to LAR questioning and LAR methodologies and resourcing knowledge in terms of where to acquire secondary sources and contextual information for LAR. The implementation of LAR appears to hinge upon a teacher's self-confidence and competence with respect to connoisseurship (Eisner, 2009,

p. 57; Heller, 2002, p. 25; Hildred, 1989, p. 49). These are two are interrelated variables and reflective learning logs indicate that their oCPD experience enabled teachers to develop both.

There is further evidence that many primary teachers hold Expressionistic epistemological positions in that a small majority of primary teachers identified themselves as a *Social Worker*, *High Priest* or a hybrid of both with respect to perceived art teacher type. Social workers and High Priests as categorised by Smith (1980) value self-expression and imaginative thinking. None of the systematic sample grouping categorised themselves as the *Semiologist* art teacher type who is more concerned with the development visual literacy skills and perceives visual arts as ‘another way of knowing’ (DES, 1999b, p.2). However, art as another way of knowing is a core belief underpinning the 1999 visual arts curriculum and is presented as a key rationale for the centrality of visual arts education in the primary school curriculum. This suggests that while the curriculum has been welcomed, many teachers are not quite aligned with curriculum emphases. This may explain why the expressionistic aspects of the curriculum have been deemed a success in curriculum implementation reviews (DES, 2005; NCCA 2005), but that the planning and assessment for concepts and skills development most especially in relation visual literacy and LAR have been left to one side.

For those oCPD participants with Expressionistic leanings, LAR is perceived as limiting or curtailing children’s own natural creativity. Some teachers communicated a misconception, that the only follow-through art production activity to looking and responding to artwork by other professional artists is replication. The visual arts curriculum, however, advocates that art production be open and that children remain the designers of their own work. But this research proposes can still happen irrespective of practical starting point is selected. The visual arts curriculum doesn’t stipulate a required ‘copying’ response to LAR. LAR as a practical starting point is perceived rather as a springboard for children’s own creativity. However, this grouping of primary teachers didn’t recognise LAR as an opportunity for children to learn how other artists address similar themes, exploit the properties of visual elements, explore the properties of similar

media or change fixed notions of what is and what is not considered art. With respect to copying, Hughes (1989, p. 76) suggests that pastiche or parody as more fruitful alternatives. He paraphrases Berger (1985) reminding us that ‘a copy is not simply a representation of the copied work but a visual record of the work of art being looked at’ (Hughes, 1989, p. 76) and that copying can help extend the range of children’s awareness of the visual elements (Clement, 1986, cited in Thistlewood, 1989, p. 75). This misconception may also partly explain why *Using artwork by other artists* or LAR is resisted. It is perceived as an infringement upon children’s own innate creativity.

Perceived knowledge Acquisition & assimilation	Classroom application Accommodation	Critical questions Reflective practitioner Praxis
<ul style="list-style-type: none"> ○ Teaching <ul style="list-style-type: none"> • Methods • Questioning • Language dev. ○ Resourcing <ul style="list-style-type: none"> • Internet ○ Content <ul style="list-style-type: none"> • Diversity ○ Teacher <ul style="list-style-type: none"> • Roles • Responsibilities • Skills • Disposition 	<ul style="list-style-type: none"> ○ Teaching <ul style="list-style-type: none"> • Increased status of LAR • Increased time for LAR • Structure and methods • Linkage and integration • LAR skills and concepts development • LAR language development ○ Resourcing <ul style="list-style-type: none"> • Internet • Know how • Know where • Use of local environment • Use of natural environment ○ Content <ul style="list-style-type: none"> • Broaden spectrum • Staff discussion <ul style="list-style-type: none"> • Appropriate artwork • censorship ○ Teacher <ul style="list-style-type: none"> • Increased confidence • Renewed enthusiasm • Greater informed 	<ul style="list-style-type: none"> ○ Teaching <ul style="list-style-type: none"> • Time • Role ○ Resourcing <ul style="list-style-type: none"> • Funding • Links with galleries • Mobile gallery • Resource packs • U Tube block ○ Content <ul style="list-style-type: none"> • Appropriateness • Censorship • Teacher discretion • School policy/ ethos • Nudity/ Disability • Death • Syllabus ○ Teacher <ul style="list-style-type: none"> • Accepting and open • Enthused

Figure 12.2. Teachers’ perceived knowledge acquisition from oCPD

Other primary teachers admit they over rely upon *Experience and Imagination* not so much from deeply held epistemological standpoints regarding the teaching of visual arts but more so as an excuse for what Barnes might term more *laissez faire* approaches to visual arts

teaching (Hallam et al, 2007, p. 213). Critics of Rousseau or Arnheimian ‘free expression’ philosophies feel that only the most creative students will survive (Hallam et al, 2007, p.208). But this grouping of teachers is in truth acting under the guise of such philosophies. They have relinquished their teaching role with respect to planning, delivery and assessment in the name of self-expression and creativity. They didn’t facilitate meaningful, rich or authentic LAR. Their role was limited to organising materials rather than orchestrating learning mainly due to perceived lack of confidence, competence and basic connoisseurship regarding the nature of art and art appreciation. *Reflective learning logs* evidence, however, that many primary teachers expressed greater appreciation for the inclusion of LAR in the primary curriculum and a commitment to adopting a more active role as teacher for LAR in terms of researcher, questioner and mediator (Constantino, 2008, p. 47- 59; Deans *et al*, 2009, p 165). They indicated greater intent in developing and accessing concepts, skills and subject language development as well as increase use of Internet and Information and communication technologies for LAR. Perceived knowledge acquisition from oCPD translated into good intentions and more positive disposition towards LAR and increased cognisance of the influence their classroom practice has on children’s long term perceptions and disposition towards art (see figure 12.2).

A second story line concerns the impact of the primary curriculum’s promotion of integrated and thematic approaches to teaching and learning. It appears to be unintentionally skewing visual arts teaching in a manner which negatively impacts on LAR menu of artwork being addressed in primary classrooms (see figure 12.1). The resultant menu is not representative of the ever increasing diversity within visual arts or children’s own visual culture. The majority of oCPD summer course participants indicated they were less likely to address a work of art or use it as a stimulus for art production if it didn’t have perceived potential for thematic integration with other subject areas. Online surveys indicate that teachers were more likely to address works of art which had perceived potential for language development or another way of knowing about other subject areas as opposed to art itself. There was little evidence of teachers selecting art for art’s sake, which is somewhat ironic considering the majority espouse or enact an expressionistic visual arts practice. It indicates while teachers embrace expressionism for art production,

they exploit LAR more so for thematic integration than appreciating art in its own right. The primary curriculum emphasises that subjects should not be subsumed through integration (DES, 1999b, p.19), yet this inquiry suggests that the focus and emphasis on thematic planning and integration which pervades primary teaching negatively impacts upon the breath and type of artwork being addressed for LAR. Artwork which has more obvious potential for integration or language development will be used more so for LAR than more ambiguous work.

The oCPD summer courses indicate that primary teachers while very welcoming of contemporary artworks into their classrooms, do so provided they are deemed appropriate from a child centred perspective in terms of *content* and *form*. Contemporary artworks are embraced more especially when they see its integrative potential with other subject areas. While CPD may demystify more ambiguous work such as monochrome painting for teachers, they still communicate more enthusiasm about contemporary artwork which has perceived greater integrative potential. A work's thematic potential may pertain to the subject matter addressed, media used in its production, the creative process involved, the work's content form or provenance or its physical location. Art work which didn't seem to have as much potential for integration with other subject areas or language development are excluded. Time constraints and curriculum overload were the perceived impediments for implementing LAR and so it is not surprising that the inclusion or exclusion of artwork for LAR is be heavily influenced by the works perceived capacity to fit easily into thematic or integrated weekly plan.

Primary teachers like the general public have preferences in relation to art. Part of this study explored oCPD participants' preferences in art from the menu of work addressed in the oCPD summer courses. Participants indicated a preference and greater comfort in addressing artwork with children which is painterly in appearance, completed with obvious craftsmanship, has an obvious narrative and is child centred with respect to content and form. Imaginative and colourful work was also preferred. They seemed to favour art work which was created from the artist's own *Experience and Imagination* which parallels teachers' own most used starting point for art production. Familiarity of work was also a

variable in terms of addressing it in class. Ready-made sculpture, monochrome painting and pure abstract expressionism appeared to be the least preferred forms of artwork because of their perceived limited potential for fruitful follow-through LAR discussion. Teachers found any ambiguity in artwork off putting in terms of LAR. However, participants' *reflective learning logs* following oCPD, evidence greater commitment to model the open and curious disposition as advocated for children's artistic development in the curriculum (DES, 1999, p.82). Teachers became more cognisant of their role and responsibilities as 'window openers' [chapter one] to the worlds of visual arts following CPD. They communicated greater cognisance of the narrowness of their current LAR menu and the long term impact this has on children's perceptions of and attitudes towards art. There was no evidence of a preference or greater comfort for traditional over contemporary art forms. Teachers seemed very positive and welcoming of contemporary artwork and emerging art forms, as long as, they were perceived to be motivating for children, had scope for class discussion and linkage with follow-through art production activities or integration with other subject areas.

A third story line concerns an underlying fundamental conservatism which pervades LAR-Content selection. It stems from primary teachers' desire to protect children in their position of *loco parentis* and their mindfulness that some children's' parents, cultural or religious backgrounds have more conservative outlooks than others. Online discourse from oCPD 2009 highlighted that while all primary schools have a visual arts education school policy, the majority of schools haven't addressed the issue of censorship. They don't provide guidance for teachers with respect to kind of artwork which may cause offence or infringe the school's ethos. While many teachers felt their discretion should suffice as it does to other subject content, others felt it would be fruitful to have a staff discussion regarding the selection of and censorship in art. The issue of censorship from this research applied to content and form [while appreciating art and controversy can apply to process, media used, physical context of work, artist etc.]. Death for example might be theme which one might feel primary teachers would prefer to avoid. However, loss and bereavement affect children's lives and teachers were welcoming of artwork which addressed the theme

through content and form in a manner which was perceived appropriate for children to comprehend.

Nudity in art received mixed responses from teachers even when it was depicted in an abstracted and reduced form. Interestingly, there emerged a shared perception that context is a variable when looking at and responding to works of art. Location of display emerged as a variable when there was nudity present. Some teachers indicated they would be more receptive to addressing nudity in a gallery space with parental consent. Otherwise, there was reluctance among a large majority of teachers to actively bring in nudity into the classroom in case it may be misconstrued or cause upset to certain parents or cultural groupings or cause embarrassment to children going through puberty. Some also acknowledged they would find it uncomfortable and mentioned that there was such a range of other artwork available which could be selected instead. This storyline suggests that the Victorian sensibilities which Grigg (2004, p.56) attaches to art education is overly simplistic and somewhat unfair with respect to primary schools. Primary teachers' primary concern is that of children's safety, wellbeing and holistic development. They are in a position of *loco parentis*, have to adhere to a school's ethos and are obligated to be inclusive of all children who come from different cultural and religious backgrounds who in turn have different values and beliefs concerning visual arts. It is therefore understandable that teachers take cautious steps in terms of addressing controversy or sensationalist work.

A fourth emerging storyline suggests that developments in ICT in primary school classrooms can consequently develop LAR. Lilly Lu (2007, p. 48) writes that digital visual culture is now so pervasive and that all art educators of the twenty first century need to think about engaging and motivating their students into utilizing or modelling their favourite digital media as effective learning technologies. Many oCPD participants communicated an awakening to the Internet as a resource for LAR-Resourcing and tool for LAR-Teaching. Primary teachers communicated enthusiasm and excitement about merging new art forms which use and can only be viewed using digital media (see figure 12.3). While oCPD course participants needed basic computer skills to actually engage in online learning, many of these teachers communicated learning with respect to using the

World Wide Web as resource for LAR-Resourcing and LAR-Teaching. They communicated intent to utilise the Internet more in class for LAR and to investigate how their schools' internet could provide access for teachers to *U Tube* for LAR, while at the same time ensuing security blocks are in place to ensure children's safety when using the Internet. Choi and Piro (2009, p.29) comment that technology is fast becoming the new alpha competency – an indispensable skills for twenty-first century learning [and teaching]. They outline how LAR orientated multimedia websites can facilitate Broudy's aesthetic scanning (1987) of art and aesthetic objects to disclose their sensory, formal, technical and expressive qualities of art using interactive features and tools. This study indicates that in order LAR to be implemented in a manner as the curriculum intended, teachers will have to feel confident and competent in terms of their own visual, cultural and digital literacy to such a degree that they are happy to take on the roles of researcher, questioner, mediator and philosopher.

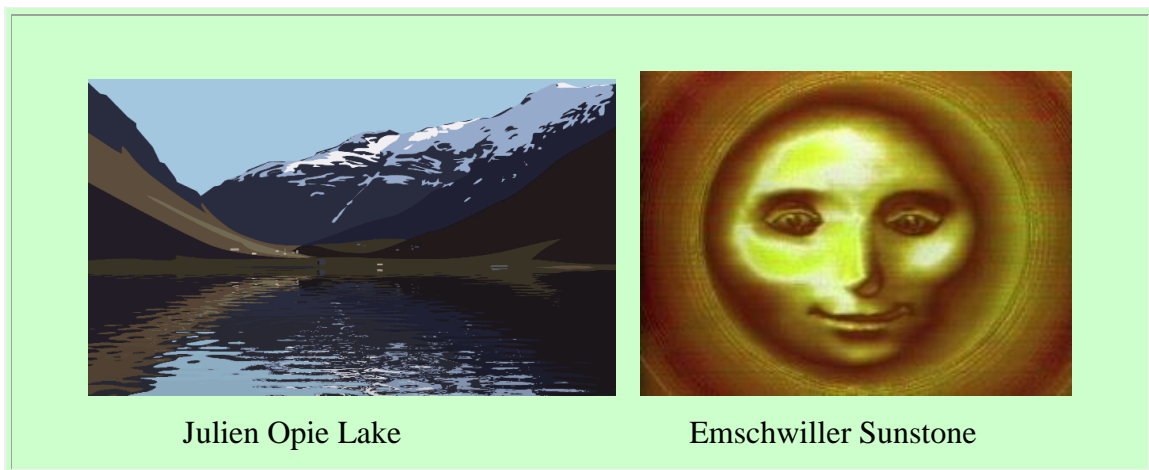


Figure 12.3. Digital art addressed in OCPD 2009

12.2 Conclusions: Theory generation and implications

While Glaser and Strauss (1967) suggest a theory can be validated through its practical application, he remarks 'this leaves some work to be accomplished by those applying the theory, for they have to assess its relevance to the situation and adapt it accordingly' (Dey, 2007, p.267). Dey remarks while there may a process of tweaking or continual adjustment theory still to retain adequate generality to apply across a range of contexts and simultaneously depict an overall view of the situation (Dey, 2007, p. 261). In terms of

theory generation, this inquiry suggests that primary teachers' expressionistic epistemological leanings negatively impact upon the frequency and quality of visual arts appreciation. The integrationist and thematic approaches advocated by the primary curriculum steers primary teachers towards addressing certain kinds of artwork to the exclusion of others. Primary teachers' selection criteria for artwork inclusion is based more so on a work's perceived potential for integration or general language development, rather than selecting art for art's sake. The resultant art appreciation menu is limited to the familiar and narrative artworks predominantly. There is little challenge provided in terms of semiotics or critical dialogue. An understandable conservatism regarding artwork selection also stems from their position of *loco parentis* and their mindfulness of the different values held by the various religious or cultural groups they teach. Having no access to the World Wide Web from the classroom implies that a whole range of emerging art forms which use digital media and that are only available for viewing online are excluded from LAR-Content.

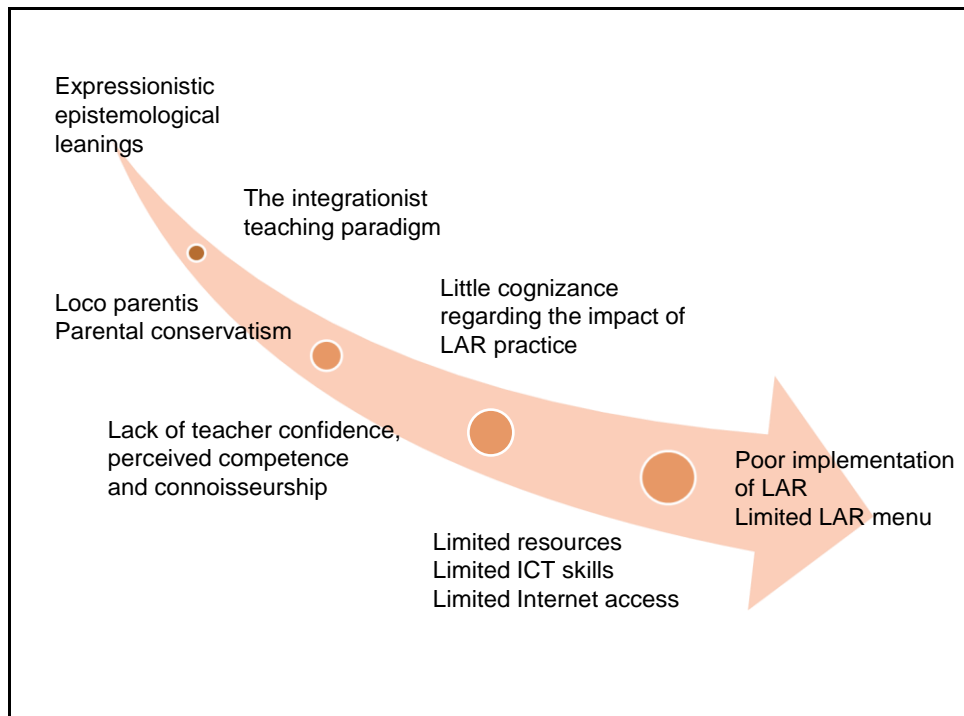


Figure 12.4. Variables affecting the frequency and quality of LAR

It appears that the repeated findings from the different reports as outlined in chapter one which indicated that looking at and talking about artwork by other professional artists is being poorly implemented is caused by a number of variables. These concern resourcing, teacher confidence and self-efficacy in relation to LAR, expressionistic values still dominating the enacted curriculum, the practice of integration in primary teaching and a teacher's position of *loco parentis* in multicultural classroom settings (see figure 12.4). All these variables impede the frequency and quality of visual art appreciation and limit the breath and range of artwork address to very narrow and skewed representation of the diversity of art in postmodern times.

12.3 Limitations of this inquiry

It is difficult to ascertain how representative the online summer course participants are of the general population of Irish primary teachers. One might presume that the respondents in this research are primary teachers who are most interested in and motivated about visual arts appreciation or visual arts education already. However, one cannot assume that this was the case with all participants over the four year period as many teachers admitted they opted to complete the online summer course, not because of the subject matter but rather because it was online. Some indicated that they selected the course because of its perceived advantages in terms of convenience, financial savings in relation to travel and child care expenses and learner autonomy. This study can evidence however, that these teachers could have taken 'cut and paste' short cuts in their postings but chose not to do so. They could have opted out of the research by inserting 'Not for use', whereas, the vast majority chose to participate and contribute. One cannot deny, however, that there was a key extrinsic motivator for teachers to complete the course in a professional manner in terms of acquiring three extra personal vacation days from the DES during the following school year. If, however, it was to be presumed that the various systematic random samples were comprised of teachers who were particularly interested in visual arts, then the conclusions and concerns drawn from this research still have significance.

This research cannot ascertain with certainty whether past teacher participants do in fact improve their LAR classroom practice following their online continuing professional

development in LAR. All this research can propose is that following consecutive years of discourse analysis of different sample groups' online reflective learning logs is that many communicated renewed enthusiasm and greater understanding of their roles and responsibilities in relation to LAR (see figure 12.5). Many indicated good intentions in terms of expanding their LAR repertoire of artwork having been exposed to a greater variety of contemporary artwork. They indicated intent to increase the status of LAR during their teaching week and to redress the imbalance in visual arts by accommodating increased time to looking at and talking about artwork with children. They also indicated intent to take a more active role as LAR-Teacher. They communicated they would undertake the role of researcher and questioner such that children would have a richer experience of LAR. This inquiry cannot ascertain, however, that oCPD does in fact result in improved classroom practice.

Perceived knowledge Acquisition & assimilation	Classroom application Accommodation	Critical questions Reflective practitioner Praxis
<ul style="list-style-type: none"> ○ Teaching <ul style="list-style-type: none"> • Methods • Questioning • Language dev. ○ Resourcing <ul style="list-style-type: none"> • Internet ○ Content <ul style="list-style-type: none"> • Diversity ○ Teacher <ul style="list-style-type: none"> • Roles • Responsibilities • Skills • Disposition 	<ul style="list-style-type: none"> ○ Teaching <ul style="list-style-type: none"> • Increased status of LAR • Increased time for LAR • Structure and methods • Linkage and integration • LAR skills and concepts development • LAR language development ○ Resourcing <ul style="list-style-type: none"> • Internet • Know how • Know where • Use of local environment • Use of natural environment ○ Content <ul style="list-style-type: none"> • Broaden spectrum • Staff discussion <ul style="list-style-type: none"> • Appropriate artwork • censorship ○ Teacher <ul style="list-style-type: none"> • Increased confidence • Renewed enthusiasm • Greater informed 	<ul style="list-style-type: none"> ○ Teaching <ul style="list-style-type: none"> • Time • Role ○ Resourcing <ul style="list-style-type: none"> • Funding • Links with galleries • Mobile gallery • Resource packs • U Tube block ○ Content <ul style="list-style-type: none"> • Appropriateness • Censorship • Teacher discretion • School policy/ ethos • Nudity/ Disability • Death • Syllabus ○ Teacher <ul style="list-style-type: none"> • Accepting and open • Enthused

Figure 12.5. Intended classroom application as communicated in teachers' Reflective learning logs

12.4 Recommendations

In *Oideas 54*, the DES report states that

The report of the Inspectorate on newly qualified teachers in primary schools (Department of Education and Science Inspectorate, 2005) speaks more directly to the adequacy of primary preservice education. Considerable percentages of teachers during their probationary period said that they had been ‘poorly prepared’ to teach music (45%), drama (32%), mathematics (28%), and the visual arts (27%). Inspectors’ evaluations of probationers’ teaching led to the conclusion that teacher education courses needed to do more to familiarize students with the principles of the curriculum and to develop their ability to employ a variety of teaching approaches and to manage a range of individual differences in the pupils they teach. To what extent the required competencies should, or could, be developed in pre-service or at a later stage is a moot point, given that it may take up to five years to progress from novice to competent teacher (Berliner, 2000). Or it may be that the survey findings reflect the shortcomings of all professional training programmes in preparing students for the multiple realities they will encounter later (Veenman, 1984).

(DES, 2009, p.15)

This research indicates that primary teachers need to be more informed about the rationale of the visual arts appreciation component of the strand units *looking and responding*. They need to be more aware of the principles underpinning the visual arts primary curriculum, other than those concerned with free expression and imaginative thinking. Newly qualified teachers need to feel better prepared to look at and talk about artwork by other professional artists with confidence, competence and creativity. This research suggests that LAR-Teacher preparation – that is the initial training of primary teachers for looking and responding involves foundation subject knowledge and skills development pertaining to visual, cultural and digital literacy as well as LAR-Teaching methods which enable them execute their role as researcher, questioner, mediator and philosopher.

This research concurs with the Kelleghan Report (2002) titled *Preparing Teacher for the 21st Century* in relation to recommendation twenty five of section A.1.6. In that section

which addresses Primary Preservice Teacher Education, the working group advises that ‘In some subjects (Arts, Physical Education), there may be a need to increase the non-practical element’ (Teaching Council, 2009, p. 279). This research recommends that lecturers in visual arts education evaluate how they are currently assisting their students so that they feel informed, equipped and enthused about presenting and addressing diverse works of art, craft and design in their future work as teachers. It recommends that lecturers review their courses in terms of ensuring they proportion appropriate time for analytical/ critical and historical / cultural components of visual arts education in addition to the expressive productive, perceptual, curriculum knowledge and teaching knowledge.

While appreciating the sentiments underpinning recommendation eleven of the Working Group on Primary Preservice Teacher Education that ‘large number of contact hours gives the wrong message on learning and leaves insufficient time for reading, independent work and reflection’, it advises caution with respect to its recommendation of reducing formal contact hours most especially if it were to be applied in a unilateral manner (Teaching Council, 2009, p. 281). In order to realistically attain the learner outcomes as currently outlined for their preservice training, this research would argue the current numbers of face-to-face sessions are necessary. This research supports recommendation twelve (Teaching Council, 2009, p.281) which advocates ‘small-group work opportunities’ for students so that lecturers can differentiate more and organise gallery excursions.

Both the Primary Curriculum Review by the NCCA and the Curriculum Implementation Evaluation by the DES presented findings in relation to the successes and challenges of the English, Mathematics and Visual Arts Curricula as experienced teachers, principals, children, parents and the inspectorate. One of the constant and compelling findings was teachers found planning using the four newly devised strands of *Receptiveness to language*, *Competence and confidence in using language*, *Developing cognitive abilities through language* and *Emotional and imaginative development through language* difficult to use and were planning primarily using the three Strand Units of *Oral Language*, *Reading* and *Writing*. As a result the NCCA published the *English Curriculum: Additional Support Material* in response to reported difficulties with the structure of the English Curriculum.

This document re-presented the structure of the English curriculum, replacing the strands with the strand units for greater clarity. Only the structure was changed. The content of the English Curriculum remained the same. The content objectives were also reorganised and aligned under the reversed arrangement.

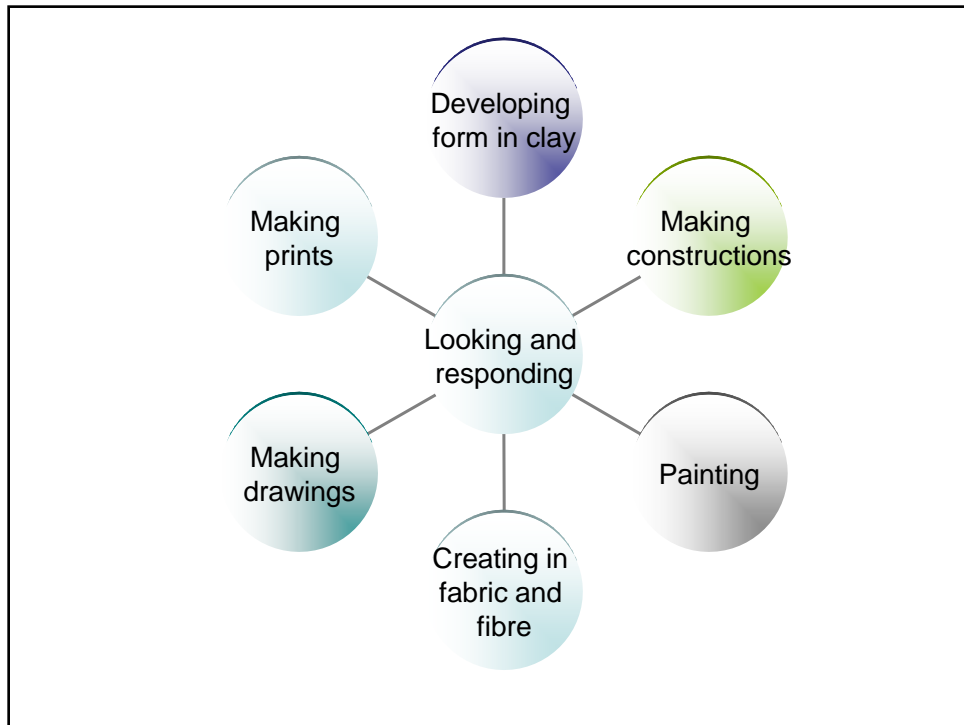


Figure 12.6. Re-presenting the strand units of Visual Arts Curriculum

This research proposes that the visual arts primary curriculum be re-presented, whereby, the status of the *Looking and responding* strand units is elevated. It recommends a re-presentation whereby the six stand units *Looking and responding* becomes one ‘Hub’ central strand unit linked with by all six art production strand units (see figure 12.6). Its re-presentation does not affect content objectives as outlined. It does not affect curriculum emphases or strands. It rather visually highlights the centrality and importance of LAR and how it interrelates with and benefits all six visual arts production strand units. A nonlinear but rather circular arrangement removes any notions of hierarchies between strands. No media is elevated above another. Looking and responding is described as being interrelated with art production. A re-presentation of the Stimulus, Development and Evaluation lesson structure in terms of looking and responding would highlight the interrelated nature of art

production with looking and responding and how each of the suggested practical starting points can be perceived as different kinds of looking and responding (see figure 12.6). Such a re-presentation would also ‘familiarize [teachers] with the principles of the curriculum’ (DES, 2009, p.15)

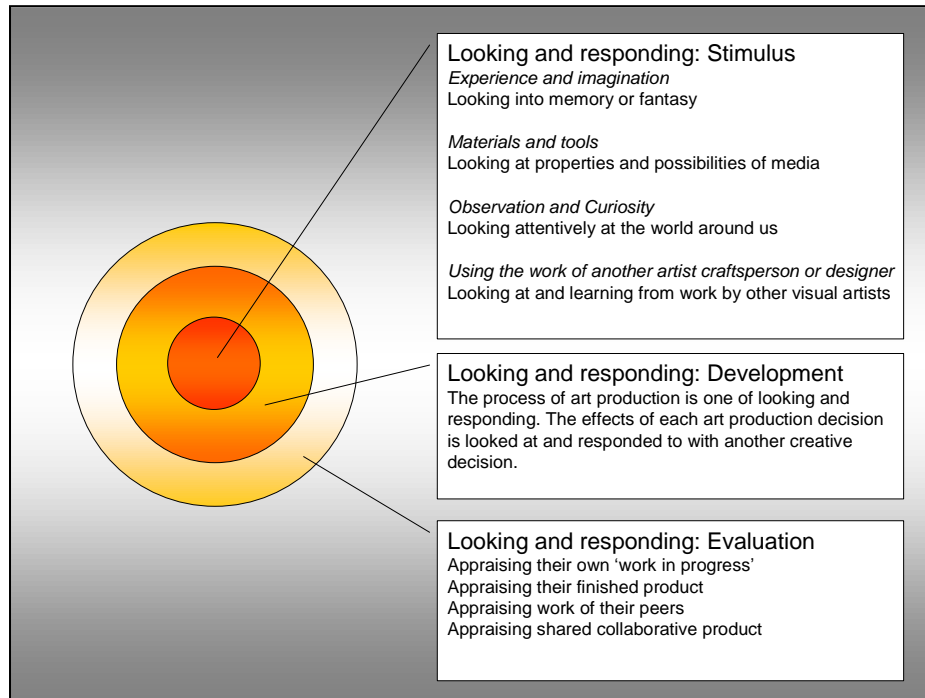
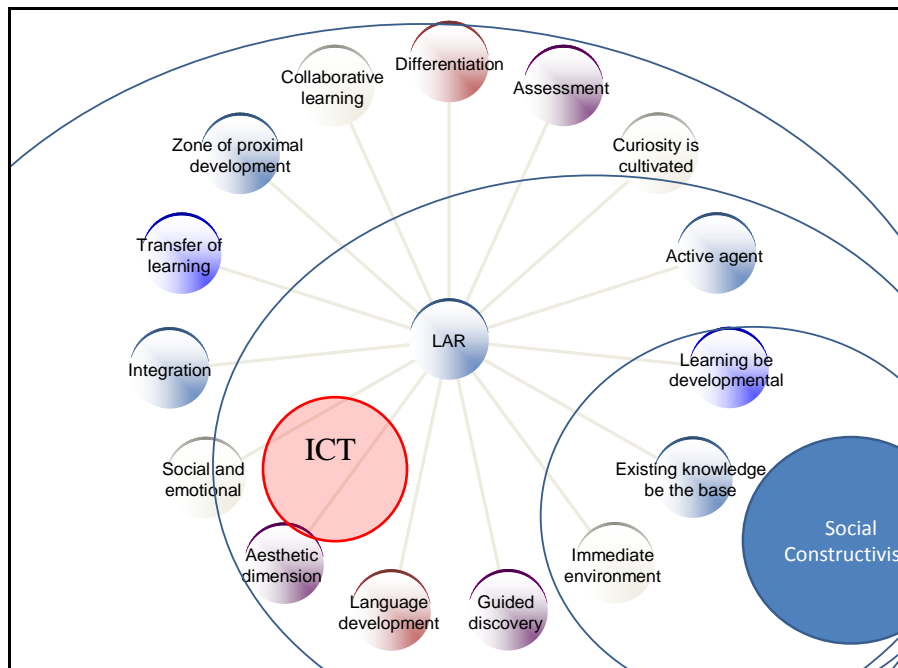


Figure 12.7. Re-presenting the lesson structure



12.8. Fifteen principles of learning, use of ICT and Social Constructivism

This research recommends that additional support material should be provided for teachers as was done for the English curriculum. It should outline a more convincing rationale for looking and responding most especially for appraising works of art, craft or design by other artists. It should highlight the teacher's roles and responsibilities as a 'window opener' as opposed to a 'gate keeper' with respect to exposing children to the ever increasing diverse natures of visual arts in LAR-Content. It should provide teachers with structure and magic (Eisner, 1989) in terms of suggested LAR approaches so teachers can better *orchestrate* [my emphasis] looking and responding to work by other visual artists which engages and challenges children and class teacher. It should provide greater insight regarding children's artistic development with respect to visual arts appreciation but emphasise the influence of teaching on such development. Callaway & Kear comment that 'while art can, on occasion, prove relaxing, the real satisfaction comes from actively responding to challenge...the teacher has framed the lesson in such a way that they are confident, but never under-stimulated' (Callaway & Kear, 1999, p.3). This research signals that teachers need to be reminded that the principles of learning, of social constructivism and use of ICT as embraced for other primary school subjects can and should be applied to LAR so that children are 'confident but never under-stimulated'(Callaway & Kear, 1999, p.3).

This research suggests the visual arts curriculum content objectives should be further enhanced with ones which address LAR subject language development to ensure there is progression across all strands and all four levels with respect to developing and expanding the children's LAR lexicon to enable them describe, appraise, question, debate and contest with greater confidence and competence. A more comprehensive spectrum of visual arts exemplars should be made available for primary teachers, which is more representative of the diverse art, craft and design. The menu should incorporate art, craft and design using media from all six strands, digital and emerging media. It should include two dimensional, three dimensional and virtual works. It should include a more inclusive range of cultural perspectives and work from different eras and places. The resultant rainbow should be gender balanced and include work by able artists with physical and general learning disability. The menu should be far-reaching and ever developing and contain a range which meets the needs of different school's ethos or the special requirements of particular

religious or cultural groupings. These prerequisites imply such an LAR resource should be freely available online as well as in large poster format. It is most important, however, the menu of visual arts should not be perceived as a prescribed list or canon but rather a recommended pool of work considered for teachers by ‘those in know’ - in this case referring to knowledge of the world of visual arts, knowledge of children and child development, knowledge of teaching and learning and knowledge of the needs of different groupings and school types as mentioned above. Any ancillary contextual textual material should be available in Irish.

The *Special Committee on the Arts and Education* which was established in 2006 by the Minister for the Arts, Sports and Tourism, in conjunction the Minister for Education and Science. Their report titled *Points of Alignment* (2007) noted that ‘while the DES is increasingly open to the enrichment of the curriculum and of the wider educational agenda by artists and arts’ organisations external to the school...the lack of a dedicated budget for the provision of arts-in-education programmes [is] a significant constraint’ (INTO, 2009, p. 20). The Arts Council comments that arts provision for children both in and out of school is arguably ‘the single greatest fault line in our cultural provision’ (Arts Council, 2007, summary, p. 2). The INTO agrees commenting that an adequate supply of community resources – community artists, galleries, crafts centres can make valuable contributions to visual arts education. They note that ICT [and Internet access] can provide ready access to a diverse range of artwork by artists from different past of the world (INTO, 2009, p. 22).

At a time of economic recession and education cutbacks, it is all the more important to presents arguments which recognise LAR as a unique learning experience which cannot be imitated and therefore cannot be side-lined or overlooked. To ensure its continued inclusion or rather future development, it needs to be recognised as a paramount component in children’s visual arts and general education. And its evidential unintentional or deliberate neglect impedes children’s education (Crafts Council of Ireland, 2009; DES 2005; INTO 2009; NCCA 2005). Contemporary research emphasises that LAR development is integral to children’s artistic development which in turn is part of their total growth and development (Clement & Page, 1992; Diaz, 2004; Efland, 2002; Hamblen, 2003; Kindler,

1987; Gardner, 1980, Hurwitz & Day, 2007; Koster, 2009; Lowenfield & Brittain, 1987; Morgan, 1993; Perkins 1994,).

Chapter one notes that the visual arts primary curriculum (1999) was launched at a time when the art education was also undergoing self-appraisal and change. 1999 was the year that the *Sensations* exhibition was considered far too contentious and confronting for Australian eyes. Emery (2006, p. 41) comments that some art teachers are finding that they have to deal with issues that they are not actually trained to teach...[and] that art teachers need to be aware of the need to protect students from potential harm. He comments that 'most teachers carefully select works of art for discussion and are careful to avoid offending students and that 'art teachers recognise it is their responsibility to create a safe "buffer zone" in which issues of concern can be discussed' (Emery, 2006, p. 43). This research evidences that primary teachers are especially mindful of their role in *loco parentis* and ever concerned that teaching and learning content be appropriate for children of primary age. This equally applies to visual content including works of art. This research supports continued careful selection of LAR content but this does not imply a complete censorship of contemporary artwork. What is required is some form continual support and guidance [online or otherwise] which enables primary teachers them develop a visual arts appreciation classroom practice which opens windows to the diversity of visual arts and children's visual culture as opposed to one which serves as a gate keeper of a narrow and ill representative canon of artwork.

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Appendix A: *SurveyMonkey* course evaluation concerning
Appreciating the visual arts online summer course (oCPD 2006)

Appendix B: Digital snapshots of location of obligatory end of module *interactive* and *reflective* exercises as stipulated by the Department of Education and Science

The screenshot shows a Moodle course page titled 'Course: Appreciating the Visual Arts - Microsoft Internet Explorer'. The address bar shows 'http://www.into-elearning.com/course/view.php?id=25'. The page layout includes a left sidebar with 'Participants', 'Search Forums', and 'Administration' sections. The main content area is titled 'Topic outline' and lists six modules, each with a list of topics and a 'Discussion Forum' link. Red arrows originate from a large red callout box on the right and point to the 'Discussion Forum' links for each of the six modules.

Module Number	Topics	Discussion Forum
1	Welcome and enter 'The Gates' 'Surrounded islands' Christo and Jeanne-Claude Rationale for LAR and 'Your practice' Recalling 'FISH' and introducing Taylor LAR 'The Gates'	Module 1 - Discussion Forum
2	Redefinitions in art, Museology, LAR Opie LAR Opie, Animation, Multisensory, Contextual analysis VE Colour and tone, Aerial perspective, Monochrome work First versus lasting impressions Young, Kandinsky Illusion of movement, Damien Hirst, Action painting, Pollock Movement defined, Maher, Balla, Futurism	Module 2 - Discussion Forum
3	Movement, Emshwiller, Calder, Kinetic art Vesarely Riley Op art VE Pattern and rhythm Movement and musicality Movement in architecture Exemplar Unit of work concerning movement	Module 3 - Discussion Forum
4	Experience and Imagination Observation and curiosity Seeing the extra ordinary in the ordinary VE Trail Perceptual discrimination, aesthetic awareness, visual literacy St Patrick's Day celebration Model of stages of LAR development Hundertwasser, Klee and Miró Journey into the fantastic Dali and Magritte	Module 4 - Discussion Forum
5	Introducing viewpoints Looking up with Newman and Muniz Viewpoint with Smithson, Institutional Theory Viewpoint Perspective Summertime LAR Assessing LAR at primary level Beauty Formalism and Modernism Embracing but critiquing art of our times	Module 5 - Discussion Forum
6	Course Completion Instructions Reflective Learning Log Course Evaluation Reflective Learning Log	

In each summer course, there were optional reflective activities interspersed throughout course content. Teachers were only obliged to post their responses to the discussion forum and to each other concerning the end of module questions. There were five modules in each online CPD (oCPD) summer course

We would like to remind you that unless you complete your course according to the DES criteria and have your CPD Record approved by the course approver by Friday August 22nd you will not secure your EPV days.

See the Course Completions Instructions in Module 6 on how to submit your CPD Record

Please not when accessing each page on this course use your 'back' button to return to the course. If you click on the X button you will log yourself off the course.

Please ensure

Appendix C: Digital snapshot of an obligatory end of module activity

SC09 Art: Module 4 Discussion Forum - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://www.into-elearning.com/mod/forum/view.php?id=211

Customize Links Free Hotmail Windows Marketplace Windows Media Windows

Visual Arts: Fun and Learning through Looking and Responding

PDU 09 ► SC09 Art ► Forums ► Module 4 Discussion Forum

Jump to... Search forums

Subscriptions not allowed
Don't track unread posts

As part of module four, you have completed many different tasks. Share your views and experiences of this reflection task from page six using the discussion forum below.

Reflective task

Reflect on the kinds of LAR and MACD activities you have facilitated with children for St. Patrick's Day to date. Measure the artistic educational merit of these in terms

- of children being the designers of their own work and you didn't have to complete their work 30 times +
- unique and personal works of art, craft or design are created and children could easily identify their work
- no reliance upon templates
- no predefined products anticipated
- quality of stimulus used
- Quality of LAR during lesson closure

Consider the following when responding:

- What you learned by doing this task?
- How might the activity benefit you teaching?
- What other anchor point did you derive from module one?

*Click on **Add a new discussion topic** to add your own comments to the forum **or** alternatively respond to a fellow participant's comments by clicking on the **reply** tab underneath their commentary.*

We may use information provided in comments for an art research document. Your name or school will not be referenced beside any comments used. Insert the phrase 'NOT FOR USE' at end of your submission if you still do not wish it to be referenced.

This end of module task asked teachers to reflect upon the kind of looking and responding and art production activities they would usually complete with children to celebrate the national feast day of St. Patrick. They could also respond to other postings.

Done

start SC09 Art: Module 4 D... Downloads Document1 - Microsof... EN 06:29


Appendix D: Digital snapshot of an obligatory end of module activity

SC101: Module 3 Discussion Forum: Ingredients for excellence! - Microsoft Internet Explorer

Address <http://www.into-elearning.com/mod/forum/view.php?id=222>

PDU ► SC101 ► Forums ► Module 3 Discussion Forum: Ingredients for excellence! Update this Forum

Subscriptions not allowed ⓘ
Track unread posts

 Discussion forum

How To Be An Artist by Sark (1990)

*Stay loose, learn to watch snails,
plant impossible gardens. Invite
someone dangerous to tea. Make
little signs that say yes and post them all over your house.
Make friends with freedom and uncertainty.
Look forward to dreams. Cry during movies.
Swing as high as you can on a swingset by moonlight.
Cultivate emotions. Refuse to be responsible. Do it for love.
Take lots of naps. Give money away
Do it now. The money will follow.
Believe in magic. Laugh a lot.
Celebrate every gorgeous moment.
Take moon baths. Have wild imaginings.
Transformative dreams and perfect calm.
Draw on walls. Read everyday. Imagine yourself magic.
Giggle with children. Listen to old people.
Open up. Dive in. Be free. Bless yourself.
Drive away fear. Play with everything.
Entertain your inner child. You are innocent.
Build a fort with blankets. Get wet. Hug trees.
Write love letters.*

If only there was a poem to describe how to be a teacher of visual art in the primary class with thirty children, one sink to share and carpet flooring!

Q 1. Consider and record the kind of qualities a primary teacher ought to have or acquire in order to be an excellent teacher of art appreciation (i.e. looking and responding to works of art by other artists, applied artists or designers with children)?

Q 2. What do you consider to be the key ingredients of an excellent art appreciation lesson?

Frazer Smith (1980) categorises art teachers into different types. Each type has a set of different values which form the basis of a certain approach to teaching visual art. The **high priest** is largely concerned with providing opportunities for individual personal expression. The **technocrat** is mainly concerned with presenting art as a problem solving activity encouraging inventiveness and giving opportunities for exploration and understanding of materials. The **social worker** wishes to encourage growth of imaginative ideas and provide opportunities for social awareness. The **pedagogue's** has a focus on developing the aesthetic response in learners. The **semiologist** are supporters of the value of visual literacy. The **anomic** is considered to be a mix of the above underpinned by a fundamental conservatism.

Q 3. Be brave, declare if you fit into one of these categories and if not create a new category and explain your values and how it influences your teaching approach.

As mentioned before, we would like to use some of your comments in an art research document. If you do not wish your comments to be used, please indicate this by referencing your posting at the end with **Not for Use!**. Your name will not be referenced beside any comments used.

Internet

This end of module task asked teachers to what qualities might a primary teacher have or need to acquire to be an excellent LAR-Teacher. They were presented with a poem entitled *How to be an artist*. They were asked to consider a poem entitled *How to be a teacher of visual arts* in a class of thirty and one sink! Many responded with good humour and parody.

Appendix E: Digital snapshot of an obligatory end of module activity

SC09 Art: Module 2 Discussion Forum - Mozilla Firefox


File Edit View History Bookmarks Tools Help

http://www.into-elearning.com/mod/forum/view.php?id=209

Customize Links Free Hotmail Windows Marketplace Windows Media Windows

Reflection task

Green L. and R. Mitchell suggest "The whole business of taste and reaction to works of art can vary according to our preconceptions about what is suitable subject matter and also how different art forms interface with our everyday life". As teachers, we have the responsibility of ensuring subject matter is suitable, relevant and meaningful as in all subject areas. This of course excludes a percentage of artwork.



The Dance (1910) Matisse

Have you as a staff considered censorship?
What is your comfort level with respect to LAR this work of art in relation to CONTENT, PROCESS and MOOD?

Bearing in mind

- We implement the RSE programme at primary level etc.
- We are in the position of loco parentis while teaching
- Each school has a particular school ethos
- This work does contain nudity but would not have an age restriction when exhibited to the public

Would you LAR to this painting with your class?

Consider the following when responding:

- **What you learned by doing this task?**
- **How might the activity benefit you teaching?**
- **What other anchor point did you derive from module two?**

Done

start SC09 Art: Module 2 D... Downloads Document1 - Microsof... EN 06:16

This end of module task asked teachers if they as a staff ever considered the issue of censorship in art. They were asked to consider their comfort level in addressing *The Dance* by Henri Matisse. It triggered a variety of responses from teachers mostly indicating reluctant for personal or professional reasons.

Appendix F: Digital snapshot of an obligatory end of module activity

SC09 Art: Module 3 Discussion Forum - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://www.into-elearning.com/mod/forum/view.php?id=210

Subscriptions not allowed ?
Don't track unread posts

As part of this module three have completed many different tasks. Share your views and experiences of this reflection task from page eight using the discussion forum below.

Reflection task

- Cultural literacy is an important consideration in anyone's education. It is shared by many subjects within the curriculum, but it does imply that through visual arts, children are exposed to and have some knowledge of their visual culture both in terms of its diversity and dare I say perversity (e.g. viewing live coverage of war, famine and disaster as a backdrop to having evening tea). Never has there been a time, whereby the world has been so immersed in imagery; past, present and emergent, local and global, tangible and digital etc.
- Consider how we can equip children to both appreciate and appraise their visual culture.
- Consider your own cultural literacy?

Rate your cultural literacy in relation to art and architecture by clicking onto the hyperlink below!

<http://www.readfaster.com/culturalliteracy/test.asp?tid=30>

Try another?

<http://www.readfaster.com/culturalliteracy/test.asp?tid=616>

Consider the following when responding:

- What you learned by doing these tasks?
- How might the activity benefit you teaching?
- What other anchor point did you derive from module three?

Click on **Add a new discussion topic** to add your own comments to the forum **or** alternatively respond to a fellow participant's comments by clicking on the **reply** tab underneath their commentary.

We may use information provided in comments for an art research document. Your name or school will not be referenced beside any comments used. Insert the phrase 'NOT FOR USE' at end of your submission if you still do not wish it to be referenced.

Done

start SC09 Art: Module 3 D... Downloads Document1 - Microsof... EN 06:25

This end of module task invited teachers to complete a fun cultural literacy test from another website. The clicked on hyperlink and completed the quiz. They discussed how mindful are they in terms of developing children's cultural literacy?

Appendix G: Digital snapshot of DES, 2009, circular 0035

The screenshot shows a Mozilla Firefox browser window with the address bar displaying <http://www.info-elearning.com/mod/resource/view.php?id=390>. The browser's address bar also shows a search engine set to Google. The page content is as follows:

PDU 09 ► SC09 Art ► Resources ► Course Certificate/Circular 35/09

The Circular below was issued in early June. Please note that on-line participants will **not** receive an actual Certificate but will receive the detail required by the DES in their approval confirmation e mail. This is fully in compliance with this circular.

Circular 0035/2009

To: Boards of Management and Principal Teachers of Primary Schools

EXTRA PERSONAL VACATION (EPV)

The Department wishes to advise that with effect from 1 July 2009, all primary teachers participating in approved summer courses will on completion of the course be provided with a certificate confirming attendance and completion of the course.

A teacher claiming EPV days must present this certificate to the school principal at the beginning of the school year, as evidence of completion of an approved summer course and entitlement to EPV leave. On receipt of this certificate, the principal may approve EPV leave for the teacher in accordance with the terms of circular 37/97. The principal must retain copies of the certificates within the school for future audit purposes.

EPV leave taken should be entered on the On-Line Claims System (OLCS) in line with current practice.

Certificates issued in accordance with this circular should be retained carefully by teachers and schools as replacements cannot be made available.

Management authorities are requested to bring the contents of this Circular to the attention of all teachers in their schools. This circular can be accessed on the Department of Education and Science web site: www.education.ie

Any queries relating to this Circular Letter should be emailed to primary_personnel@education.gov.ie

Anne Killian
Principal Officer

The Windows taskbar at the bottom shows the Start button, several open applications (SC09 Art: Course Cer..., Downloads, Document1 - Microsof...), and the system tray with the date and time set to 06:03.

Appendix H: Digital snapshot of *Relective Learning Log* instructions

SC09 Art: Reflective Learning Log - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://www.into-elearning.com/mod/forum/view.php?id=215

Customize Links Free Hotmail Windows Marketplace Windows Media Windows

Visual Arts: Fun and Learning through Looking and Responding

PDU 09 > SC09 Art > Forums > Reflective Learning Log

Jump to... Search forums

Subscriptions not allowed
Don't track unread posts

Reflective Learning Log

- Information:** What in your opinion are the main points of the course?
- Development:** What questions/difficulties were prompted for you by the online content you have studied in this course?
- Elaboration:** How might the course content assist you in responding/answering these difficult questions?
- Application:** How do you envisage the course content being applied to your work in the classroom?

Please answer the above questions in the order that they appear in **ONE single posting**. Please number your responses with the number of the corresponding question.

Please note that there is an automatic 30 minute inactivity log out between pages on the system. We therefore recommend you write your Reflective Learning Log into a separate word document and then copy and paste it into the posting space below to avoid the loss of your work if you write for longer than 30 mins.

To fulfill posting requirement for this Refelcting Learning Log your responses should reflect your learning on the course and your thoughts on implementing your learning.

Click on Add a new discussion topic to write your responses.

Note: Each participant must write his/her own Reflective Learning Log. Comments on other logs do not count for course approval.

Once you have completed the Reflective Learning Log note the following below to complete the course and secure your EPV days:

- Complete the Course Evaluation on the page entitled Course Evaluation**
- View your Continuous Professional Development Record to check everything is complete and in order (you will find it 2nd from the top right hand corner of the course home page)**
- Tick the sign off box.**
- Type in your off-line time (rounded off to the nearest hour eg 6 hours).**
- Save the page (save button at bottom of the page). By saving the page the record is submitted to your course approver.**

Add a new discussion topic

Done

start SC09 Art: Reflective ... Downloads Document1 - Microsof ... EN 06:35

Appendix I: Digital snapshot from oCPD 2009 detailing research interests

Module one page one VAE - Mozilla Firefox

File Edit View History Bookmarks Tools Help

file:///F:/Complete 2009 on line course M/Module one complete 09/Module one 09 text/P1 M1 Introduction 09 MF.html

Most Visited Customize Links Free Hotmail Windows Marketplace Windows Media Windows

be shy in the face to face to context, find 'their voice' in oCPD courses. I hope you find and use yours!


Current research



My current research at NCAD investigates teachers' perspectives, preferences and practices in relation to visual art awareness, appreciation and appraisal in the primary classroom. Research indicates the strand unit looking and responding could be implemented more in primary classrooms and although there is a dearth of research regarding the spectrum of visual art being addressed in class, personal research and research in the UK suggests there is an over reliance upon a very narrow band of artists and contemporary work (art of our time) is neglected.

Both undergraduate and postgraduate students record they have less confidence in their ability to talk about art, craft and design than in their capacity to be creative. Likewise, they feel more comfortable and equipped in facilitating creative art making with children as opposed to facilitating visual art appreciation and appraisal. Discussions with practicing teachers as well as on line postings evidence the same inadequacies with respect to knowledge, skills and resources.

My primary aim is that this course will increase your confidence and further equip you with skills, methods and resources to build your visual art appreciation practice.

 **Personal reflection task (optional)**

Take a few moments to read and answer the questions below. If completing the course with a colleague, why not pair and share perspectives? Find out what others think by using the discussion forum facility. Otherwise, jot down your answers on paper and have a read afterwards. This for some might be their first opportunity to consider their current knowledge of and disposition towards this

Done

start Search Results Module one 09 text Methodology - Micros... Module one page one...

EN 15:09

Appendix J: Digital snapshot from oCPD 2008 detailing research interests

Art: Welcome and enter 'The Gates' - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Forward Stop Home Search Favorites Refresh Print Mail Stop Taskbar

Address <http://www.into-elearning.com/mod/resource/view.php?id=1664> Go Links

Jump to...

INTO Professional Development 2008

PDU ► Art ► Resources ► Welcome and enter 'The Gates' Update this Resource

Welcome and enter 'The Gates'


very interesting sharing of perspectives and ideas in the on line discussion forums in the previous two years.

Current research area

I have a particular interest in visual art appreciation at primary level. I have found over the years through needs analyzes, both incoming undergraduate and postgraduate students have less confidence in their own ability to talk about art, craft and design than in their capacity to be creative. Likewise, they feel more comfortable facilitating visual art creation in comparison to facilitating visual art appreciation and appraisal with children. Discussions I have had during face to face work shops with practicing teachers reveal the same pattern.

Research indicates the strand unit looking and responding could be implemented more in primary class rooms and although there is a dearth of research regarding the spectrum of visual art being addressed in class, personal research and research in the UK suggests there is an over reliance upon a very narrow band of artists and contemporary work (art of our time) is neglected.

I have inserted four questions at end of module five and I would love your feedback. **These questions are optional.** Simply email your thoughts to lookingandresponding@gmail.com



These research questions will be highlighted with the icon Mrs Doyle "Go on, go on, go on..."

Done Internet

Appendix K: Digital snapshot detailing the 'Note for use' option

SC101: Discussion Forum 5: Teacher preferences and suggestions for best practice - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Forward Stop Search Favorites Refresh Print Mail Print Preview Stop

Address <http://www.into-elearning.com/mod/forum/view.php?id=250> Go Links >>

Jump to...

INTO Professional Development 2008

PDU ► SC101 ► Forums ► Discussion Forum 5: Teacher preferences and suggestions for best practice

Subscriptions not allowed [Track unread posts](#)

Collaborative task

As mentioned before, we would like to use some of your contributions in an art research document. If you do not wish your contribution to be used, please indicate this by referencing your posting at the end with '**Not for Use**'. Your name will not be referenced beside any comments used.

Teachers preferences

1. Which two works of art, craft or design did you find most exciting personally and explain why?
2. Which work of art, craft or design would you be least comfortable addressing with primary children and give reason(s) why?
3. What factors in your opinion negatively impact on the quality of looking and responding in primary schools?
4. Does your school have a policy or has there been any discussion which provides guidance to teachers regarding how to select appropriate and inclusive visual art content in keeping with school ethos?
5. What could teacher training colleges, DES, NCCA or PCSP do to improve the implementation of looking and responding in primary schools?

Finally

If you, or your school are interested or willing to partake in future research concerning looking and responding experiences of children in Irish classrooms and the needs of teachers, please e-mail me at: michael.flannery@mie.ie with the subject title: '**Art Research**'

End of course!

Done Internet

Appendix L: Digital snapshot detailing the 'Note for use' option

SC101: Module 2 Discussion Forum: Feedback regarding exemplars - Microsoft Internet Explorer






File Edit View Favorites Tools Help

Address http://www.into-elearning.com/mod/forum/view.php?id=205

Discussion forum

As mentioned previously, we would like to use information provided in comments for an art research document. If you do not wish your comments to be used, please indicate this by referencing your posting at the end with **'Not for Use'**. Your name or school will not be referenced beside any comments used.

Five exemplars near the end of Teacher Guidelines p. 123 - 127

		
William Crozier born 1930 <i>The ripe field</i> (1989)	John Augustus (1878 - 1961) <i>Study of the artist's wife</i>	Henri Rousseau (1844 - 1910) Toger in tropical storm (1891)
	Artwork used in the five looking and responding exemplars at end of Teacher Guidelines 1999	
Jean François Millet (1814-1875) <i>The gleaners</i>		Jack B. Yeats (1871-1957) <i>The singing horseman</i>

Done Internet

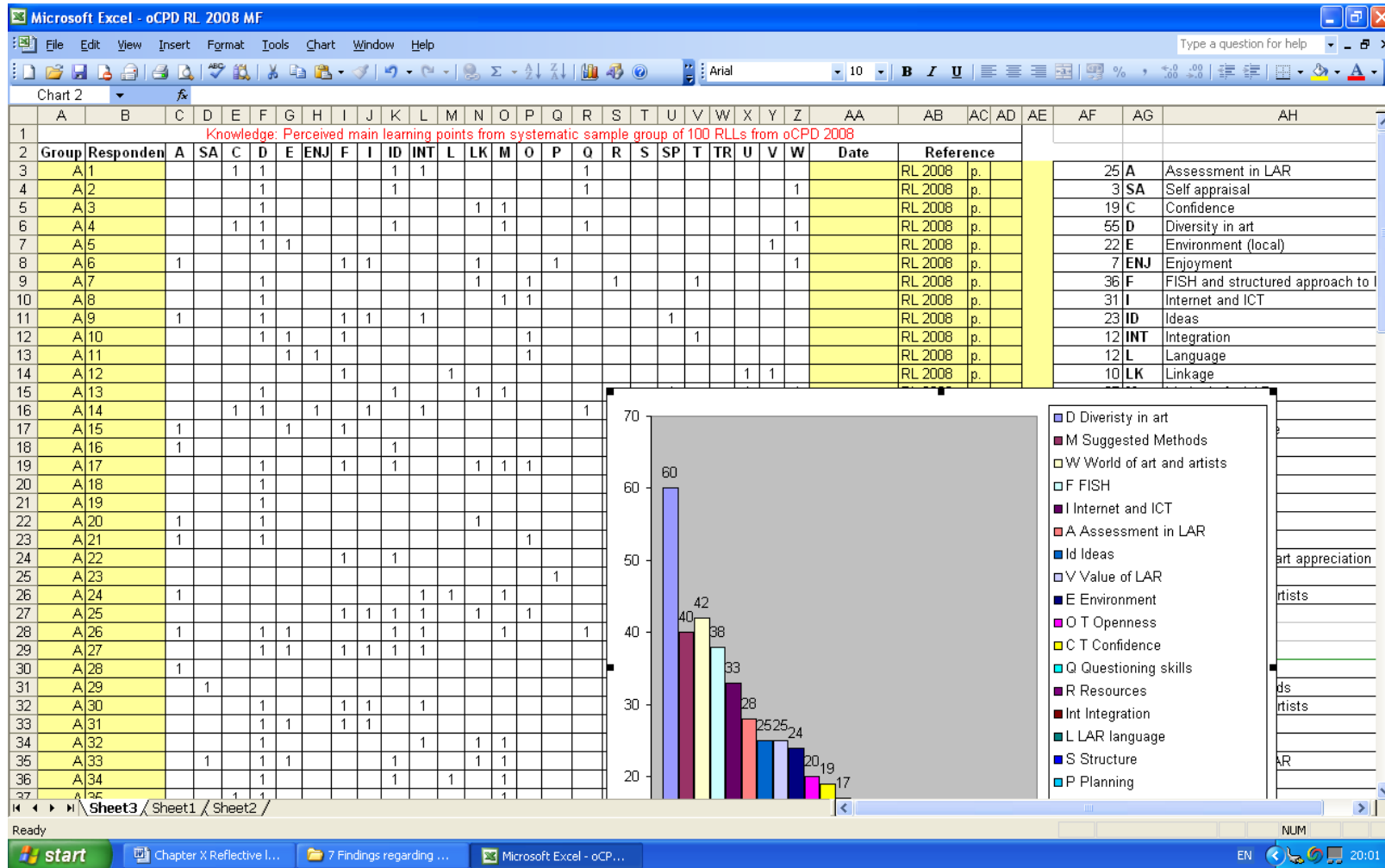
Appendix M: Moodle's advanced word search facility

The screenshot shows a Mozilla Firefox browser window displaying the Moodle search interface. The browser title is "SC09 Art: Search - Mozilla Firefox" and the address bar shows the URL "http://www.into-elearning.com/mod/forum/search.php?id=18". The page content includes a breadcrumb trail "PDU 09 > SC09 Art > Forums > Search" and a "Jump to..." dropdown menu. The main search area contains the following fields and options:

- Please enter search terms into one or more of the following fields:
- These words can appear anywhere in the post:
- This exact phrase must appear in the post:
- These words should NOT be included:
- These words should appear as whole words:
- Posts must be newer than this: 1 January 2000 00 00
- Posts must be older than this: 20 August 2009 06 05
- Choose which forums to search: All forums
- These words should be in the subject:
- This name should match the author:

A "Search forums" button is located at the bottom of the search area. The Windows taskbar at the bottom shows the Start button, several open applications (SC09 Art: Search - M..., Downloads, Document1 - Microsof...), and the system tray with the time 06:13.

Appendix O: Digital snap shot depicting the open coding, memoing, recording and analysing process



Appendix Q : *Reflective learning log*

Reflective Learning Log

1. **Information:** What in your opinion are the main points of the course?
2. **Development:** What questions/difficulties were prompted for you by the online content you have studied in this course?
3. **Elaboration:** How might the course content assist you in responding/answering these difficult questions?
4. **Application:** How do you envisage the course content being applied to your work in the classroom?

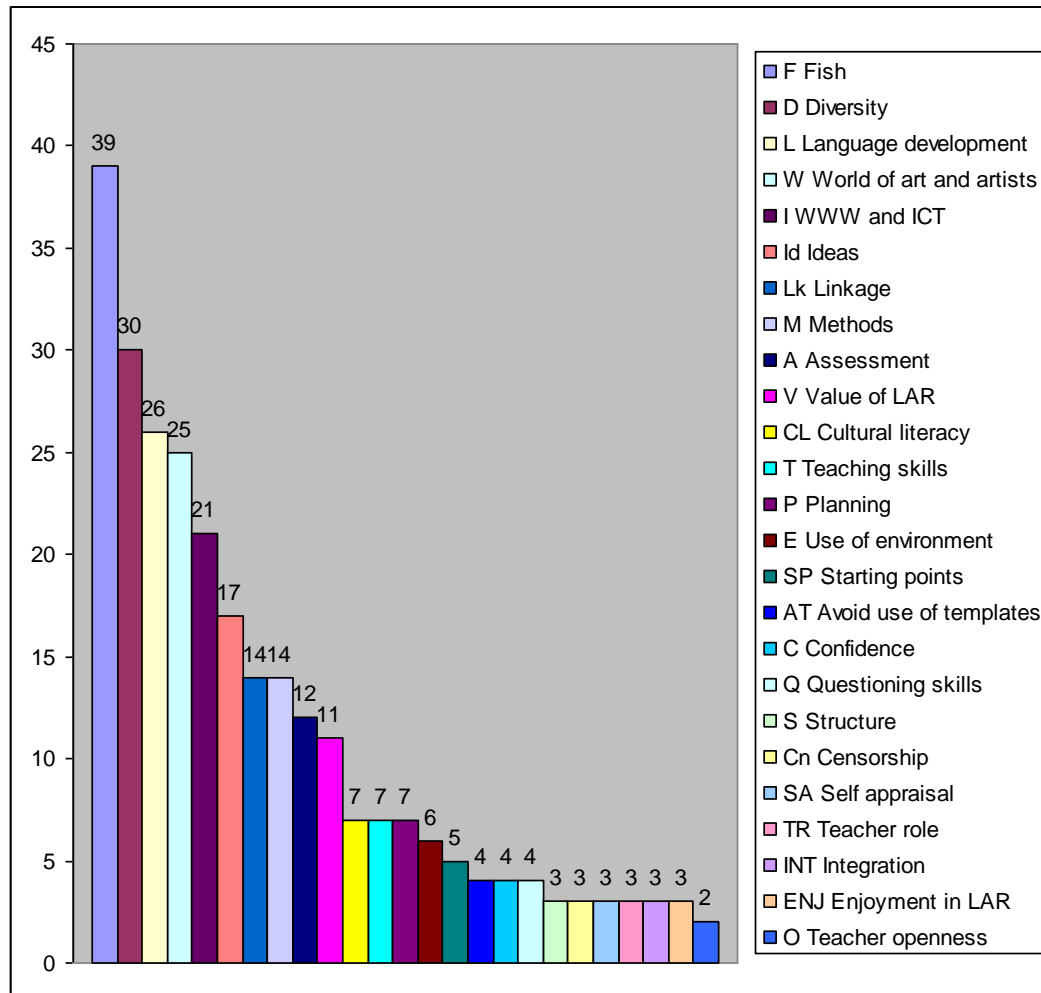
Please answer the above questions in the order that they appear in ONE single posting. Please number your responses with the number of the corresponding question.

*Click on **Add a new discussion topic** to write your responses.*

Note: Each participant must write his/her own Reflective Learning Log. Comments on other logs do not count for course approval

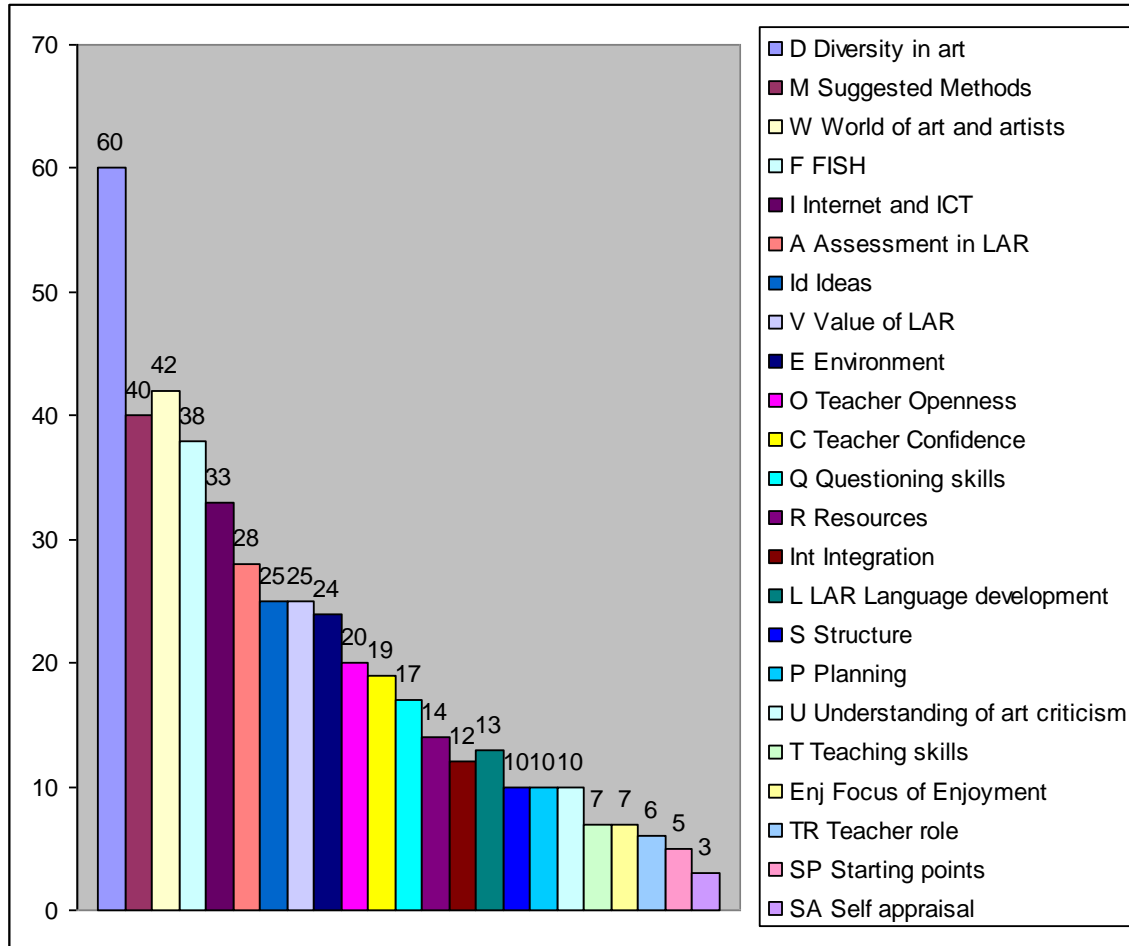
We may use information provided in comments for an art research document. Insert a 'Not for use' at end of posting if you do not wish it to be used. Your name or school will not be referenced beside any comments used.

Appendix R : Open codes from systematic sample group oCPD 2009



Frequency and nature of codes from systematic sample group oCPD 2009 in relation to perceived main learning points

Appendix S: Open codes from systematic sample group oCPD 2008



Frequency and nature of codes from systematic sample group oCPD 2008 in relation to perceived main learning points

Appendix T: Online summer course aims

Course aims

This course is designed for you and your classroom 'practice'. It is intended to be fun, informative, interactive and reflective. In terms of knowledge and understanding, this course aims to further develop your knowledge and understanding of

1. the nature and purpose(s) of, and diversity within visual art
2. aesthetics, art histories, art theories and art appreciation
3. the visual arts primary curriculum and your role (and responsibility) as teacher
4. terminology and the meta language used in the world of visual arts

With respect to skills, the course aims to further develop your ability to

1. plan for visual art awareness, appreciation and appraisal with primary children
2. facilitate looking and responding in a more meaningful manner through intelligent and informed questioning
3. link looking and responding with visual art making in an engaging and productive way
4. assess children's progress and disposition with respect to VA

Appendix U: FISH – A suggested method for *looking and responding*

A suggested structured approach to Looking and responding (LAR)

In previous courses, I outlined a very simple structured approach which I abbreviate as **F.I.S.H.** I feel it facilitates linkage between the strand units *Looking at and responding* with *Making* as recommended in the primary curriculum guidelines. Feedback from previous course participants towards this structured, but open ended approach has been positive. **F.I.S.H.** encourages teachers to embrace a lesser used suggested practical starting point *Using the work of another artist* as addressed in the first module. **F.I.S.H.** is a four step approach whereby children and class teacher are afforded time to look and respond to work by other artists and following lead on practical and personal art making inspired by the work or artist in question, evaluate the experience in terms of personal or shared learning.

F.I.S.H. (Four key steps to facilitate Visual art awareness, appreciation and appraisal)



1. Teacher obtains children's **First impressions** of artwork or artefact
2. Class **Investigates** the work further in terms of product, process, concept and I would advocate context as well
3. Teacher uses the artwork or artefact as a **Stimulus** for follow up or lead on art making
4. Class and teacher evaluate these activities or experience i.e. **Have I or we learnt something?** (in terms of knowledge, different opinion, more open disposition, previous fixed notions dispelled, another perspective, new skills, deep understanding of a concept, heightened appreciation of a visual element)

Appendix V: Question three

SC101: Module 1 Discussion Forum - Suggested starting points - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Forward Stop Home Search Favorites Refresh Print Mail News RSS Feeds

Address <http://www.into-elearning.com/mod/forum/view.php?id=183> Go Links

INTO Professional Development 2008

PDU ► SC101 ► Forums ► Module 1 Discussion Forum - Suggested starting points Update this Forum

Subscriptions not allowed [Track unread posts](#)

Discussion forum

Here we have an opportunity to pair and share on very large scale! We obtained wonderful insights and feedback in forums last year. We sought permission to use some information provided in comments for an art research document. We ask you permission again this year. If you do not wish your comments to be used, please indicate this by referencing your posting at the end with **'Not for Use'**. Your name or school will not be referenced beside any comments used. Thank you

Listed below are five questions which I would love you to answer. This discussion concerns the suggested starting points referred to in this module.

The curriculum as presented has suggested four possible starting points for art, craft or design making.

Materials and tools: MT concerns looking at the properties, possibilities and limitations of particular media and responding to these with creativity. I often use materials and tools as my initial starting point when introducing new strand to the class. It (re) acquaints children with the media and provides them with the opportunity to make discoveries and share these with the class.

Observation and curiosity: OC I suggest concerns looking closely and attentively at nature or the built environment and responding to these by incorporating these little details into their design, craft or work of art. It encourages us to depict the variety and the uniqueness of objects as opposed to symbols of them

Experience and imagination: EI involves looking into the fantastic or looking back into our store of memories and responding to these. What is lovely about these is that our memory and imagination is unique to us. Each Memory we own is shaped and flavoured by our perspective and our imaginings influenced by our personal experiences and how brave do we journey into fantasy.

Looking at the work of another artist, craftsperson or designer is one of awareness, appreciation and appraisal. We examine and analyse what starting point she or he used, what planning or research did she or he undertake, what techniques were used, what was his or her intention or motivation etc.

5 Questions

Q 1. What starting point do you use most in teaching visual art and explain why?

Q 2. Which starting point do you tend to use least and consider reasons why?

Q 3. How do these two factors affect the type and range of visual art produced by your learners?

Q 4. How well resourced, from your experience, are primary schools to implement the starting point "Looking at the work of another artist, craftsperson or designer"? excellent, very good, good, adequate, poor Explain your rating.

Q 5. How strong are the links between local/ national galleries or museums with primary schools? excellent, very good, good, adequate, poor Explain your rating.

Done Internet

Appendix W: Digital snapshot showing discourse analysis coding, memoing and referencing process

ww [Compatibility Mode] - Microsoft Excel

Home Insert Page Layout Formulas Data Review View

Normal Page Layout Page Break Preview Custom Views Full Screen

Workbook Views Show/Hide

Ruler Formula Bar Gridlines Headings Message Bar

Zoom 100% Zoom to Selection

New Window Arrange All Freeze Panes Hide Unhide

Split View Side by Side Synchronous Scrolling Reset Window Position

Save Workspace Switch Windows

Macros

A1 Response code

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	Response code	Most used SP	Reasons	Reference	Quote											
2	07 M1 A	1	OC	LANG DEV (JUNIOR)	FS M1 07 'starting points' p.261	I often use something like a nature walk walk or outdoor activity as a stimulus. Discussing these, even at junior level, focus										
3	07 M1 A	2	NS		FS M1 07 'starting points' p.258	It can be hard to start a lesson based on an artists as I feel I would have to be familiar with their work and life story in order										
4	07 M1 A	3	EI AND OC	SPARK IMAGINATION	FS M1 07 'starting points' p.255	While its definitely better than nothing, how "inspiring" is a bad enlargement or poor quality computer print of an art work?										
5	07 M1 A	4	OC	SPARK IMAGINATION	FS M1 07 'starting points' p.251	This gets the imagination going and kick starts the creative process										
6	07 M1 A	5	EI	USE OF STORY ESP INFANTS	FS M1 07 'starting points' p.246	The main reason...is that I developed lots of lessons over the years based on story and imagination especially with infants										
7	07 M1 A	6	OA	INTERACTIVE WHITEBOARD	FS M1 07 'starting points' p.243	because I have the benefit of having an excellent interactive whiteboard. It just shows the importance of equal ICT oportu										
8	07 M1 A	7	EI	EASY + GUARANTEED SUCC	FS M1 07 'starting points' p.239	I find this the easiest way to approach a topic... it also grants a good response from children										
9	07 M1 A	8	NS		FS M1 07 'starting points' p.232	stories such as a class novel is indeed a starting point. The book causes a whirlwind of images to be produced in their mir										
10	07 M1 A	9	VARIOUS		FS M1 07 'starting points' p.228	OA allows the children to get a feel for the artist work and explore different techniques used by the artist										
11	07 M1 A	10	MT	INFANTS	FS M1 07 'starting points' p.223	given the strands tend to focus me first on materials...my lessons tend to be process driven initially										
12	07 M1 A	11	VARIOUS	DISCUSSION CENTRAL	FS M1 07 'starting points' p.219	My starting points vary...but always include some discussion										
13	07 M1 A	12	VARIOUS	DEPENDS ON STRAND (INT)	FS M1 07 'starting points' p.215	The starting point that I use most vary according to the strand that is being addressed in the lesson										
14	07 M1 A	13	EI AND OC	T COMFORT	FS M1 07 'starting points' p.209	I am more comfortable myself with these starting points and therefore feel more confident using them in my teaching										
15	07 M1 A	14	EI AND OC	CC (INT)	FS M1 07 'starting points' p.205	I find children respond really well to an english story/ poem or lyrics from a song. These stimuli provide children with an op										
16	07 M1 A	15	EI	STORY AND INT (INFANTS)	FS M1 07 'starting points' p.201	I find children love to share their experiences and memories through the medium of art.										
17	07 M1 A	16	AO AND EI	T CONFIDENCE	FS M1 07 'starting points' p.196	An up to date directory of local artists would be a valuable resource										
18	07 M1 A	17	EI AND OC	EASIEST	FS M1 07 'starting points' p.192	it is often most easiest to depend on either children's experiences or imagination to present a stimulus for their art respos										
19	07 M1 A	18	OA AND INT	CC MOTIVATES	FS M1 07 'starting points' p.187	I use the work of artists, poetry and music as starting points as they motivate the children to work creatively										
20	07 M1 A	19	EI	CC APPROPRIATE	FS M1 07 'starting points' p.182	children have a vivid imagination and it can provide many opportunities for development in an art lesson										
21	07 M1 A	20	OC	CC	FS M1 07 'starting points' p.177	I tend to use the looking and responding to works of another artist as a finish point rather than as a starting point as it doe										
22	07 M1 A	21	EI	CC IDENTIFY	FS M1 07 'starting points' p.171	the pupil...relate quite readily to this										
23	07 M1 A	22	MT		FS M1 07 'starting points' p.166											
24	07 M1 A	23	EI AND OC		FS M1 07 'starting points' p.161											
25	07 M1 A	24	EI		FS M1 07 'starting points' p.155	I don't give children enough opportunities to appraise their own artwork and that of the other pupils. I think the activities list										
26	07 M1 A	25	NS		FS M1 07 'starting points' p.150	I also purchase calendars, laminate the pictures and use them in art class										
27																
28	07 M1 B	25	SAMPLES		FS M1 07 'starting points' p.137											
29	07 M1 B	24	MT		FS M1 07 'starting points' p.132											
30	07 M1 B	23	VARIETY		FS M1 07 'starting points' p.125											

Sheet1 Sheet6 Sheet8 Sheet7 Sheet5 Sheet4 Sheet3 Sheet2

Ready Count: 5 100%

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Appendix Y: Some quotations concerning censorship

I found it difficult to decide whether I would use The Dance by Matisse as a stimulus for an art lesson. Undoubtedly it is a spectacular piece of artwork that would provoke great discussion and thought provoking comments from pupils during an LAR lesson. As a teacher I feel that we are sending out the wrong message [sic] about the human body by censoring it. It would be perfectly acceptable to see nudity in a science lesson or an RSE [Relationship and Sexuality Education] lesson, so why are we uncomfortable about presenting it as a form of art? However in saying that I would have reservations about parents' views and I think we need to be respectful of all cultures within our school community.

(DFS M2 07 'Censorship', p.15)

The only caveat I would suggest is if there were Muslim children within the class (or children other religious [sic] groups where exposing one's body is a culturally sensitive issue). In this circumstance I would probably talk to the parents first, to some it's not an issue and children are encouraged to go swimming/participate in PE etc.; however to others it could raise embarrassing [sic] issues for them at home.

(DFS M2 07 'Censorship', p.109)

Even though I personally wouldn't have any problem using artistic pieces such as The Dance or Michaelangelo's David in a LAR lesson, I think in this day and age, we as teachers need to 'protect' ourselves. We all know that children can at times misinterpret the intent behind such an activity and go home with the wrong message to parents. I will definitely be putting this forward for discussion at our staff meeting in September.

(DFS M2 07 'Censorship', p.121)

I would not be comfortable using this Matisse picture in school without careful consideration. Parental permission would have to be sought and the level of maturity of the class and the ethos of the school would have to be seriously considered. There are many other pieces of art that can be explored when looking at movement. I think these would be a safer and less controversial option.

(DFS M2 07 'Censorship', p.125)

Appendix Z: Sample responses reflecting three features of oCPD 2009

In September, I will be teaching 2nd class after teaching senior classes for the past 4 years. I intend to use a work of art as the stimulus for combined oral language/looking and responding lessons as frequently as possible e.g. Books: "How to catch a star" and 'Augustus and his smile' will be very useful stimuli and I know that children will enjoy them. 'The Banjo Lesson' and 'The bath' [paintings] could be used for 'Myself and my family' [Religious Education or Soicla [sic] and Personal Health Education theme] around Mother's and Father's day. I love Andy Warhol's work and look forward to doing lots of works on butterflies for 'Birds and Animals' and using artwork by Dali, Villinski and Calder also as stimuli and inspiration. I look forward to using e.g. 'Chocolate Cake' by Wayne Thiebaud. This is a perfect replacement for a Mother's Day card.

(RLL 2009, p.166)

I intend ring fencing more time to LAR as sometimes it's the poor relation of the 'important' subjects and can get sacrificed under pressure of time. I intend to formally teach new art language to children so that THEY CAN APPRAISE A WORK IN A CONFIDENTLY [sic]. I will broaden the areas I intend to look at and respond to sculpture, installations, constructions...I also intend to be more conscious which art movement I use to source artists for the purposes of LAR and not just the ones I personally like.

(RLL 2009, p.100)

This year I will be taking a whole new approach to LAR. I have always used the same things in the past and this year I will be using many more new artists and new activities with the children. I am looking forward to using big books and the illustrations as I myself am a big fan of all the illustrations and find them so vivid and interesting.

(RLL 2009, p.47)

Appendix A²: Sample responses to contemporary work from oCPD 2009

I love the work of Paul Villinski introduced in this module. The idea of recycling materials in our art work is something which has begun to be neglected in many classrooms and should definately [sic] be encouraged. I used pictures from the following website to inspire students using a variety of "Repurposed" materials, including jars, plastic bottles, newspapers and magazines.

(DF M1 09, p.13)

I found the Paul Villinski's work very interesting and creative. His different approaches and techniques are fantastic. Recycling [sic] media and creating something original is something which I will experiment with my class this year. It also facilitates integration easily.

(DF M1 09, p.30)

I thought Paul Villinski's using beer cans to make something aesthetic (butterflies) would certainly inspire children to look at obsolete objects in a new way. I am aware also of how vast the visual arts subject is just by reading module 1. I imagine I will look at the works of artists I had not considered before to develop MACD.

(DF M1 09, p.77)

I am blown away by Paul Villinski's butterflies. Some time ago, we executed butterflies of all shapes and sizes recycling corrugated cardboard and using acrylic paints and other media to embellish the butterflies. I would like to expand on this further having been introduced to Paul Villinski

(DF M1 09, p. 146)

I love the work of Paul Villinski, especially the idea of transforming the functional into something esthetic using recycled materials. Encouraging choice in materials and design is something we encourage in our students and I think we will have great fun coming up with new ways to create butterflies and other symmetrical objects!

(DF M1 09, p.152)

Appendix B²: Sample responses to Christo and Jeanne-Claude

I must confess I would never have thought of bringing the work of Christo and Jean Claude into the classroom in this way. It would be something utterly new and exciting for the children, and it does offer a unique introduction to the idea of art for art's sake. This idea is surely a key point going forward in the children's understanding and appreciation of art, in its different forms. The videos provided add an exciting dimension also (I am lucky to have an IW [interactive white board]) which I fully intend to incorporate into my art teaching this year.

(DFS M1 09, p.5)

I really loved the work of Christo and Jeanne-Claude, particularly The Gates. The music which accompanied the U-tube clip was a brilliant partner for the video of the installation. I think children would respond to the scale, the movement, colour and dreamlike qualities which it evoked.

(DFS M1 09, p.14)

...having done this course before, I did use the Christo and Jeanne Claude couple as a way to introduce the concept of art not just being paint on canvas that hangs in galleries. It's [sic] funny most of the class viewed their work rather sceptically. BUt [sic] it did introduce the class to some of the amazing architectural work going on in places like the U.A.E. and China

(DFS M1 09, p. 27))

Surrounded Islands by Christo & Jeanne Claude has made an everlasting impression on me and i [sic] will definitely use this work in my teaching. Does it not embrace the idea of seeing the shape of letters and words? What fine works of art the children could create if they like Christo and Claude could surround their letters or even words as the artists surrounded the islands. Shape of words highlighted to enhance spellings. What enjoyment and benefit the children would experience.

(DFS M1 09, p. 155)

Appendix C²: Sample responses to *Untitled* by Felix González-Torres

I really liked the suggestion about dealing with an untimely death in the school by looking at how artists approach challenging themes.
(RLL 2009, p. 229)

*I liked the ideas for a possible MACD arising from *Untitled Portrait of Ross* by Felix Gonzalez-Torres. Some children can have experienced great loss through death, separation or emigration from their own country and using some of these ideas would be a great help.*
(DFS M2 09 Matisse, p. 18)

I loved Gonzales-Torres installation. It struck a chord as we had a tragic death in our school community in the last year. Reminded me how helpful art can be in opening the channels of communication and working through feelings by giving them concrete expression.

(DFS M2 09 Matisse, p. 29)

The "Untitled" "portrait of Ross" would be a lovely and poignant way to introduce the concept of death as a discussion topic into the classroom and not just in an art lesson.

(DFS M2 09 Matisse, p. 126)

Appendix D²: Sample responses to *nudity*

Children are exposed to nudity in some form almost on a daily basis through magazines, billboards, TV adverts, TV programmes, movies, music videos etc. Most of the above mentioned media portray nudity in an invasive, threatening or vulgar manner. "The Dance" in contrast presents itself in a subtle, graceful way affording opportunity for meaningful discussion.

(DFS M2 09 Matisse p.5)

I think we definitely could use the image but I can only be honest and say that in all probability, we would be rather reluctant to do so. As Mary said, another painting with similar concepts could be used, even another Matisse painting. I found this to be a very interesting task. We definitely do choose our images very carefully in relation to content. For example we wanted to use a Louis Le Brocquy tapestry for LAR in relation to Fabric and Fibre. His tapestry 'Adam and Eve in the Garden' was a first choice but after some reflection we decided instead to opt for 'Travellers'. Thus, avoiding nudity on any scale!

It is obvious therefore that we do avoid certain content based on an innate judgement and discretion which wants to avoid any discomfort for either the teacher or the children. Interestingly though, we have never discussed this as a staff.

Having said that, all our classes visited a gallery this year; The National Gallery or The Hugh Lane Gallery. The children saw various pieces of art, some of which contained varying degrees of nudity. I have to say that most of the children didn't 'bat an eyelid'. So, maybe it is just a hang up of ours with which we should try to come to terms! Perhaps we will be more adventurous next year!

(DFS M2 09 Matisse p.148)

Appendix E²: Digital snapshot of coding and memoing process using *Excel*.

It details from left to right the posting reference number, notes regarding information contained, date of submission and reference

	A	B	C	D	E	F	G	H	I	J	K	L
1	Response No.	Favourite wor	Most comfortable in	Why	Least favourite work	Why	Date posted	Reference				
2	06 M1 B	1	<i>Brillo Box</i>	<i>Stary Night</i>	Diversity in approach to landscape	<i>Alison Lapper Pregnal</i>	Subject matter	25 08 2006	Forum search "Module one" p.1 Book B			
3	06 M1 B	14	<i>Garden Green</i>	<i>Stary Night</i>	Investigate colour and mood	<i>Untitled</i>	Dull depressing uninspiring	15 08 2006	Forum search "Module one" p.14 Book B			
4	06 M1 B	17	<i>Garden Green</i>	<i>Stary Night</i>	Generate much discussion	<i>Brillo Box</i>	Boring little potential for LAR	14 08 2006	Forum search "Module one" p.17 Book B			
5	06 M1 A	13	<i>Garden Green</i>	<i>Stary Night</i>	technique and use of colour easily	<i>The foundation stones</i>	erie sad [inference inappropriateness]	10 07 2006	Forum search "Module one" p.13 Book A			
6	06 M1 A	11	<i>Hats by PT</i>	<i>Stary Night</i>	familiarity	<i>The foundation stones</i>	Dark and deep [appropriateness]	11 07 2006	Forum search "Module one" p.11 Book A			
7	06 M1 A	21	<i>Hats by PT</i>	<i>Stary Night</i>	familiarity but will be braver following	<i>Alison Lapper Pregnal</i>	Personal dislike	03 07 2008	Forum search "Module one" p.21 Book A			
8	06 M1 A	25	<i>Isolated being</i>	<i>Stary Night</i>	VE and other works by VG	<i>Brillo Box</i>	Would like to use in classroom	02 07 2006	Forum search "Module one" p.25 Book A			
9	06 M1 A	7	<i>Isolated being</i>	<i>Stary Night</i>	endless potential Integration	<i>White Centre</i>	difficult to interpret	20 07 2006	Forum search "Module one" p.7 Book A			
10	06 M1 B	20	<i>Marbles VII</i>	<i>Marbles VII</i>	Simplicity breath taking	<i>None specified</i>		11 08 2006	Forum search "Module one" p.20 Book B			
11	06 M1 A	14	<i>Marbles VII</i>	<i>Stary Night</i>	familiarity relevance of theme	<i>Isolated Being</i>	unsettling	09 07 2006	Forum search "Module one" p.14 Book A			
12	06 M1 A	2	<i>Marbles VII</i>	<i>The Ripe Field</i>	colour abstract but maneagable	<i>Untitled</i>	Limited appeal	29 07 2006	Forum search "Module one" p2 Book A			
13	06 M1 A	17	<i>Marbles VII</i>	<i>None specified</i>		<i>None specified</i>		06 07 2006	Forum search "Module one" p.17 Book A			
14	06 M1 B	9	<i>No-war-r No-o-w</i>	<i>Marbles VII</i>	Invetigate visual elements and reflect	<i>The foundation stones</i>	Little appeal Sad and lonely	20 08 2006	Forum search "Module one" p.9 Book B			
15	06 M1 A	23	<i>Stary Night</i>	<i>Alison Lapper pregna</i>	Challenging but an opportunity	<i>White Centre</i>	not inspirational Recog poss short chan	03 07 2006	Forum search "Module one" p.23 Book A			
16	06 M1 B	8	<i>Stary Night</i>	<i>ALL but AL and M</i>	Address Impressionism	<i>Marbles VII</i>	Does nothing for the viewer	20 08 2006	Forum search "Module one" p.8 Book B			
17	06 M1 A	9	<i>Stary Night</i>	<i>Hats by PT</i>	Irish Alive Curious about childrens r	<i>The ripe field</i>	Abstract Personal dislike	15 07 2006	Forum search "Module one" p.9 Book A			
18	06 M1 B	23	<i>Stary Night</i>	<i>Hats by PT</i>	Endless possibilities	<i>Untitled</i>	Dark strange little appeal to T	09 08 2006	Forum search "Module one" p.23 Book B			
19	06 M1 A	6	<i>Stary Night</i>	<i>Hats by PT</i>	fun different form Fabric and fibre	<i>Alison Lapper Pregnal</i>	Upsetting and disturbing	21 07 2006	Forum search "Module one" p.6 Book A			
20	06 M1 B	10	<i>Stary Night</i>	<i>Marbles VII</i>	Explore use of digital camera	<i>Brillo Box</i>	Little value in it apart from construction	18 08 2006	Forum search "Module one" p.10 Book B			
21	06 M1 B	21	<i>Stary Night</i>	<i>Mona Lisa</i>	Famous, colour, eye	<i>Brillo Box</i>	Little artistic merit for LAR	10 08 2006	Forum search "Module one" p.21 Book B			
22	06 M1 B	3	<i>Stary Night</i>	<i>None specified</i>	Explore theme	<i>Brillo Box</i>	No appeal to T or why it is art	23 08 2006	Forum search "Module one" p.3 Book B			
23	06 M1 B	6	<i>Stary Night</i>	<i>None specified</i>		<i>None specified</i>		21 08 2006	Forum search "Module one" p.6 Book B			
24	06 M1 A	19	<i>Stary Night</i>	<i>Stary Night</i>	no detail provided	<i>Fountain</i>	inference rejection and inappropriate	04 07 2006	Forum search "Module one" p.19 Book A			
25	06 M1 B	2	<i>Stary Night</i>	<i>Stary Night</i>	Investigate colour and line	<i>Warhol</i>	Little stimulation or room for discussion	24 08 2006	Forum search "Module one" p.2 Book B			
26	06 M1 B	4	<i>Stary Night</i>	<i>Stary Night</i>	Investigate visual elements	<i>Brillo Box</i>	No identifiable value or meaning	22 08 2006	Forum search "Module one" p.4 Book B			
27	06 M1 B	5	<i>Stary Night</i>	<i>Stary Night</i>	None provided	<i>None specified</i>		22 08 2006	Forum search "Module one" p.5 Book B			
28	06 M1 B	7	<i>Stary Night</i>	<i>Stary Night</i>	Investigate his use of colour	<i>Untitled</i>	Readability issue	21 08 2006	Forum search "Module one" p.7 Book B			
29	06 M1 B	12	<i>Stary Night</i>	<i>Stary Night</i>	Investigate VE: Attentive looking at	<i>The ripe field</i>	Looks like the back cushion of a couch	16 08 2006	Forum search "Module one" p.12 Book B			
30	06 M1 B	13	<i>Stary Night</i>	<i>Stary Night</i>	T finds it interesting CHN will respon	<i>Untitled</i>	Depressing boring dark	16 08 2006	Forum search "Module one" p.13 Book B			
31	06 M1 B	15	<i>Stary Night</i>	<i>Stary Night</i>	More scope for discussion	<i>Marbles VII</i>	Lack of skills to create it	15 08 2006	Forum search "Module one" p.15 Book B			
32	06 M1 B	16	<i>Stary Night</i>	<i>Stary Night</i>	Child friendly VE	<i>Painting 1</i>	Dull and boring	14 08 2006	Forum search "Module one" p.16 Book B			
33	06 M1 B	19	<i>Stary Night</i>	<i>Stary Night</i>	VE Use of imagination	<i>Brillo Box</i>	Dull boring unimaginative why is it art?	12 08 2006	Forum search "Module one" p.19 Book B			
34	06 M1 B	22	<i>Stary Night</i>	<i>Stary Night</i>	Children can identify with content	<i>Alison Lapper Pregnal</i>	Not appropriate for class	10 08 2006	Forum search "Module one" p.22 Book B			
35	06 M1 B	24	<i>Stary Night</i>	<i>Stary Night</i>	VE content LAR potential	<i>The foundation stones</i>	Harsh unpleasant lacks symmetry style	08 08 2006	Forum search "Module one" p.24 Book B			
36	06 M1 A	1	<i>Stary Night</i>	<i>Stary Night</i>	famous colourful [attractive]	<i>Untitled</i>	uncomfortable	31 07 2006	Forum search "Module one" p.1 Book A			
37	06 M1 A	15	<i>Stary Night</i>	<i>Stary Night</i>	Interests art and music Context and	<i>The ripe field</i>	Dislike shapes colour Says nothing	24 07 2006	Forum search "Module one" p.5 Book A			

Appendix F²: Sample responses to *Starry Night* and *Tropical storm with Tiger*

I like the movement of the lines in the piece especially the images of the stars in the sky. The colours used also really appeal to me, the rolling purple hills, the yellow brightness of the stars picking up the faint glow in the windows of some of the houses below. I also was attracted to the darkness of the image on the front left of the painting and how it is such deep contrast to the welcoming feel of the town and at the same time carries through the lines similar[sic] to those of the swirling clouds, stars and moon. I connect to the image because of the use of blue in the piece (my favourite colour) and the way you can imagine life in the little nestled town by examining this part of the picture more closely.

(DFS, M2 06, p.128)

*My favourite work is *Starry Night* by Van Gogh. I love the way the winding lines become stars in the night sky. The village looks peaceful but the sky looks wild and the colours are very dramatic. Van Gogh was troubled and in a dark place emotionally when he painted this picture and this is reflected in the wild brushstrokes in his sky.*

(DFS, M2 06, p. 219)

Tropical storm was undoubtedly my favourite. I really like the vibrant colours and the shapes created through the use of line. It is the type of painting I would choose to hang in my home.

(DFS, M2 06, p.34)

I love Rousseau's 'Tropical Storm with a Tiger'. I am immediately drawn to the energy and sense of movement and action in the picture. I feel it evokes much more than the sense of sight; you can almost hear the thunder and rain, feel the humidity, smell the freshly-soaked forest. It reminds me of watching animated versions of Rudyard Kipling's 'Just So Stories' as a child, describing tales of amazing animals in far-off countries. The picture develops a sense of curiosity within me; I want to know what we could see if the boundaries of the painting were extended on all sides. How are the other animals reacting to the sudden storm? Is there a village nearby with people? How are they reacting?

(DFS, M2 06, p.245)

Appendix G²:

Contemporary artwork which were not addressed in great detail on summer course

My least favourite work is the Jeff Koons study of immobilized Basketballs.. I don't mind suspended motion --most art works contain a suspended motion of some sort and in fact this is often what makes them appealing but this is more a suspended immobility .There is no indication of the beginning or proposed ending of the motion which has been suspended, so there is no excitement or suspense in the experience of looking at the work and I like an element of this in a work of art. I have now read that it represents death as suspended motion, so maybe that is why it does not appeal to me.

(M1, 2006, p. 97)

My least favourite piece is Andy Warhol's stack of [B]rillo boxes in a corner. I would think that children would find it hard to find an appreciation for such art. It is very simplistic and there seems to be little artistic input into the piece.

(M1, 2006, p. 74)

My least favourite is "Untitled Blue Monochrome" by [Klein]. It is uninteresting and does not appeal to me, never mind appealing to children! The fact that Kline created his own tone of blue, and that he displayed many "blue" pictures together in his exhibitions is interesting, however, that picture on its own lacks stimuli and imagination.

(M2, 2006, p. 137)

Contemporary work which were used as exemplars for LAR on summer course

Now that I have been exposed to and given information on so many different artists I feel more confident in my own ability to introduce [sic] them and hopefully make my art lessons more interesting and worthwhile for the children. I will definitely [sic] use artists like Calder, Christo and Jeanne Claude, Gormley, Villinski, Thiebaud and Muniz. I need to show all types and forms of art.

(RLL, 2009, p. 244)

I am really looking forward to using some of these more exciting and modern art works especially the likes of Villinski's Butterflies, The Gates by Christo and Jeanne Claude and Wayne Thiebaud's All things Nice.

(RLL, 2009, p. 34)

Appendix H²: Reactions to

My favourite piece of work so far is the oil painting on canvas by Bell-I am amazed that it is not a photograph!

(M1 oCPD 2006, p.200)

My favourite piece of art to date is Charles Bell painting of the marbles. Its simplicity and clarity are breathtaking. The use of shape could be further explored with the children. The simplicity of the arrangement would appeal to children and would encourage them to experiment to achieve other similar[sic] effects

(M1 oCPD 2006, p.79)

Marbles VII by Charles Bell amazes me by how realistic the artist has depicted his subject.

(M1 oCPD 2006, p.118)

I like the warm tones of Rothko's 'White Centre'. I also like the simplicity of this painting

(M1 oCPD 2006, p.44)

I like 'White Centre' by Mark Rothko. It is child friendly yet has dept and I could imagine using it to explore colour and tone in the classroom.

(M1 oCPD 2006, p.212)

Appendix I²:

I love the painting 'Meeting on the turret stairs'. There is so much going on in the split second captured by the artist. Another moment and the scene will have changed completely, the young woman moving upwards and the soldier continuing downwards, both completing the day's chores. It is filled with secrets and passion. A class could have long discussions about this painting.. It could also spill over in a thematic way to other subjects such as history and English poetry.

(M1 oCPD 2006, p.228)

Favourite painting is the meeting on the turret stairs. I love the story behind it, it's so tragic. [I] would investigate the idea of story as an idea for a picture with the children.

(M1 oCPD 2006, p.52)

My favourite is Burton's Meeting on the turret stairs. The painting can be quite easily linked to the children's knowledge of castles/history. The fashion styles would also raise lively discussion

(M1 oCPD 2006, p.56)

'The meeting' by Burton is by far my favourite. It has a story to tell and its [sic] interesting to contemplate what is going between these two characters. I like his use of colour in drawing the eye towards the couple.

(DS, M2 06, p.63)

Appendix J²:

My favourite work of art from module 1 is Van Gogh's Starry night as it is one of my favourite paintings. It offers great scope for work with children. The aspects of pattern, rhythm, colour and tone can all be explored in depth.

(oCPD 2006, M1, p.86)

My favourite piece is Van Gogh's 'Starry Night'. I love the contrasting colours and the spiral movement of the lines. I like the sense of space in the painting, a vast spiral sky and a crowded town land below...I would investigate the movement of the sky using spiral brushstrokes with my class. I would also investigate the contrasting colours used.

(oCPD 2006, M1, p.113)

There are so many aspects of this painting I would like to explore with a class...the line and pattern throughout, comparing/contrasting tone, colour and indeed rhythm, the swirling clouds and light/dark images.

(oCPD 2006, M1, p.75)

I think that children could really identify with this piece as the swirling brushstrokes are similar to the swirling movements which children often make when scribbling or doodling. They can clearly see how the artist has laid down each stroke as opposed to a realist painting where it can be difficult to imagine how the artist achieved such accuracy.

(oCPD 2006, M1, p.93)

Appendix K²:

I would be most comfortable appraising Starry Night by Van Gogh with the children as I think it would generate much discussion and there is plenty of scope to develop and interpret the painting with the class

(oCPD 2006, M1, p.66)

This is a piece of artwork that you could investigate further with pupils, as it holds many of the artistic buzz words that could be introduced to children. There is the use of Line and Tone in the night sky, and also the repetitive patterns in the sky and amongst the houses. This piece of artwork could feed the imagination of the pupils, as it has a magical quality to the overall effect of the colours.

(oCPD 2006, M1, p.46)

I like Starry Night...I think the realistic image lends itself more readily to integration in other areas of the primary curriculum. I would feel more comfortable using this because there are so many avenues in it to explore, and I feel I would have a lot to fall back on.

(oCPD 2006, M1, p.222)

Appendix L²:

My favourite piece from this module is Rousseau's Tropical Storm with a Tiger. There are so many different colours and varied tones of these colours. It's exciting and frightening at the same time. There are a lot of things happening in the painting and it encourages you to find out more about it. [How he uses] colour and tone to convey atmosphere e.g. how the dark stormy skies add to the tense atmosphere.
(oCPD 2006, M2, p.49)

My favourite would have to be a tropical storm with a tiger. The vibrant colours and the layered texture of the painting is [sic] fascinating. There are so many areas of art that can be followed based on this picture. The children could recreate using clay, material or layered oil paints.

(oCPD 2006, M2, p.70)

Tropical storm with a tiger by Henri Rousseau is my favourite piece from module 2. it reminds me a little of a jigsaw puzzle (I'm sure the artist would be insulted!) It could lead to lots of talk and discussion with children. Its colours are vibrant and alive. The life of the tiger is fascinating to children. Integration with nature studies would be easy

(oCPD 2006, M2, p.210)

Appendix M²: Favourite artwork from OCPD 2007

	Question 1	Question 2
	<i>Favourites</i>	<i>Least Comfortable</i>
A1	Klimpt Seurat	Klein- Monochrome in Blue
A2	Goldsworthy	Postmodernism
A3	Philip Tracey Miro	Matisse- Pink & Blue Nudes
A4	Van Gogh Emile Nodle	Klimpt- The Kiss
A5	Philip Tracey	Matisse- Pink Nudes
A6	Rousseau Tracey	Klein- Monochrome in Blue
A7	Hundertwasser Rousseau	Klein- Monochrome in Blue
A8	Seurat Tracey	Matisse- Pink Nude
A9	Nolde Tracey	Nudes
A10	Christo & Jeanne Claude Rousseau	O'Keefe- Negotiated Drawing
A11	Hundertwasser Christo & Jeanne Claude	Matisse- Nudes
A12	Philip Tracey Nolde	Maguire- The Foundation Stones
A13	Philip Tracey Rousseau	Post Modern Art
A14	Van Gogh Georgia O'Keefe	None
A15	Magritte Degas	Matisse- Pink Nude
A16	Rousseau Tracey	Matisse- Nudes
A17	Madden Goldsworthy	None
A18	Van Gogh Banksy	Klein-Monochrome in Blue
A19	Philip Tracey	Pollock- Autumn Rhythm
A20	Philip Tracey Van Gogh	Matisse- Pink & Blue Nudes
A21	Philip Tracey Hundertwasser	Klein Matisse Nudes
A22	Philip Tracey Picasso	Matisse- Nudes
A23	Philip Tracey Madden	Modern Works
A24	Renoir	Matisse- Nudes
A25	Goldsworthy Madden	None

B25	Rousseau	Kandinsky	Nudity
B24	Christo & Jeanne Claude		Cubism & Surrealism
B23	Caravaggio		Blank
B22	Philip Tracey	Miro	Abstract Art
B21	Seurat	Christo & Jeanne Claude	Nudity
B20	Signac	O'Keefe	Nudity
B19	Philip Tracey	Rousseau	Klein- Untitled Blue Monochrome
B18	Christo & Jeanne Claude		Carl Andre- Equivalent VIII
B17	Miro		A Number- non specific
B16	Picasso	Tracey	Klein Rothko Abstract
B15	Rothko		Klein
B14	Philip Tracey	Rousseau	Klein- Abatract & Nudes
B13	Hundertwasser	Van Gogh	Matisse- Nudes
B12	Philip Tracey	Van Gogh	Crozier & Klee
B11	Van Gogh	Picasso	Matisse- Pink Nude
B10	Klimpt	Barque	Matisse- Pink Nude
B9	Rousseau	Van Gogh	Matisse- Pink Nude
B8	Klimpt	Warhol	Francis Bacon
B7	Pollock	Seurat	Kline & R othko
B6	Kakejiku	Tracey	None & Comment
B5	Philip Tracey	Da Vinci	Scenes of a sexual nature
B4	Modigliani		Modern Art, Adult nature e.g. nudity
B3	Philip Tracey	The Spire	Matisse- Pink Nude
B2	Dreamtime Art		Traditional Crafts- Knitting
B1	Klimpt	Tracey	Matisse- Nudes
	SUMMARY		
	Philip Tracey	22	Matisse Pink & Blue Nudes 17
	Rousseau	9	Klein 10

Van Gogh	8	Nudes	7
Hundertwasser	4	Modern/Abstract	7
Christo & Jeanne Claude	4	None	4
Klimpt	4	Rothko	2
Picasso	3	Bacon	1
Goldsworthy	3	Carle Andre	1
Seurat	3	Crozier	1
Miro	3	Cubism & Surrealism	1
Madden	3	Klee	1
Nolde	3	Klimpt	1
O'Keefe	2	Maguire	1
Banksy	1	O'Keefe	1
Barque	2	Pollock	1
Caravaggio	3	Trad Crafts e.g. knitting	1
Da Vinci	1		
Degas	1		
Takejiko	1		
Kandinsky	1		
Magritte	1		
Mogdigiani	1		
Pollock	1		
Renoir	1		
Rothko	1		
Signac	1		
Warhol	1		
Dreamtime Art (not specified)	1		
The Spire	1		

Appendix N²: Philip Tracey

I have never thought of using Fashion as a starting point for Visual Arts and I just love the work of Philip Tracey. his work is appealing to all ages and even if you're not sure about whether you like it or not, it undoubtedly catches your attention straight away.

Next year I have Fifth and Sixth class and I am really looking forward to designing hats and then exhibiting them to the rest of the school with a Hat Show. It will be interesting to see what costumes and music they use to compliment the designs!

(DFS Philip Tracey, 2007, p.1)

I am really thrilled with the idea of using Philip Tracey as a starting point for a visual arts lesson. Teaching the senior classes you quickly realise that they are up to date in fashion trends and the major designers of today therefore using Philip Tracey adds a very contemporary feel to a lesson and one i know my classes would enjoy. From a personal point of view I have always admired his work and would really enjoy the opportunity to research him further. It really helps someone like me who is lacking in confidence with trying new art ideas to have such ideas as this to facilitate art lessons.

(DFS Philip Tracey, 2007, p.5)

Until reading the section on how to use the work of Philip Tracey as a starting point for visual arts I would never have thought of using fashion as a starting point for art making. Philip's work is very eye catching and bright. Although the children may not like all of his work they are sure to have an opinion on it. I am teaching senior infants next year. Even though they are very young, they can be so opinionated. As we all know, children of this age don't tend to mince their words I think it will be very interesting to introduce them to his work and see what they have to say about it!

(DFS Philip Tracey, 2007, p.6)

As I read through and saw some of Philip Tracey's fabulous hat designs, I was already planning a small group project for the coming school year! I am also in a mixed school but I cannot see the boys having any objections to designing hats. The butterfly hat was indeed striking and given the opportunity the children would probably come up with wonderful designs to rival Philips!

Indeed, teaching in a Galway school, it would be great to honour an artist from Galway. As you suggested, the 'Madhatter' pictures from the Galway races would be a good starting point. I also like the idea of allowing the children to choose music to go with their creation.

Just another suggestion, perhaps the pupils could be set the challenge to construct their hats using recyclable materials?-yoghurt pots, plastic bottles, sweet wrappers, newspaper.. This could be tied in with green school policy.

(DFS Philip Tracey, 2007, p.13)

Appendix O²:

Posting code		Least favourite WOA	Reasons why	Date of posting
06 M1 B	10	<i>Brillo Box</i>	Little value in it: Address construction	18 08 2006
06 M1 B	21	<i>Brillo Box</i>	Little artistic merit for LAR	10 08 2006
06 M1 B	3	<i>Brillo Box</i>	No appeal for Teacher: Why is it art?	23 08 2006
06 M1 A	25	<i>Brillo Box</i>	Least favourite but would use it in CR	02 07 2006
06 M1 B	4	<i>Brillo Box</i>	No identifiable value or meaning	22 08 2006
06 M1 B	17	<i>Brillo Box</i>	Boring and has little potential for LAR	14 08 2006
06 M1 B	19	<i>Brillo Box</i>	Dull, unimaginative: Why is it art?	12 08 2006
06 M1 A	15	<i>Brillo Box</i>	No reason specified	08 07 2006
06 M1 B	18	<i>Brillo Box</i>	Mindless, Not inspiring	12 08 2006
06 M1 B	10	<i>Brillo Box</i>	Little value in it: Address construction	18 08 2006
06 M1 B	21	<i>Brillo Box</i>	Little artistic merit for LAR	10 08 2006
06 M1 B	3	<i>Brillo Box</i>	No appeal for Teacher: Why is it art?	23 08 2006
06 M1 A	16	<i>Untitled</i>	Not to teacher's personal taste	07 07 2006
06 M1 B	23	<i>Untitled</i>	Dark strange little appeal to Teacher	09 08 2006
06 M1 B	11	<i>Untitled</i>	Stark and lifeless	17 08 2006
06 M1 B	7	<i>Untitled</i>	Readability issue	21 08 2006
06 M1 B	13	<i>Untitled</i>	Depressing boring dark	16 08 2006
06 M1 B	14	<i>Untitled</i>	Dull depressing uninspiring	15 08 2006
06 M1 A	1	<i>Untitled</i>	Uncomfortable	31 07 2006
06 M1 A	2	<i>Untitled</i>	Limited appeal	29 07 2006
06 M1 A	16	<i>Untitled</i>	Not to teacher's personal taste	07 07 2006
06 M1 B	23	<i>Untitled</i>	Dark strange little appeal to Teacher	09 08 2006
06 M1 B	11	<i>Untitled</i>	Stark and lifeless	17 08 2006
06 M1 B	7	<i>Untitled</i>	Readability issue	21 08 2006
06 M1 B	13	<i>Untitled</i>	Depressing boring dark	16 08 2006
06 M1 B	14	<i>Untitled</i>	Dull depressing uninspiring	15 08 2006
06 M1 A	18	<i>TFS *</i>	Personal reaction	05 07 2006
06 M1 B	25	<i>TFS</i>	Harsh and uncomfortable	08 08 2006
06 M1 B	9	<i>TFS</i>	Little appeal Sad and Lonely	20 08 2006
06 M1 B	24	<i>TFS</i>	Harsh unpleasant No symmetry style	08 08 2006
06 M1 A	8	<i>TFS</i>	Brilliant but too depressing	17 07 2006
06 M1 A	11	<i>TFS</i>	Dark and deep	11 07 2006
06 M1 A	13	<i>TFS</i>	Erie and sad	10 07 2006
06 M1 A	18	<i>TFS *</i>	Personal reaction	05 07 2006
06 M1 B	25	<i>TFS</i>	Harsh and uncomfortable	08 08 2006
06 M1 B	9	<i>TFS</i>	Little appeal Sad and Lonely	20 08 2006
06 M1 B	24	<i>TFS</i>	Harsh unpleasant No symmetry style	08 08 2006
06 M1 A	8	<i>TFS</i>	Brilliant but too depressing	17 07 2006
06 M1 A	11	<i>TFS</i>	Dark and deep	11 07 2006
06 M1 A	13	<i>TFS</i>	Erie and sad	10 07 2006

Appendix P²: Section of responses from SSG M2 2007

Systematic sample group from discussion forum of Module two from oCPD 2007

Reference	No.	Painting by	Favourite	Painting by	Least favourite	date
06 M2 A	7	Rousseau	Appeal to children Cats Colour use	Klein	Can't see artistic value Would not engage children	11 07 2006
06 M2 A	14	Rousseau	Striking content Investigate greens	Klein	Difficult to convey artist's intention to children	17 07 2006
06 M2 A	15	Rousseau	Great potential Music and Drama	Klein	Little appeal to T Cold	18 07 2006
06 M2 A	21	Rousseau	Jigsaw puzzle Lots of scope Subject	Klein	Too minimalist	24 07 2006
06 M2 B	24	Rousseau	Appeal for children Explore greens	Klein	Uninspiring	15 08 2006
06 M2 B	22	Rousseau	VE Integration with Creative writing	Klein	Boring T had no response to it	16 08 2006
06 M2 B	21	Rousseau	Movement Mood E of surprise	Klein	No apparent meaning Lifeless No appeal to C	16 08 2006
06 M2 B	20	Rousseau	So much in it Integration with Oral Lang	Klein	Not surprised its <i>Untitled</i> Nothing to see	17 08 2006
06 M2 B	19	Rousseau	VE Many possibilities using dif media	Klein	Can they really call this art? I don't get it	17 08 2006
06 M2 B	13	Rousseau	Mood Content (Busy) Use of colour	Klein	What's the big deal?	21 08 2006
06 M2 B	9	Rousseau	Use of colour and shape	Klein	Uninteresting to T Less scope for exploration	22 08 2006
06 M2 B	8	Rousseau	Use of his imagination Colour	Klein	Recognition of T bias and prejudice	22 08 2006
06 M2 B	6	Rousseau	Overlap Eye catching Texture Pattern	Klein	No appeal to T Not stimulating for children	23 08 2006
06 M2 B	4	Rousseau	Colour Appeal Energy Movement	Klein	No connection Just blue paint	23 08 2006
06 M2 B	3	Rousseau	Content Mood VE	Klein	No underlying concept No appeal to T Chn	24 08 2006

Appendix Q²:



Henri Matisse *The Dance* 1910

Untitled

Mark Rothko *White Center (Yellow, Pink, and Lavender on Rose)* 1950

Yves Klein, *Untitled, Blue Monochrome*, c.1961

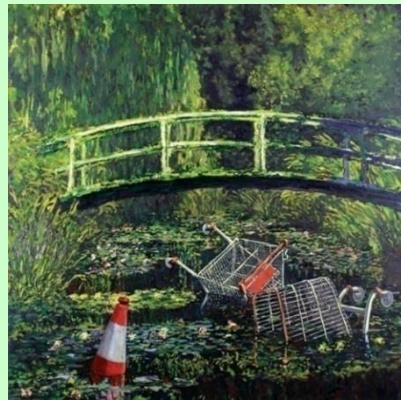
Franz Kline *Untitled* 1957

Appendix R²:

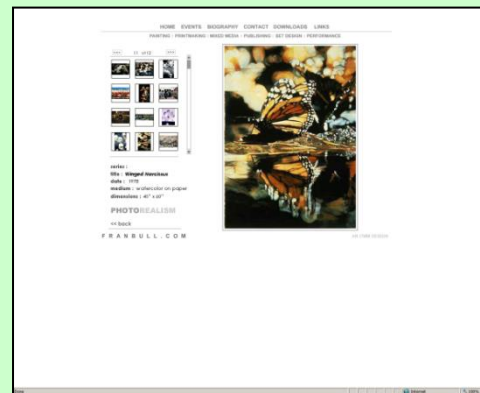


Andy Warhol *Brillo Boxes* 1969

Duane Hanson *Supermarket Lady* 1970

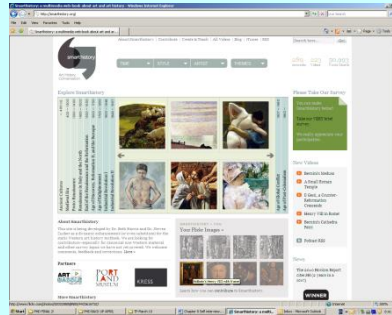


Banksy *Show Me the Monet*



Fran Bull *Winged Narcissus* 1978

Appendix S²: Digital snapshots of some online interactive websites



<http://smarthistory.org/>

<http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en>



<http://www.nga.gov/kids/zone/zone.htm>

http://www.youtube.com/results?search_query=women+in+art&aq=f

