The role of visual art works in the theory and practice of education with reference to the perceptions of Western Australian primary visual arts specialist teachers

Diana J. Brown

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THE ROLE OF VISUAL ART WORKS IN THE THEORY AND PRACTICE OF EDUCATION WITH REFERENCE TO THE PERCEPTIONS OF WESTERN AUSTRALIAN PRIMARY VISUAL ARTS SPECIALIST TEACHERS

By

Diana Jean Brown Cert.Ed.(Distinction), B.Ed. (Honours)

A Thesis Submitted in Partial Fulfilment of the Requirements for the Award of Master of Education in the Faculty of Education, Edith Cowan University

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ABSTRACT

The study examines the role of visual art works in primary education. This involves three levels of investigation. Level 1 examines the role of these art works in the main philosophies of visual arts education; Level 2 examines the role of visual art works in the Western Australia *Art and Craft K-7 Syllabus*; and Level 3 examines visual arts primary specialist teachers' perceptions of the role of visual art works in their teaching programmes. The purpose is to establish the relationships between these three levels of analysis so as to contribute towards an explanation of the disparity between the high commitment towards the use of art works at the level of curriculum framework, and the apparently minimal use of visual art works in classroom art teaching.

The first level of analysis deals with the role assigned to the use of visual art works by four major philosophical theories of art education, namely: hand-eye training, child-centred art education, discipline-based art education (DBAE), and contextualist art education.

The second level of analysis examines the influences of this theoretical debate on the structure of the Western Australian *Art and Crafts Syllabus K-7*, and also examines attempts to implement policy regarding the use of visual art works in schools. This is based on an examination of the relevant curricula documents, and interviews with four art educators involved in curriculum development.

The third level of analysis is based on interviews with visual arts primary specialist teachers. These interviews sought to discover their understanding of the role of visual art works in primary art education and in their own teaching.

The design of the study involved basic qualitative research. A purposive sampling technique was employed to select eight information-rich cases for in-
depth study. An interview guide was used which yielded information in the form of interview transcripts, and the data gathered was then coded according to the categories arising from the research questions and the interviews. Other qualitative methods included the analysis of documents relevant to the Western Australian visual arts curriculum and to the wider theoretical debate on the use of visual art works in primary education.

Results showed that while practical constraints were significant in the teachers' perceived abilities to deploy visual art works, the impact of these constraints varied and was found to be crucially influenced by the different philosophical approaches of the teachers. Variations in how frequently art works were used, which art works were chosen, and how they were integrated into the lessons, were seen to depend primarily upon the relationship between the teachers' philosophies and those embodied in the Western Australian K-7 Syllabus. The tendency to marginalise the use of art works was also found to be related to the ambiguities in the Syllabus, which were seen to derive from its eclectic philosophical heritage.
DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

(i) incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education;

(ii) contain any material previously published or written by another person except where due reference is made in the text; or

(iii) contain any defamatory material.

Signature

Date 27/3/1997
ACKNOWLEDGEMENTS

I would like to thank my supervisor, Mr. Tony Monk, from the Art Education Department of Edith Cowan University, who has been particularly supportive and helpful throughout all the stages of the study and whose apposite comments have illuminated the research process.

I am also grateful to the art educators who took part in the interviews. I thank them for their time and co-operation in sharing their experiences which have formed such an important part of this study.
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CHAPTER 1
INTRODUCTION

1.1 The Background to the Study

The visual arts in primary schools are often equated with children's creative hands-on experience of making paintings, drawings, prints, textiles, relief work and sculptures. There has, however, been a gradual acceptance by most art educators that these experiences of studio art do not provide all of the skills that are needed by children in the visual arts. It is argued that children not only need the skills to make art, they also need skills that will allow them to respond to visual art works with a growing level of knowledge leading to sophisticated understanding. Although there has been an energetic and wide-ranging debate about the choice of art works and teaching strategies to be used in responding to them, there is a general acceptance of the importance of studying art works which is reflected in recent visual arts curricula.

The study of visual art works is a significant component of the art and craft curriculum in Western Australia (WA) and has a similar high profile in other Australian States. In the 1989 WA K-7 Art Syllabus, a balanced curriculum was said to include "activities from the Understanding Art and the Making Art areas", (p. 17) and numerous ways of stimulating children's interest in art works were listed. In the first draft copy of Student Outcome Statements (1994), two out of the three strands involved the study of art works: Arts Criticism and Aesthetics and Past and Present Contexts. The most recent outline of Student Outcome Statements (July, 1996) places Using Arts Criticism and Understanding the role of the Arts in society under the strand heading Responding and Reflecting, which presumably gives it equal status with Creating, exploring and developing ideas and Using skills, techniques, technologies and processes under the strand heading Expressing.

The same emphasis on the importance of the use of art works has also been
reflected in visual arts curricula in other countries. The British National Curriculum, for example, requires primary teachers to create "activities that bring together requirements from both Investigating and Making and Knowledge and Understanding" (National Curriculum Statement for Art, 1992, p. 2).

It is the recognition by curriculum designers of the significance of the role of art works in primary education which prompted the present enquiry into the factors influencing primary visual arts specialist teachers’ use of visual art works.

1.2 The Statement of the Problem

Preliminary discussions with visual arts educators indicated that there was a significant disparity between the prominence given to the use of art works in the Western Australian primary visual arts curriculum, and their marginal role in actual classroom teaching. This impression was reinforced by more systematic studies. Boyd (1993, p. 47) cited research by Boyd and McCadden (1993) and Duck (1987) indicating that generalist teachers in Queensland, when faced with the 1993 draft proposals for curriculum change, "considered themselves least adequate in teaching and planning programs in the arts". Even those teachers who were most enthusiastic about teaching visual art, only felt confident in the area of studio art and specifically excluded Aesthetics and Art Criticism, and Past and Present Contexts - the components of the curriculum which involved the study of art works. Boyd's view was supported by Darby (1986, p. 7), "Despite acknowledgement by most teachers that art appreciation should be an essential component of the art education of all students, very few address the issue in the courses they plan". The researcher's experience as a primary visual art specialist further confirmed the view that this is an area in which primary teachers were most reluctant to implement the curriculum. Some practical solutions to these problems are examined elsewhere (Brown, 1997).

While practical advice might be helpful for teachers who wish to implement
approaches to the appreciation and understanding of art works, it remains problematic as to whether or not teachers are convinced of the value of teaching children about art works and whether or not they agree with the particular emphasis placed upon such study by the curriculum. Unless teachers are convinced of the value of the study of art works and unless this belief forms an integral part of their aims for education, the study of art works will continue to be relegated to a minor role in the visual arts education received by primary children. If the proposed Student Outcome Statements are to be fully implemented, it is a matter of urgency that teachers’ perceptions of the role of art works are studied. The perceptions of primary visual arts specialists are particularly pertinent to this study because they are the leaders in that field in primary school education.

1.3 The Purpose of the Study

The purpose of this study is to both contribute to the academic debate concerning the role of art works in primary visual arts education, and to examine the extent and causes of the apparent gap between art education theory and visual arts specialist teachers’ perceptions of the use of visual art works in the primary school. This is done by locating the embedded issues within the wider theoretical debates concerning the role of art works in art education, by examining manifestations of the issues within the WA curriculum, and by analysing the responses of seven primary visual arts specialist teachers regarding their attitudes to the use of art works and their perceptions of the practical difficulties they face in implementing this component of the curriculum.

Teachers often regard the theoretical debates in art education as irrelevant (Chapman, 1990) as they attempt to overcome the practical problems confronting them in day-to-day teaching. It is argued here, however, that teachers adopt theoretical positions, albeit often unconsciously, and that these will be articulated primarily at the level of teaching aims and programme development. Interviews were conducted with the purpose of discovering the teaching aims of the seven
visual arts specialists as well as to record their perceptions of the practical difficulties that they face. Support for this approach was provided by Clark and Peterson (1986, p. 287) who stated: "The purpose of research on teachers' implicit theories is to make explicit and visible the frames of reference through which individual teachers perceive and process information".

If teachers do not perceive that teaching about visual art works is beneficial, then they will not feel it is worth investing time and effort on this aspect of the curriculum. Sparkes (1990) characterised the situation succinctly:

To put it bluntly, how would you feel if you were asked to put considerable effort into changing your familiar and preferred ways of teaching in order to achieve something that you did not think was valuable .... You would sensibly resist change or hedge your bets and make minor investments in the process to allow superficial changes that did not disturb your personal ideologies, beliefs, values and educational practices. (p. 9)

The interview questions were not constructed specifically to test any hypotheses, but were designed to: (a) discover the teachers' beliefs as revealed through the verbal expression of their aims and perceptions of practice; (b) to see to what extent they have adopted the policy of deploying art works as outlined in the WA visual arts curriculum; and (c) to discover their perceptions of the constraints that influence their deployment of art works.

1.4 The Significance of the Study

Great care and thought is generally given in the creation of a curriculum document that is theoretically coherent and educationally sound; but unless teachers implement the ideas it puts forward, the benefits will not accrue to the children for whom the policies were intended. It is perhaps in the area of art
criticism and aesthetics that there is the greatest gap between theory and practice in teaching the visual arts at primary level. Erickson (1979, p. 6) suggested that it was not the gap alone which constituted the problem, but the lack of awareness of its implications: "That this tremendous schism between theory and practice is not perceived to be a major crisis in our field... is our most dangerous threat."

The attitude of teachers to the use of art works in their teaching strategies is of interest nationally and internationally as well as within Western Australia. Anglin (1991) and Clement (1994), Boyd (1993) and Chapman (1990) all recorded the problems Education Departments in the UK, Australia and the USA have faced in implementing this particular aspect of their visual arts curricula. Kern (1989, p. 37) highlighted the discrepancy which may occur between Education Department initiatives and their implementation in schools: "It should be remembered that art, as taught in a specific school district of a state, may be quite different from the kind of art education being promoted by that state's department of education".

In 1996, the Education Department of WA tested procedures to assess primary school students' responses to art works. At the same time, the Consultant for the Visual Arts acknowledged that very few teachers actually used visual art works in their teaching programmes. This study will be able to complement the trialing process by providing data on visual art specialist teachers' perceptions of the use of art works in the primary school context.

Several studies that assessed the rate of adoption and implementation of arts criticism, aesthetics and past and present contexts have concluded that it was very low (Anglin, 1991; Boyd, 1993; Darby, 1986; Jeffers, 1996). What has not been investigated as extensively are the specific reasons for this failure to implement curriculum policy. By focusing on the educational philosophies of the participants as well as on their perceptions of practical difficulties, this study will contribute to
an understanding of this impasse. Sparkes (1990, p. 8) supported the importance of such an approach: "Different ideologies have a pervasive influence upon the practice of teachers in schools, and they also inform the way teachers subjectively assess the costs and awards of change".

Primary visual arts specialists provide leadership in their field and in this capacity, some have been chosen by the Education Department to pilot aspects of the Student Outcome Statements (SOS). Primary visual arts specialist teachers were chosen as interviewees in this study because they would provide information-rich data and also because it could be expected that any problems they experienced would be magnified in the larger population of generalist teachers (Duck, 1987). The introduction to the SOS also specifically asks "What is the impact of specialist teachers on the delivery of arts learning in primary schools?" By providing more information on the perceptions of primary visual art specialists towards the use of art works in their teaching programmes, this research should aid policy-makers to devise more effective strategies for the implementation of this increasingly important aspect of the visual arts curriculum.

1.5 The Research Questions

This study involves examining the role of the study of visual art works in (a) the theory of primary visual arts education, (b) the WA Art and Craft Syllabus, and (c) the perceptions of primary visual arts specialists. Each level of investigation is approached through a different but related research question.

Level 1: Visual arts education theory: What role does the study of visual art works play in the main theories of visual arts education?

Level 2: The primary visual arts curriculum in WA: What role is assigned to the use of visual art works in the current WA Primary Visual Arts Syllabus?

Level 3: Interviews with seven WA primary visual arts specialists: What are the perceptions of primary visual arts specialist teachers regarding the role of visual art works in their teaching aims and visual arts programmes?
1.6 Definition of Terms

_Aesthetics_ is the philosophy of art which, in this context, is concerned with teaching children to understand and describe the formal qualities of a work of art and derive meaning from them.

_Art Criticism_ involves assessing the style and content of an art work to arrive at an informed judgement.

_Art History_ examines the social and political conditions that surrounded the production of an art work.

_Art works_ refer to artefacts which have entered the public realm so as to embody the culture of a particular society. The debate as to the precise parameters of what constitutes an art work is an important concern in this study.

_Child-centred education_ is a philosophy of education that emphasises the importance of allowing children to progress through universal developmental stages without the distorting effect of adult interference.

_Contextualists_ are those art educators who give priority to the study of the social and political context of the art work in order to critically examine the underlying social and political structures within society.

_Death European White Male (DEWM)_ is the term used to describe and criticise the traditional selection and study of art works by famous artists which excludes works by women and works from culturally marginalised groups.

_Discipline Based Art Education (DBAE)_ is the product of a group of art educationalists working under the auspices of The Getty Centre for Education in the Arts. It places art works at the centre of children’s art programmes and structures the curriculum on the basis of studio art, art criticism, art history and aesthetics.

_Feminists_ are those who challenge and seek to remedy the patriarchal nature of society.

_Hand-Eye Training_ is an art education philosophy which stresses the importance of acquiring technical skills through very directed teaching and imitation of techniques.
Multiculturalists are those who seek to celebrate the cultural differences in society and reject assumptions of the superiority of one cultural group over another.

Modernists believe that logic and the accurate use of the senses will allow people to objectively comprehend the fundamental, essential or natural structures of the world and to move towards the goal of rationality. Modernism assumes that nature can be controlled and transformed towards these goals through culture.

Neo-DBAE accepts a broader base of art works and a more incisive examination of social and political contexts than DBAE but keeps within the traditional framework of DBAE's four disciplines.

Neo-Marxists are those who seek to reveal the class-based inequity in society and promote social justice for the economically marginalised groups in society.

Picture Study stresses the morally uplifting aspects of studying visual art works, and functions within the context of the hand-eye training approach to art education.

Post-modernists reject the idea that there is an external world of essential or natural structures. They argue that the theories and values promoted by modernism are comforting myths that are fundamentally misleading. They seek to deconstruct the empirical theories of knowledge and to reveal that attempts at objectivity are merely subjective or ideological constructs raised by social conditioning. The term Postmodernism here refers to the general postmodernist philosophy and not to the specifics of postmodernist aesthetics.

Radical Contextualists argue that art works should primarily be used to critically examine the social and political structures of society and that aesthetic considerations are of secondary importance.

Studio Art is the direct experience of producing or making art.

1.7 Overview of the Study

This introduction to the study has provided an outline which establishes the research questions and proposes three related levels of analysis. Since the
literature related to these three levels is clearly differentiated, the review of the literature is conducted in three stages: in Chapter 3 (Level 1), Chapter 4 (Level 2) and Chapters 5-7 (Level 3). Moreover, since the discussions in these chapters and the frameworks for the interviews in this study are built upon an examination of the current literature, the literature reviews are in each case incorporated in the analytic commentary.

The research methodology for this study is described in Chapter 2. Level 1 of the study (Chapter 3) then reviews the literature surrounding the debate on the role of visual art works in primary art education. This chapter generates a conceptual framework for the second and third levels of the study. The analytical categories developed in Chapter 3 are used as the basis for the critical examination of the WA art syllabus and the perceptions of primary visual arts specialists, in the subsequent chapters.

Chapter 4 (Level 2) reviews the literature and the data gathered from interviews on the role assigned to the study of visual art works in the WA visual arts syllabus and places it within the analytic framework developed in Chapter 3.

Chapters 5, 6 and 7 are all related to Level 3 of the study. Chapter 5 reviews the literature on problems of implementation of written curricula at school level and uses this as a basis for the examination of data gathered from interviews concerning the implementation of policy for the visual arts in Western Australia. Chapter 6 reviews the literature and analyses the interview data on the practical constraints which have been found to inhibit teachers' deployment of visual art works in their teaching programmes. Chapter 7 then reviews the literature and analyses the data on the teachers' education philosophies expressed through their perceptions of teaching aims and practice.
Chapter 8 summarises the study and outlines its main implications. Recommendations are given for future research.

1.8 Conceptual framework

The structure of the study may be represented in graphic form in Figure 1 below.

Figure 1: CONCEPTUAL FRAMEWORK

LEVEL 1
THE THEORETICAL DEBATE
Document analysis
- Hand-Eye Training and Picture Study
- Child-Centred Art Education
- Discipline-Based Art Education
- Contextualism

LEVEL 2
THE WA K-7 SYLLABUS FOR THE VISUAL ARTS
Document analysis and qualitative interviews
- Philosophical influences on the syllabus
- Implementation of the syllabus

LEVEL 3
TEACHERS’ PERCEPTIONS OF ART EDUCATION AIMS AND PRACTICE
Qualitative interviews
- Mimetic-Behavioural Model
- Expressive-Psychoanalytic Model
- Formalist-Cognitive Model
- Pragmatic-Social Reconstruction Model
CHAPTER 2
METHODS OF INVESTIGATION

2.1 Introduction

The methods of investigation in this study include the study of literature, document analysis and empirical research. The first level of the study analyses primary and secondary literature relating to the major philosophies of art education in order to establish the place given to the study of visual art works within each philosophy. The research methodology for Level 2 includes both document analysis and interviews related to the formation of the K-7 Syllabus for the visual arts. Information gained from document analysis and the four interviews on the role assigned to visual art works forms the basis for the further analysis of the theoretical underpinnings of the curriculum documents. At Level 3, semi-structured interviews with seven primary visual arts specialist teachers provided the data for analysis of their perceptions regarding the use of visual art works in their teaching programmes and its relationship with their implicit theories of art education.

2.2 Document Analysis

The documents examined at Level 1 were the key texts in the exposition and examination of the role of visual art works in the major philosophies of art education. Those at Level 2 included documents relating to the W.A. visual arts syllabus. These were the Art and Craft Curriculum K-7 (1986); the National Curriculum Statement on the Arts - Formal Consultative Document, The Arts: A Selective Review of Literature and Resources prepared for the Curriculum Corporation (Emery, 1991); and the Western Australian Student Outcome Statements (SOS) (1994, 1996). These, and other publications were collated to record the changes intended by the Education Department; to investigate the influences of the theoretical debate on the structure of the primary visual arts syllabus in Western Australia; and to outline the policies of implementation which
have affected the deployment of visual art works in primary schools. Analysis of the documents is based on the processes of description, formal analysis, interpretation and evaluation as elaborated by Feldman (1987).

2.3 The Qualitative Nature of the Interviews

Interviews were conducted with art educators for Levels 2 and 3 of this study. The aim at level 2 was to investigate the perceptions of art educators regarding the philosophical influences on the formulation of the K-7 Syllabus. These interviews were conducted with the Consultant, Visual Arts and Crafts for the Education Department of WA, and three art educators (Participants A, B and C) who were involved in the preparation and the implementation of the WA K-7 Syllabus. At level 3, qualitative interviews were conducted with seven primary visual art specialist teachers in order to investigate the teaching aims, problems and practice of such teachers regarding the use of art works in their teaching programmes.

Qualitative interviews were chosen in preference to a survey because of the exploratory nature of the research. Marsh (1986a) and Bullock and Galbraith (1992) argued that there were few studies of the implementation of the visual arts curriculum in Australia and recommended that researchers should therefore concentrate on gathering data to form "descriptive portraits" of teachers:

If art educators are to understand how specialists react to new curricular orientations, consider their teaching roles, and interact within the diversity of classrooms, then they must begin to assemble a set of descriptive portraits ... of how teachers view the nature of art and art teaching. (p. 87)

Vandenberge (1981, p. 17) also supported the view that detailed knowledge was needed of teachers' personal attitudes to innovation if we are to understand the dynamics of curriculum change: "Their personal feelings and perceptions,
satisfactions, frustrations, concerns and motivations all play a part in determining the success or failure of a change initiative. Qualitative interviews allow the exploration of personal feelings and perceptions and Patton (1990, p. 109) has emphasised the importance of this aspect of qualitative interviews: "The purpose of interviewing is to allow us to enter the other person's perspective". Admiration for this facility to enter the other person's mind caused Mason (1991, pp. 264-265) to regret that qualitative research methods were rarely used in the UK to explore teachers' perceptions of art education: "Given that the underlying assumptions of the qualitative paradigm are said to resonate with those of art teachers ... it is surprising that its impact on art education in Britain has been insignificant to date".

In qualitative studies, the interviewer can observe the participants' reactions to questions. As Fielding (1996, p. 14) observed: "The expressions/behaviour emanating from the subject of study ... may be of a most subtle and elusive nature - felt or intuited rather than observed". A further feature of qualitative interviews is the flexibility of allowing follow-up or probing questions when issues need clarification. In a study of implicit theory these are particularly important facilities because teachers' avowed teaching aims are not always the same as those which permeate their comments and responses when discussing teaching practice and teaching priorities. Philosophical positions might emerge in one part of the interview that are at variance with those contributed in other responses. When this occurs, qualitative interviews allow a more thorough exploration of internal contradictions than would be possible in a survey. Most importantly, a qualitative interview allows the participants to express their perceptions in their own words and with reference to their own experiences.

In a qualitative interview it is essential for the interviewer to establish rapport with each participant so that s/he can reply accurately and honestly. In this study, the ability of the researcher to enter the world of the interviewee was promoted by the fact that the interviewer had been an art specialist teacher and
had an intimate knowledge of many of the conditions under which the participants worked. This helped in establishing a rapport between the interviewee and the interviewer and also aided in formulating questions which could probe issues arising in the interview.

Qualitative interviews are vulnerable to distortion because of inaccurate observations and interpretations by the interviewer. To limit this danger, the interviewer attempted to remain sensitive to subtle nuances and to be responsive to the perceptions of the respondent rather than imposing any prior expectations. Fielding (1996, p. 18) reflected on the importance of this aspect of qualitative research: "It involves careful planning, empathy with the subject/s and flexibility in reacting to events during the course of the study". Careful and nuanced interpretation was facilitated by tape-recording the interviews and by the writing of full transcripts with notes of observed reactions to the questions.

2.3.1 Semi-Structured Interviews

A semi-structured format (Burns, 1994) was chosen for the interviews. While open-ended questions allowed participants to give the more subtle and personal interpretations that would be excluded in a fully structured interview, a semi-structured format ensured that "a direction is given to the interview so that the content focuses on the crucial issues of the study" (Burns, 1990, p. 279). The use of an interview guide also facilitated the collection of comparable data from each participant.

2.4 The Sample

Time restrictions limited the sample for the entire study to a total of ten participants. For Level 1, four art educators were chosen who had been active in formulating the K-7 Syllabus and the Student Outcome Statements: the Consultant for the visual arts at the Department of Education and Participants A, B and C. Participants A, B and C were active in formulating the K-7 curriculum guidelines.
The Consultant for the visual arts, and also Participant C, were active in mapping the relationships between the SOS and the K-7 syllabus and also in making trials of the Monitoring Standards in Education (MSE) tests for the visual arts.

The sample for Level 2 was chosen from the population of primary visual arts specialist teachers who work in the Perth area. The possibility of focusing the study upon the classroom teachers was rejected after initial soundings suggested that their concern with art might be so marginal as to make it difficult to generate significant or reliable findings. As Burns (1990) argued, we can assume more valid responses from individuals who are interested in the topic and are informed about it. Visual arts specialist teachers were selected because they are considered to be the key link between the Education Department and the primary class teachers. A study which focused upon their perceptions could be particularly effective in elucidating any problems in the implementation of this aspect of the visual arts curriculum. One of the issues raised for monitoring during the trialing phase of the SOS (1994, p. 3) was: "What is the impact of specialist teachers on the delivery of arts learning in primary schools?".

The choice of primary visual arts specialists for interview, was based on stratified purposeful sampling (Patton 1990) in an attempt to capture major variations in outlook and circumstances. A teacher from an independent school was included in the sample because, although visual arts specialist teachers at independent primary schools do not need to follow the WA curriculum, they form an important part of primary art education in this state. Teachers were also chosen to encompass a variety of contexts and conditions; including the general socio-economic background of the school; whether the teaching post was part-time or full-time; whether the teacher had a fine-arts background or a generalist teacher's background; and whether the teacher had been involved with curriculum development or not.
**Participant A**

Participant A had initially been a generalist teacher with an arts degree in literature. She later became a primary visual arts specialist teacher and was active in writing part of the K-7 Syllabus and provided material for the *Arts Alive* magazine published by the Education Department. At the time of the interview Participant A taught part-time in a government school.

**Participant B**

Participant B was initially a generalist teacher with some experience in fine arts and later became a primary visual arts specialist teacher. He was appointed in 1984 to Special Duties at the Educational Department of WA (EDWA) Head Office to contribute towards the development of the K-7 Syllabus. He was influential in writing the carrier project sections of the syllabus and traveled extensively within Western Australia, in-servicing draft editions of the syllabus. After working on the K-7 project for two years he became a lecturer in a college of advanced education and currently lectures in a university department of art education.

**Participant C**

Participant C was initially a generalist teacher and later a deputy principal. She was asked to become an advisory teacher with the Art and Craft Branch of EDWA between 1983 and 1986. During this time she was also a curriculum writer for the K-7 Syllabus, writing some of the activities and games associated with Understanding Art. At the same time she was responsible for assisting in trials of the K-7 Syllabus in schools. She then returned to teaching as a primary visual arts specialist teacher.

Participant C was initially one of five primary visual arts specialist teachers selected to trial the SOS in 1995, and at the time of the interview, a member of an action research group for the SOS and part of an advisory group mapping the
syllabus against the Outcome Statements. She was also trialing Monitoring Standards in Education (MSE) tests. Participant C currently holds a part-time part-time primary visual arts specialist teaching position where the students come from generally high socio-economic backgrounds. She has also been involved in sessional teaching in art education at a local university, conducting in-service courses in the visual arts for primary school teachers, and earning income as an artist.

**Participant D**

Participant D was a generalist teacher with a background in fine arts before becoming a visual arts specialist teacher. She was moved between many schools and at one time was seconded for a term to the Art Gallery of WA where she was responsible for organising exhibitions and taking groups of children around the galleries. Together with a colleague, she devised a series of questions, based on an approach in *Art Maps* (Dover, Rowe, Thomson and Turner, 1986), in order to guide teachers in their class discussions of visual art works. At the time of the interview she was employed full-time, along with another visual arts specialist teacher, at a large government school. Part of Participant D's teaching load included teaching music.

**Participant E**

Participant E had no background in fine arts and started teaching as a generalist teacher fifteen years prior to the interview. Soon after she joined her present school in 1987 she was asked by the principal to become the visual arts specialist teacher but declined because the school lacked an art room. When an art room was built a year later, she accepted the post and she now holds a full-time position.

**Participant F**

Participant F started his teaching career as a generalist teacher after a course
of study predominantly in the fine arts. He then took a number of different jobs including that of landscape gardener. Because of an injury to his shoulder, this work became impossible and he took up his current post as a full-time visual arts specialist teacher; part of his teaching duties including two afternoons of science and mathematics with Year 7. The school in which he worked served children from predominantly economically deprived backgrounds. At the time of the interview he was considering leaving teaching and becoming a full-time artist working in scrimshaw (carving bone).

**Participant G**

Participant G has a teaching degree in fine arts and special education from an overseas university. After graduation, she migrated to Australia and taught as a generalist teacher, then in distance education, and next as a visual arts specialist teacher in a school for children with hearing impairments. At the time of the interview she worked part-time as a primary visual arts specialist teacher and part-time as a secondary art technician. Both positions were at an independent school where the students were generally from a high socio-economic background.

**Participant H**

Most of Participant H’s teaching experience was as a generalist teacher but a reduction in the number of students at her previous school had meant she had to be redeployed. The Ministry of Education offered her a post as a part-time visual arts specialist teacher although she had had very little experience in this field.

2.5 The Interview Guide

Qualitative interviews are open to bias on the part of the researcher so care was taken in the construction of the questions to allow participants to feel free to give their own interpretations of the situations under consideration. It was important for the researcher to remain flexible and responsive in the interviews, to ensure that the questions were meaningful to the participants and to ensure that
the participants were able to couch their answers in the way that reflected their own opinions, feeling free to honestly admit any lack of certainty or knowledge. For these reasons the interview guide acted as a check list rather than a rigid schedule.

The interview guide was developed using the research questions as a basis. Concerning Level 2 of this study, the participants were questioned about the role they played in the formation and implementation of the K-7 Syllabus and the trialing of the SOS. They were also asked about their perceptions of the dominant philosophical influences on the curriculum documents and their perceptions of the way in which the changes have been, or are in process of being, implemented. The interview guide for Level 2 is in Appendix A.

At Level 3, the interview guide included questions on the conditions under which the teachers taught: The ethos of the school and their degree of autonomy; the length of contact time with each child; their resources; and the timetable structure. The teachers were also asked about their perceptions of the K-7 Syllabus; the frequency with which they used visual art works in their teaching programmes; the way in which they used visual art works (where applicable); and their general teaching aims and teaching philosophies. The interview guide is in Appendix B.

The order of the interview questions was carefully considered to allow a full discussion of what each teacher perceived to be his/her own educational goals and teaching conditions before directing attention towards the role of visual art works in their teaching programmes. This helped teachers to express their priorities and minimise the pressure to include the study of visual art works. As Tainton (1976, p. 3) proposed: "The emphasis placed upon each objective ... by teachers will probably reflect their own conceptions of the nature, values and purposes of art".

In the cases of Participant E and H where visual art works were never used,
questions on how they would introduce visual art works were excluded because they would have placed the teachers in the false position of making suggestions not grounded in their own experiences.

The participants were also offered a page of reproductions of visual art works in order to select images which they might use with different age groups and discuss how they would present them to the students (see Appendix C).

2.5.1. Adjustments to the questions

There were three areas where the format of the interview guide needed modifications. This was in accordance with Fielding's (1996) view of the dynamic nature of qualitative research:

Four elements are always in interaction during a qualitative study. Most obviously, of course, is the researcher-subject/s interaction. This is the most dynamic exchange and should be recognised that it is a two-way process: The researcher bears upon the subject/s (e.g. interview questions, intervention activities etc.) and the subjects' responses qualitatively affect the researcher who, in turn, may modify the on-going research procedure. (p. 13)

The first modification involved the question of time limits on teaching about art works at Level 3 of the study. The question posed initially involved the length of time given to each lesson. What emerged during the initial interview was that Participant A also included as a limiting factor the maximum attention span of the children during the introduction of the lesson.

A second modification involved a question which asked for the participant's perceived weaknesses in teaching. This was found to be too negative and was rephrased in less threatening terms as "What would be your ideal personal in-
A third modification was the introduction of a further reproduction of a visual art work. The first page of reproductions (see Appendix C) was useful in highlighting priorities, but, because participants chose different images to discuss, comparison between teachers' approaches was difficult to make. To facilitate this, a reproduction of Monet's *In the garden* (Appendix D), which was open to many interpretations and approaches, was added to the page of reproductions of visual art works.

### 2.6 Ethical Considerations

The issues of confidentiality has been an important one in this study. Without a promise of anonymity, visual arts specialist teachers might, for example, have felt reluctant to reveal areas of ignorance or administrative difficulties within the school. Primary visual arts specialist teachers are also vulnerable because they frequently do not have job security. Many schools can decide at short notice to change from a visual arts specialist teacher to a physical education or music specialist teacher if they are not happy with the work produced. Because of this, all names and other identifying information have been omitted from the study.

The purpose of the interviews was explained to each of the participants and they were made aware that at any stage they could withdraw from the study. An informed consent was discussed and signed by each participant. It was also important that the support of the principals of the schools where the primary visual arts specialists work was gained, so that the participants were not compromised in any way.

### 2.7 Data Collection

The interviews took place between July 1995 and July 1996 and each interview took between one and two hours to complete.
The interviews with the Consultant for Visual Art and with Participant H were exploratory conversations taken early in the research process and tape recordings were not made. Instead, written notes were taken both during and immediately after the interviews. Later, when a research guide had been finalised, tape recording were used for the rest of the participants. Full transcripts of the recorded interviews were taken and those participants who wished to review the transcripts were sent copies so that their modifications could be incorporated into the text. Tape recordings ensured the accuracy of the transcripts and left the interviewer free to respond to the interviewee with greater sensitivity and flexibility. During the interviews, non-verbal communications were noted both during and immediately after the interviews and a personal file (Burns 1994) for each participant recorded thoughts and impressions of the interviews as well as what was actually stated.

2.7.1 Interview Site

Five of the seven interviews with the visual arts specialist teachers were conducted in the classroom setting. This made it possible to observe the resources available to the teacher, the atmosphere of the school, and sometimes the students and their work. Two other teachers preferred the more neutral ground of their homes and the interviews were conducted there. One of these participants, however, was able to show me examples of students' work kept in a portfolio at her home.

2.7.2 Triangulation

The question of reliability is an important one for any research project. In this study, teachers were sometimes wary of being judged negatively. Participant E, for example, laughingly said that she had changed a display in the office because she knew that she would be meeting me there and wanted to create a good impression. Participants in a study may also try to provide expected and acceptable
answers to the questions. The introductory letter and letter of informed consent made it very clear that the focus of the study was the teachers' use of visual art works in schools. Participant F, for example, referred to this in the interview and had obviously prepared his thoughts to some extent. Some teachers showed signs of reluctance to admit that they did not cover all required aspects of the visual arts syllabus. This is an understandable reaction when the visual arts are seen to be their areas of expertise.

Internal triangulation of information was thus an important part of the questioning in the interview guide. General information provided during the course of the interview was compared with specific information about a hypothetical lesson. Follow-up questions were used to explore inconsistencies in the interview. For example, a follow-up question revealed that the arrangements for teaching about visual art works through library study in Participant E's school, had been discussed but not actually put into practice.

2.8 Data Analysis

The interview transcripts were coded so as to offer a comparison of data on each subject area. According to Miles and Huberman (1984, p. 56) coding includes "retrieval and organising devises that allow the analyst to spot quickly, pull out, then cluster all the segments related to the particular question, concept or theme" (p. 56).

The transcripts were firstly coded by eliminating information that was not relevant to the study. Next the transcripts were classified according to the categories arising from the research questions and the interviews. The participants' hopes and intentions as well as their perceptions of actual teaching practice were sought in the study. This included the participating teachers' general teaching aims in the visual arts; their perceptions of the role of art works in the WA curriculum; and their perceptions of the role of art works in their own art programmes. A
second category was how frequently and for what precise purpose art works were selected and employed in art lessons. A third category related to factors perceived as encouraging or inhibiting their use of art works in class lessons: resources, a knowledge of art works, time factors and the ethos of the school.

2.8.1 Limitations of the data collected through interviews.

Because the research sample was small, the information can only be used as an indication of the perceptions of the art educators involved in constructing and implementing the visual arts syllabus of Western Australia. There can be no attempt to categorically state which were the dominant philosophical influences of the curriculum designers or implementers. Information from the interviews has been placed within the context of the document analysis purely as a means of verification and tentative explanation.

Because one person collected and analysed the data, there is the danger of bias. In recognition of this danger, every attempt was made to remain objective in the analysis of the data. Rather than evaluating the participants' responses in terms of the researcher's own preferences and views regarding the role of visual art works in primary education, the intention has been to interpret them as systematically and as objectively as possible, in relation to the major theories of art education analysed at Level 1 of the study.

Limitations of time did not allow any observation of teaching practice so there could be no extensive verification of whether the teachers interviewed were using art works in their lessons, beyond observing what children had produced and what was displayed in classrooms. As the participants knew in advance of the scope of the research it is possible that these displays and the teachers comments would be unreliable indicators of the extent to which they implement policy regarding the use of visual art works. This means that Level 3 of the study is limited to the expression of participants' educational aims and their perceptions regarding their
2.8.2 Presentation of Data

The coded data from the interviews with art educators involved with the writing of the K-7 Syllabus is presented and analysed in Chapter 4. The coded data from the interviews with primary visual arts specialist teachers is presented and analysed in Chapters 5 and 6. The data in Chapter 5 concerns the practical constraints perceived by teachers to affect their deployment of visual art works and the data presented in Chapter 6 concerns their educational aims and implicit theories of art education.

The findings of the research will be made available to the participants in the study and other interested parties in an effort to promote further debate and research in an increasingly important aspect of visual arts education. The debate on the role of visual art works in primary education has provided the theoretical framework within which to place the data gathered at Levels 2 and 3 of the study and is examined in the next chapter.
CHAPTER 3
THE THEORETICAL FRAMEWORK: LEVEL 1

3.1 Introduction

This chapter examines the literature relating to the major theories of visual art education, with particular reference to the use of visual art works. This task is undertaken firstly to establish the role of the study of art works in the competing theories, and secondly to elucidate the analytical categories which structure the debate.

Acceptance of the importance of the study of visual art works in schools has been largely due to the influence of Discipline-Based Art Education (DBAE) which has consistently promoted the importance of introducing children to art works and to the discussion of art works' aesthetic qualities and social and historical contexts. DBAE will be shown to have strongly influenced the formation of the Western Australian K-7 Syllabus published in 1989.

DBAE itself arose as a reaction against the dominance, in the 1950's and 1960's, of child-centred art education, which was generally opposed to the systematic study of art works. Now DBAE, in its turn, is faced with opposition from art educationalists expounding postmodernist, multi-culturalist, neo-Marxist and feminist points of view. However, this latter conflict does not centre so much on whether art works ought to be studied, but rather on whether it is the contextual aspects of the art works which should dominate their study. It is this debate which will be shown to have influenced some of the changes in the WA curriculum embodied in the Student Outcome Statements (SOS), due to be implemented in the near future.

There are many different justifications for making use of visual art works in art education. Duncum (1994a), in his comprehensive review of the literature on
art criticism, identified a number of justifications. Art works may be used in schools to: (a) promote the development of art connoisseurs; (b) to aid in the development of visual language; (c) to promote an understanding of the larger world which is primarily visual; (d) to support children’s progress in their own picture making; (e) to help students to develop critical and problem solving skills; (f) to teach children to deal with disagreements; (g) to facilitate an understanding of children’s own cultural heritage and sustain their present culture; (h) to appreciate the cultural heritage of other people, and (i) to form a defence against unhelpful world views. Stout (1995) and Splitter (1995) also asserted that discussing visual art works generates a variety of higher-order thinking which is useful in all areas of education.

This plethora of rationales conceals a fundamental and simple point at issue. Does the study of art works, as DBAE suggests, form an integral part of an academic subject which has its own agenda and unique body of knowledge? There are three counter arguments to this. Firstly, there is the hand-eye training approach which uses visual art works primarily as sources for imitation and moral instruction. Secondly, there is the child-centred approach: that any systematic study of art works at primary level would inhibit the flowering of children’s innate creativity. Thirdly, there is the position held by most postmodernists, multiculturalists, neo-Marxists and feminists: that the idea of an established body of knowledge embodied in art works must be contested and that art works should be used primarily as a means to deconstruct previously unchallenged social and political assumptions.

It may be that these differences will prove to be superficial and that a consensus approach emerged in the form of neo-DBAE (Hamblen, 1993). Others would argue, however, that the different aims of the various schools of thought are sufficiently incompatable as to preclude any basis for consensus. The feminist art educationalist Garber (1992, p. 222), for example, rejected DBAE with its
emphasis on "media and methods of art-making, formalist principles, and examples of canonical art presented in an ahistorical vacuum of transcendent genius." She asserted that DBAE is irretrievably patriarchal in its structure and philosophy.

Efland (1990b) reviewed the art education theories that have dominated twentieth century approaches to teaching art. He also sought to clarify the structure of the resulting debate by suggesting four models of art educational practice and theory. Efland described the competing paradigms of each model in terms of their educational aims and the implications of these aims for teaching practice, including the use of art works. Efland's summary of his models is reproduced below (1990b, p. 13).

Figure 2: Efland's models:

RELATIONSHIPS BETWEEN AESTHETIC LEARNING THEORIES AND THEIR IMPLIED IDEOLOGIES

<table>
<thead>
<tr>
<th>Aesthetic Theory</th>
<th>Learning Theory</th>
<th>Implied Ideology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mimetic</td>
<td>Behaviourism</td>
<td>Traditional morality:</td>
</tr>
<tr>
<td>Art is imitation</td>
<td>Learning is by imitation</td>
<td>social control</td>
</tr>
<tr>
<td>Pragmatic</td>
<td>Learning is instrumental</td>
<td>Social reconstruction</td>
</tr>
<tr>
<td>Art is instrumental</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expressive</td>
<td>Psychoanalytic</td>
<td>Personal liberation</td>
</tr>
<tr>
<td>Art is self-expression</td>
<td>Learning is emotional growth</td>
<td></td>
</tr>
<tr>
<td>Formalist</td>
<td>Cognitive</td>
<td>Technocratic control:</td>
</tr>
<tr>
<td>Art is formal order</td>
<td>Learning is concept attainment</td>
<td>by experts</td>
</tr>
</tbody>
</table>
It is suggested here that hand-eye training corresponds with Efland's Mimetic-Behavioural Model where the study of works of art "reinforces the viewer" and supports the goal of moral education (Efland, 1990b, p. 15). Efland's Expressive-Psychoanalytic Model described a teaching regime where free expression is paramount and where art works, although rarely used, are viewed for "the feelings and emotions ... perceived and felt by the viewer" (Efland, 1990b, p. 15). This model corresponds therefore, with child-centred art education. Thirdly, DBAE corresponds with Efland's Formalist-Cognitive Model where art works play a central role in teaching a "knowledge of the underlying structure of art forms" (Efland, 1990b, p. 15). Lastly, Efland's Pragmatic-Social Reconstruction Model emphasises the importance of critically examining the structures in society, with art works functioning to promote a "reconstruction of experience" (Efland, 1990b, p. 15). This corresponds with the contextualist positions of postmodernism, multiculturalism, neo-Marxism and feminism. Figure 1 (page 10) shows how Efland's categories have contributed to the conceptual framework for this research.

DBAE is the curriculum approach which arguably has had the most influence on the shaping of the current West Australian visual arts curriculum. Because of this, the structure of DBAE and its advocacy of the use of art works to teach artistic concepts and knowledge must be examined at an early stage in this review. The impact of the art educational philosophies of hand-eye training and child-centred art education will be then examined, since it was primarily in response and reaction to these art education philosophies that DBAE was developed. Thereafter the influence of the various social reconstruction critiques of Postmodernism, Neo-Marxism, Multi-culturalism and Feminism on art education philosophies will be discussed in order to assess the impact that they have had on DBAE and its advocacy of the use of art works in education for the visual arts.
3.2 The Formalist-Cognitive Model: Its Manifestation in Discipline-Based Art Education (DBAE)

DBAE promotes the idea that art has a body of knowledge which can be taught sequentially and most successfully through the disciplines of aesthetics, art criticism, art history and studio art. The study of art works is proposed as the unifying factor which will integrate these four equally important disciplines. This idea of disciplines of knowledge places DBAE firmly within a modernist framework and also within Efland's Formalist-Cognitive Model.

Eisner (1976, p. 9) described one of the aims of DBAE as "to empower our children to have access to the main sources of our culture". He argued (1988a, 1988b) that schools should equip children with the languages with which they will negotiate the world and to this end, they should be aiming to develop multiple forms of literacy. He felt that the visual arts provided a unique language that could not be expressed in any other terms and that the study of art works through DBAE's four disciplines was the most effective means of promoting visual literacy.

Greer (1984) is often thought to be the first to use the name Discipline-Based Art Education, but he has always been anxious to point out that there were many art educationalists whose work contributed to the DBAE movement prior to 1984: "The work of Broudy (1972, 1983) and Smith (1971, 1983) ... have set in place much of the aesthetic focus of art education" (p. 213). While DBAE's influence grew in the United States, similar developments were taking place in other countries. In Britain, for example, Allison argued throughout the 1970s that making art was not the only facet of art education, and that children should be made aware of their cultural heritage through the study of visual art works (Taylor, 1992).

Smith (1989a) described other art educationalists who had an important influence on specific aspects of DBAE: Arnheim (1974) showed how images were aids to thinking and gave art a cognitive function in addition to the generally
accepted expressive function; Parsons (1976, 1978) explored the developmental stages in aesthetic awareness. Smith (1989a) also described how Chapman (1978) pioneered an emphasis on the cultural context of art works in her art education programmes and how Eisner (1972) had established a curriculum based on three areas of learning - the productive, the critical and the historical. By 1984, Eisner had expanded the areas of learning to include a fourth area - aesthetics.

It is perhaps, no coincidence that aesthetics was a late addition to the DBAE disciplines, since it has proved to be the most problematical of all the disciplines. Hagaman (1990b, p. 22) described how many art educationalists, sympathetic to DBAE, called it "the mystery discipline" and referred to it as "the one no-one knows what to do with". Despite these problems, she argued that the philosophy of art, or aesthetics, should be incorporated into all aspects of art education, and demonstrated how it could be done with stories from culturally diverse sources.

Efland (1990a, p. 77) termed DBAE's distinction between the art disciplines as a "curricular fiction .... What is unclear ... is whether the understanding of the work of art is the means or the end" (p. 77). Greer (1993) replied that it was both and neither - the aim being for children to acquire a lens through which they can see the world. Art was a means of producing adults who were knowledgeable about art and its production and who were responsive to the aesthetic properties of art works (Greer, 1984).

While Greer, Smith and most other DBAE educators advocated the integration of the four disciplines with the study of art works as the uniting factor, Hamblen (1990b) asserted that the separation of them would help to ensure that teachers actually did cover all aspects of the visual arts curriculum. Most visual arts curricula in Australia and the National Curriculum in Britain, however, do advocate the combination of the disciplines of aesthetics, art history and criticism in some way. DiBlasio (1987, p. 224) felt that this bringing together of previously
disparate elements of art education had performed a great service to schools. She
compared it to putting the parts of Humpty Dumpty together again: "DBAE seeks
to reunite what has been fragmented, thereby reclaiming a lost vitality".

Critics of DBAE have argued that the use of art works to allow children to
experience the roles of critic, aesthete, historian and artist is not attainable in a
general education and further, and that these roles are not relevant to children's
interests (Hurwitz & Madeja, 1989; McKeon, 1994). Batchel-Nash (1985) and Day
(1987) argued however, that these fears were contradicted by their studies of how
DBAE actually functions in the classroom.

Despite the on-going debate as to the precise parameters of this philosophy
of art education, DBAE has maintained a coherent and cohesive policy on how art
should be taught in schools. Clark, Day and Greer's (1989) work has acted as an
important reference point for defining the main four pillars of DBAE thinking:

1. This approach integrates content from four main art disciplines,
namely, aesthetics, art criticism, art history and art production, through
a focus on works of art. Disciplines are fields of study marked by
recognized communities of scholars and practitioners.
2. Art can be taught as having a body of knowledge as other academic
subjects. Although the goals are specific to art, they are compatible with
the aims of general education,
3. There should be a written, graded curriculum with art works as the
central focus, which is applied throughout the district.
4. Student progress is evaluated. (p. 132)

The nature of the DBAE approach to art works needs to be understood as a
response to earlier practices. DBAE was a reaction to what was felt to be the soft,
undifferentiated curriculum of child-centred art education, which had caused art to
drift into the periphery of mainstream education, to lose contact with new developments in educational thinking and correspondingly, to have less educational funding. Eisner (1988a) explained how DBAE arose as a response to:

an overly loose curriculum, largely out of touch with the newest and most exciting intellectual achievements in the major disciplines ... We argued that artistic learning included far more than being able to use art materials, and we conceptualised a role for teachers that was far more active and demanding than simply being a provider of art materials and emotional support. (p. 185)

But the child-centred approach being referred to by Eisner was, itself, a reaction against an earlier system of art education that emphasised a disciplined approach to education which utilised the study of works of art. Picture study worked within the context of hand-eye training and advocated the use of art works not for visual literacy but for technical competence and for moral education.

3.3 The Mimetic-Behavioural Model: Its Manifestations in Hand-Eye Training and Picture-Study

Boughton (1989) described how hand-eye training in art education developed in the nineteenth century to accommodate the needs of manufacturers for a trained, dexterous and acquiescent workforce. Teachers were expected to demonstrate art techniques in very controlled teaching situations and children were encouraged to learn through imitation - to copy from art works, from nature and from the teacher's demonstrations of techniques. The success of teaching was judged on the results produced by the students; whether they had followed instructions and made a convincing representation of reality or not. Work was usually graded and prizes were awarded for excellence. "Through such exercises it was believed that students would not only acquire important co-ordination skills, but develop improved memory, observation skills, enhanced intelligence, good taste and moral values"
(Boughton, 1989, p. 198). This educational approach corresponds to Efland's (1990b) Mimetic-Behavioural Model.

While this technique-oriented approach to art education often regarded the study of visual art works as a "minor strand of study which supports the major studio endeavour" (Boughton, 1989, p. 202), other art educationalists within the hand-eye training tradition were promoting a more central role for the study of visual art works.

Efland (1990a) and Hurwitz & Madeja (1977) described how Smith in 1872 and other art educationalists of the nineteenth century, promoted the use of art works in schools primarily for their morally uplifting affect. Although the emphasis was on the moral impact of the work rather than on aesthetic criteria, MacDonald (1970) described how this was later modified by the influence of Dow's book *Composition* (1899) which directed teachers' attention to art elements such as colour, line and tone within the art work. This emphasis on the study of art works encompassed within the hand-eye training approach was called *picture study*.

Lowenfeld and Brittain (1964) described how picture-study used art works as a means of "elevating the thinking of every person, with the assumption that somehow an understanding of art would make people happier and better" (p. 105). They cited Nichols (1877): "Men are usually selfish because they see so little. Teach them to observe, to compare, and they will discover the good and the beautiful rather than the bad and ugly; for there is nothing evil in itself, but only that which the mind conceives in its ignorance" (p. 105). While contemporary manifestations of picture study tend to phrase the moral good rather differently, referring to the goals of high and low esteem rather than to good and evil, the moral dimension given to the study of art works by picture study has remained influential in hand-eye training approaches to art education.
The hand-eye training approach to art education is firmly embedded in many traditional cultures, for example the Ewes of West Africa and the Aboriginals of Australia. Boughton (1989) asserted that it has also remained a strong influence on present Australian educational practice: "The dominant model has become a 'disciplined' form of studio, skilled-based, product oriented expression widely accepted throughout the country" (p. 201).

Wright (1989, p. 8) stated that research on primary children's development in the visual arts indicated a specific need for the teaching of technical skills: "This stage of artistry is characterised by an apparent strong desire for mastery of skills and the achievement of desired effects". She classified children from five to eleven years as a "Craftsperson - Internalised, socialised meaning. Message sender" (p. 8) and argued for art specialist teachers who had a wide knowledge of techniques during this crucial developmental period.

Other educationalists have emphasised the dangers of teaching children skills without a wider social perspective. Tripp (1992, p. 19) gave an example of a teacher attempting to teach children to use measuring estimates in Year 3, but who failed to anchor the learning in the child's own world by not giving an explanation of the use of estimation. He discussed this in terms of power and freedom, in that the teacher was imposing her perception of a problem without allowing the children to participate in the formulation of the problem. "This incident illustrates an aspect of classroom meta-learning that has broad social implications: the teacher actually wanted the children to do something that they would never do in other spheres of life as a preparation for those spheres of life". The implication of this argument, in the context of the present study, is that children not only need to learn skills in the visual arts, but that they should also be aware of how these skills are used in the wider social context. Greer (1986, p. 63) condemned "art programmes ... [where] children were urged to express themselves in ever new and exotic techniques" without reference to aesthetics, art history or art criticism.
3.3.1 Hand-Eye Training and Picture-Study’s Influence on other Art Educational Approaches

Echoes of picture-study theory are found in other art educational approaches which stress the importance of a contextualist emphasis when looking at art works. These approaches seek to teach children the important moral goals of social, cultural, political and gender equity. Like the picture-study approach, art works are chosen on the basis of whether they will prove useful in demonstrating a particular moral position. Beyer (1986, p. 29), representing a contextualist view, explained how the study of art works “has the capacity to help us to see more clearly, and act on more resolutely the current social and political injustices now infecting American life.”

Advocates of DBAE chose art works as exemplars of aesthetic beauty and artistic technique, rather than on the basis of their moral significance. But there are interestingly, traces of picture-study’s view of the morally uplifting effect of art works in the language employed by exponents of DBAE. Williams (1991), President of the Getty Institute, conjured up a vision of dark and empty souls who had no knowledge of the visual arts. Eisner (1988, p. 195) wrote eloquently of the artistic images that have moved him and asked the reader to “think about the images that have changed your life”. Geahigan (1989, p. 137) described how Broudy (1965) sought a “return to the classical humanities curriculum in the arts” which would act as an antidote to the superficiality and weak moral basis of popular culture. The title of Broudy’s book, Enlightened Cherishing, eloquently expressed his attitude to the study of art works.

Despite these connections however, picture-study's choice and use of art works remains fundamentally different from that of DBAE. Picture study stresses the use of art works as exemplars of techniques and of morally elevating themes. While DBAE might recognise the potential morally up-lifting effect of studying beautiful art works, this is seen as a by-product of a selection based on
predominantly aesthetic criteria. On the other hand, art works for picture-study were selected primarily on the basis of the clear moral message engendered by the art work. Lowenfeld and Brittain, (1964) argued that selecting works of art for moral content led to what would now be considered an eccentric choice of art works. Similar criticisms are sometimes made of contextualists who choose art works on the basis of their usefulness as tools of social deconstruction and reconstruction, rather than for their intrinsic aesthetic value. Marsh (1994, p. 37) recognised this area of dispute and noted a teacher's hostile reaction to a request to examine what was perceived to be an overtly feminist art work with her class: "Not another feminist bit of propaganda replete with predictable cliched symbolism."

Efland (1990b, p. 12) described how the expression of a belief in an absolute morality by Smith (1872) and other advocates of picture-study, coincided with the interests of the dominant class of that time: "Art replete with social criticism might well have been unwelcome in an era dominated by business interests. Contemporary manifestations of picture study may also be regarded as a conservative reaction to radical contextualist approaches to education. DBAE similarly had no initial quarrels with the predominant social structure. Duncum argued that DBAE's acceptance of the status quo was due in part to the influence of the wealthy Getty Centre for Education in the Arts which funded so many DBAE publications, and which acted as a bastion of the establishment.

While the moral effect of looking at art works as espoused by early advocates of picture-study was later reflected in both DBAE and contextualist approaches, there was a more immediate reaction against hand-eye training in the 1920's by such art educators as Harold Rugg and Ann Shumaker. They argued against the rigid authoritarianism of traditional classroom practices which emphasised the mimetic nature of art learning and rejected picture-study's imposition of adult concepts of art (Richardson, 1992). This rejection of traditional classroom practices led to a movement which became known as child-centred art education.
3.4 The Expressive-Psychoanalytic Model; Its Manifestation in Child-Centred Art Education

Advocates of child-centred art education suggested that art should be used for therapeutic purposes; to release children from the pressures of the classroom, to allow their innate creativity to bloom and to free them from the intrusive influence of adult ideas of art. Lowenfeld and Brittain (1949, p. 56) advocated that "art education may well become the catalyst for a child-centered education in which the individual and his creative potentials are placed above subject matter". This child-centred philosophy of art education is encompassed by Eland's Expressive-Psychoanalytic Model (1990b).

General changes in attitude towards children and the type of education they should receive had already begun in the nineteenth century and these changes helped to create a climate of opinion where child-centred views of education would be more acceptable. Under such literary influences as Rousseau, Blake and Dickens, there was some recognition that children were not just "imperfect adults and the art they produced (when it was noticed at all), inchoate and defective" (Richardson, 1992, p. 70). Read (1956, p. 207), used a quotation from Rousseau to head his chapter on The Natural Form of Education: "Remember that childhood is the sleep of reason". It was argued that childhood was a unique and precious phase of development which should be guarded and protected.

Child-centred art educationalists were also influenced by Freud and Piaget whose works described universal psychological and cognitive developmental stages. Read (1956), and Lowenfeld and Brittain (1949) argued that children passed through similar developmental stages in art. Freudian theory not only supported the idea of universalistic stages, it also outlined the adverse effects of repressing the expression of emotions in childhood.

Post-Freudian theory helped to show how society could assuage this
oppression of emotions. Fromm (1942), for example, was cited in Read’s work (1956, p. 4) arguing that a "natural mode of living" encouraged the development of a balanced individual who did not suppress his or her natural feelings of love because "the enjoyment of sensual pleasures and the fear of it, are all products of the social process." Read (1943) further argued that an educational system based on child-centred ideas would promote the type of democratic, sane society which Fromm envisaged.

Child-centred educationalists encouraged teachers to facilitate children’s natural progression through these developmental stages without any undue interference. The role of the teacher was "that of the attendant, guide, inspirer, psychic midwife .... We want a teacher as group guardian rather than as a dispenser of information about a particular subject" (Read, 1956, p. 237). By these means it was envisaged that "the loftier aim of finding and freeing the potential artist in every child" (Richardson, 1946, p. 61) would be realised.

In child-centred art education there was to be no systematic teaching of techniques or art elements. Read (1956, p. 209) argued that this would be self-defeating if the aim was to release the artist within the child: "The activity of self-expression cannot be taught. Any application of an external standard, whether of technique or form, immediately induces inhibitions, and frustrates the whole aim". In contrast to the regime proposed by those who advocated hand-eye training, there was no assessment of the children’s work, and as Richardson (1946, p. 18) remarked: "Nor did the children look for marks of praise or any reward other than the work itself".

In such a regime there was little place for the systematic study of art works. Franz Cizek (1856-1946), for example, became famous for the creativity and quality of the work his students produced using child-centred methods. As part of his educational regime, the children were deprived of any references to adult art to
prevent the imposition of adult values and images. Ironically, despite, or because of this, the students frequently felt the need to use pictures of previous students and adult book illustrators as starting points for their own work. MacDonald (1970) described the authoritarian basis of much of Cizek's work and proposed that Cizek's teaching methods undermined his credentials as a truly child-centred art educator.

Not all child-centred art educationalists were antagonistic to the use of art works. Schaefer-Simmern (1896-1978) was a child-centred art educator who emphasised the importance of children producing their own images untrammeled by adult imposed ideas. Despite this basic premise, he used probing questions to get the children to realise the inner structure of their work and he introduced them to famous works of art to act as paradigms (Richardson, 1992).

The aesthetic theories of Dewey and Read had a strong influence on child-centred approaches to the study of art works. In particular, Dewey and Beardsley focussed on the individual's experience of art:

According to their (Dewey and Beardsley's) modernist theories, there is something immediate, unique and precious about an aesthetic experience; it can only be felt, immediately experienced and emotionally intuited; it cannot be described or specifically pointed out. (Wolcott, 1996, p. 70)

What mattered in the aesthetic experience of an art work were the embodied aesthetic qualities within the art work and the viewer's personal responses to them. Although art works might be used in child-centred art education they were not seen as central. Aesthetic awareness might be obtained by responding to the environment through the senses:
Possibly what is necessary in the development of aesthetic awareness is not an appreciation of a particular picture or object nor is it necessarily the reaching of adult values or a vocabulary to describe works of art. Aesthetic awareness may be best taught through an increase in a child's awareness of himself and a greater sensitivity to his own environment. (Lowenfeld and Brittain, 1964, p. 441)

In response to such a use of art and the environment as a means towards self-awareness, DiBlasio (1987) argued that there was a need to move beyond subjective experience and self-expression to attend to the objective analysis of the art work:

educators who are committed to the existential premise that one must understand oneself before trying to understand the world would find it difficult to disengage students from self expression and emotional catharsis in order to engage them in objective analysis of art. (p. 226)

3.4.1 Child-centred art education's influence on other art educational approaches

Fehr (1994) and Wolcott (1996) described how aesthetic theorists such as Dewey and Read, who were influential in child-centred art education, believed that the social and political contexts of art works impeded the transcendence of aesthetic experience. This meant that child-centred art education was seen as antithetical to the contextualist approach.

Child-centred art education has also been seen as directly opposing the aims and methods of DBAE. However there is a degree of overlap between the two philosophies which has not always been recognised. Wilson (1987, p. 132) argued that the difference between DBAE and child-centred art education "is essentially a paper tiger. We have to have something to mark ourselves off, to make ourselves
different from what had gone before". King (1987) further argued that child-centred art education has been simplified and distorted by its critics, so as to maximise the difference between it and DBAE. Some of Lowenfeld's pronouncements have been treated as almost biblical statements, even though he was known for enjoying the drama of extreme statements. His decree, for example, that children should never copy, was taken so literally by some teachers that children were denied the opportunity to make direct observational drawings. As to the idea that the teacher was a mere provider of materials, Lowenfeld himself countered this attitude by saying "It is a great misunderstanding that every child expresses himself and the teacher just watches" (Lowenfeld in Whelan, 1988, p. 17).

Taylor (1992, p. 23) argued that child-centred art educational ideas became simplified and exaggerated so that "a widely accepted assumption gained currency that it must be necessary to take steps to protect children from adult values and influences, particularly as epitomised in the work of 'great artists' and 'high art'". In fact Read (1943), Richardson (1946), and Lowenfeld and Brittain (1964, p. 128) always recognised the development of aesthetic awareness "as a basic part of art education". Richardson (1946, p. 23) strongly believed in children's innate ability to appreciate aesthetic beauty and advocated surrounding children with "reproductions of great pictures of all sorts", in order that they could unconsciously absorb the aesthetic qualities inherent in the art works.

Despite these tendencies to exaggerate differences, it is argued here that there is indeed a fundamental disagreement between DBAE and child-centred art education as to the role that art works should play in art education. For child-centred educationalists, art works were seen purely as a resource to demonstrate "the use of personal expression to realise their (the artists') personal potential" (Efland, 1990b, p. 12), rather than as a means of studying art elements and techniques. Lowenfeld and Brittain (1949) rejected the idea of a teacher imposed
aesthetic education based on an accepted body of knowledge as being basically undemocratic and arrogant. They argued that old books on great art works graphically demonstrate how ephemeral is the consensus on what constitutes good art. Their own choice of subjects for aesthetic consideration was remarkably catholic. They included "jewelry ... interesting trinkets ... artforms from Africa, early American folk art, and Eskimo art" (p. 341). At the same time, they held views with a strong postmodernist ring:

There is no genuine art history; rather there are historians who have selected art objects from those that have remained within a society, and collected these together in such a way that others look upon these examples as typical of a period in history." (p. 319)

What also sets most child-centred art educationalists apart from DBAE advocates, is their emphasis on children giving personal, untutored reaction to art works. Lowenfeld and Brittain (1964, p. 128) included a quotation from Bell (1914) of which they thoroughly approved: "Do not tamper with that direct emotional reaction to things which is the genius of children. Do not destroy their sense of reality by teaching them to manipulate labels". Lowenfeld and Brittain argued that art involved visual thinking that was in opposition to the verbal logic of the rest of the curriculum. There was a fear of words contaminating art (Parsons, 1994).

Parsons (1994), used an example of words getting in the way of art when he described a photograph of people attending an exhibition of Malevitch's work, including his Black Square. Of a dozen people in the photograph, none of them was looking at the art work, but all were reading the written explanation of the work. Despite such reservations about the potential intrusion of words, Parsons agreed with DBAE that words are often needed to connect art with culture. He used the example of Seurat's La Grande Jatte. If children were merely informed that the painting is set in a park, they might mistakenly think of it in modern terms, as a
play area. In fact, Seurat expected his viewers to know that it was a very formal venue for the upper middle class to promenade, thereby providing a very specific and different setting for his painting. Parsons (1994) concluded that discussion of visual art works, despite its dangers, still held a very important role in the study of art works:

To understand what art can offer us, we would then say, we must see what is hard to say and say what is hard to see (p. 11) .... We can continue to insist that perception is intelligent and that there is a visual mode of thinking that needs cultivation. But we do not need anxiously to guard it from the contamination of words .... This view would point towards a curriculum that integrates studio work with criticism and that teaches art along with culture. (p. 14)

Child-centred art educationalists' concern that children should be free to make responses to art works without interference from adults, is reflected in many DBAE and contextualist art educators' work: Anderson (1993), Johansen (1979), Marsh (1994), Mittler (1980), Lankford (1984) (cited in Duncum, 1994a). However Duncum (1994a) argued that the children's personal responses were generally solicited primarily in order to engage their interest; a discussion on the children's reactions generally followed, which presumably opened them to change. Darby's approaches were seen by Duncum as significantly different in that he "makes personal experience the cornerstone of his strategy" (1994a, p. 43). On closer examination however, Darby (1986, p. 27) did not appear to vary greatly from the others as he stated that "teachers will need, through reasoned debate, to convince students of the soundness of particular values".

While child-centred art educationalists usually value aesthetic education they feel that they must wait for the child to develop the (universal) internal structures that will allow them to make their own aesthetic judgments free from adult
interference. It is believed that these structures will occur naturally after the age of eleven. Thus, while DBAE proposes that children should learn about art works from the beginning of their schooling, Read (1943), Richardson (1946) and Lowenfeld and Brittain (1964) all agreed that children could not respond to art works with any educational profit "much before the age of adolescence" (Read, 1956, p. 209). Lowenfeld and Brittain (1964) argued that younger children may learn the language of aesthetics enough to accurately anticipate what the teacher would like their response to be, while privately remaining faithful to their preferred "bad" art.

Smith (1989a) felt that there was a dichotomy between the universalist approach, where universal developmental stages were central to the teaching philosophy as in child-centred art education, and non-universalist approaches, where they are not, as in DBAE. The prominence given to children's developmental stages remains at the heart of the difference between child-centred art education and DBAE. These different concerns of DBAE and child-centred education reflected what Eisner (1988a, p. 187) called the "classical tension" between those who wish to begin with the child's needs and interests at the centre, and those who wish to begin with what is to be learned in the subject matter. DBAE advocates that it is the teacher's task to teach children so that the rate of their development is not left for simple maturation but is given optimum conditions for growth. Greer (1989, p. 175) cited Feldman's (1982) opinion: "Growth across developmental stages is taken 'out of the child's mind' and put as 'existing instead in a body of knowledge'."

There are also very differing attitudes to the general aims of art education. Feldman (1970, cited in Smith, 1989a, p. 20)) argued that schools using child-centred methods of art education stressed only artistic performance and left the students' "tremendous creative potential as creative viewers, perceptive critics, and sensitive interpreters of the arts ... largely untapped". DBAE protagonists argued
that only a small minority of children will become artists. The end-in-view for the majority should be to develop into cultured non-specialists - not artists who just did not make it and have to say "I can't do art."

In summary, it may be said that when art works were first deployed in elementary schools in the 1970's and 1980's by the precursors of DBAE, opposition was voiced mainly by child-centred educationalists who preferred to use a limited number of art works as illustrations of the power of artistic creativity, and then usually at post-elementary level. Child-centred art educationalists argued that children should be allowed to give spontaneous, untutored responses to the art works whereas DBAE was designed to teach children the structures for increasingly sophisticated responses. In addition, child-centred art educationalists disputed the central role given to art works and preferred children to spend their time in expressive, therapeutic studio work.

While this debate was a heated one, its parameters were at least relatively clear. But all was to change when into this debate came the contributions from multi-culturalists, neo-Marxists and feminists, fueled by the radical language of postmodernism.

3.5 Postmodernism

As the word suggests, postmodernism developed as a reaction against modernism. (Modernism and postmodernism here refers to philosophies rather than to aesthetic theories). Modernism, itself, had its roots in the Enlightenment when the positivist virtues of rationality, equality and liberty were proposed as new and legitimate goals for society. Modernism assumes that nature can be controlled and transformed towards these goals through culture (Derrida, 1994).

While all postmodernists are agreed that postmodernism is parasitical on modernism, they have proposed various explanations of how modernism has
changed society (O'Sullivan, 1993). For some writers, the rationalist enterprise was seen to have failed with society collapsing into totalitarianism and disorder. For other writers, the very success of modernism has defeated nature and now makes way for postmodernism: "Postmodernism is what you have when the modernization process is complete and nature is gone for good" (O'Sullivan, 1993, p. 24). This ambiguity in the postmodernist position is captured in the statement by Foucault that all the tangled structures built by modernism have done nothing but create an "infinite minute web of panoptic techniques" in a chaotic world (cited in O'Sullivan, 1993, p. 24).

Most postmodernists believe that all representations are necessarily false (Hagaman, 1990a; Derrida, 1994; Fehr, 1994). Postmodernist writers usually seek to deconstruct the empirical theories of knowledge and to reveal that attempts at objectivity are merely subjective constructs raised by social conditioning. Postmodernists suggest that everything is contingent, asserting that the knowledge and values promoted by modernism are comforting myths that are fundamentally misleading. There are no metanarratives (grand narratives), only discrete discourses and no overriding, objective positions. Lutz (1993, p. 151) summarised the enormous implications this had for the idea of a stable and immutable culture: "Culture has been redefined. Once seen as a stable, received, and traditional code of meanings, it has been viewed as a negotiated, contested, emergent process, or as a process to be written against".

Foucault stressed the close connections between power and knowledge. He argued that power is embedded and exercised through structures of knowledge which permeate society in the guise of self-evident truths which must be deconstructed to reveal the web of deception. Foucault's analysis of the relationship between power and communication has had profound implications for the study of art. As art is a means of visual communication, it must be analysed as a purveyor of the ideas of the dominant culture. It is assumed, therefore, that there
cannot be any "true" or "objective" interpretation of an art work; instead there are a multitude of interpretations. Some postmodernists such as Fisher (1980) (cited in Efland 1990b) maintained that there were as many valid interpretations as there are viewers.

Owens (1982) outlined the profound impact postmodernist theories have had on the idea of an authoritative body of cultural knowledge:

Decentralised, allegorical, schizophrenic ... however we choose to diagnose its symptoms, postmodernism is usually treated, by its protagonists and antagonists alike, as a crisis of cultural authority, specifically of the authority invested in Western European culture and its institutions. (p. 62)

Because there does not exist any one body of correct knowledge or set of aesthetic criteria, the role of art education, as viewed by postmodernist thinkers, is to employ art as a means through which students can examine the different structures and values in society. Art educators were urged by Fehr (1994, p. 209) to throw out "the modernist cant of the 'transcendental artwork". Brunette and Wills (1994) argued that the intention of the artist should no longer be the main concern of the art historian; it is just one of the many factors (social, political, economic and ideological), that have a direct influence on the art work. Hamblen placed art education firmly in the postmodernist issues battle-front: "a curriculum is a sociopolitical document; it allows access to particular types of knowledge and denies or obscures access to other types." (cited in Congdon, 1989, p. 176)

Because of the influence of postmodernist thought, the debate over DBAE and the use of art works in schools shifted to a new phase. While the central role of art works was no longer challenged, the actual choice of art work and the use to which they were to be put, became even more contentious. Since postmodernism
essentially proposed that there was no possibility of a body of received knowledge, how could the four disciplines of DBAE, based on bodies of knowledge gathered by exponents and experts, be relevant any more?

3.5.1 *Postmodernism’s Influence on Art Education*

In Habermas’ (1983) description of modernism, he outlined the way the Enlightenment in the eighteenth century identified three autonomous spheres of reason - science, morality and art. The positivist language he used is strongly reminiscent of early DBAE documents:

Each domain of culture could be made to correspond to cultural professions in which problems could be dealt with as the concern of special experts. This professionalised treatment of the cultural tradition brings to the fore the intrinsic structures of each of the three dimensions of culture. There appear the structures of cognitive-instrumental, of moral-practical and of aesthetic-expressive, each of these under the control of a specialist. (cited in Burgin, 1986, p. 164)

On these grounds, DBAE can be placed firmly within the modernist camp. The word “discipline,” in Discipline-Based Art Education, is defined as a field of study marked by a recognised community of scholars and practitioners. Greer’s (1984) proposals for the selection of content for art instruction were distinctly modernist in sympathy: Is the subject matter significant to an organised field of knowledge? Does the subject matter survive the test of time? Is the subject matter useful? Can the subject matter be made interesting to the learner? Does the subject matter contribute to the growth and development of a democratic society?

DBAE has been judged as being modernist because of its aim of teaching disciplines of established knowledge. It has also been judged as very conservative because child-centred education and DBAE are frequently seen as at two opposite
points on a linear spectrum. This has encouraged child-centred art education to be seen as liberal and expressive and DBAE to be seen as conservative and didactic. This view of DBAE as inherently conservative, has been further reinforced by the type of art works chosen as exemplars in the early work of DBAE. Initially the examples were selected predominantly from the canon of the Dead-European-White-Male (DEWM). Within this canon, the arts are represented by the traditional European schools of predominantly male artists.

Thus in many ways DBAE has come to be seen as anachronistic, out of tune with current ways of examining the world, and as promoting a teacher-directed culturally imperialist approach. The radical shift in perspective that has taken place over the last ten years has meant that art educators are increasingly using the language of postmodernism to justify their positions and to accuse DBAE of old-fashioned modernism:

By the 1950's and 1960's, form and formal elements in art came to be considered objective universals that transcended time, culture or ethnic considerations. In contrast, postmodern critical theories contend that objectivity is an impossibility .... This shift ... has led to a rethinking of disciplinary content and methodology. (Risatti, 1990, cited in Hagaman, 1990a, p. 27)

Efland (1992, p. 204) supported the view that DBAE proponents such as Ralph Smith were high modernists for whom art was seen "as removed from the worlds of politics and commerce". Efland argued that while such modernist ideas were appropriate for some art works, they were not useful for early religious and contemporary feminist and postmodernist art works which had been created for primarily ethical or social reasons. By focusing on the excellence of high art, Efland argued that Smith sacrificed:
an education that enables students to come to grips with art that deals with the issues of their time ... Neither Smith nor Beardsley deny that one might become disposed to moral action through encounters with the aesthetic, but they see such involvements as secondary outcomes. Smith worries that if we fail to emphasize the aesthetic character of art, then art education will 'dissolve into mere politics.' Though I would rather risk that eventuality than risk that art might cease to be socially relevant at all! (p. 209)

Postmodernists such as Hamblen (1990a) declared that the social and political context of the art work was of prime importance since it could be used to expose the in-built inequalities in society. Because of this, the debate over DBAE and the use of art works in schools shifted to a new phase. Postmodernists such as Fehr (1994, p. 211) dismissed "the heroic artistic genius" as the "ugly cousin" of commodified art and proposed a new aim for art education: "Art education can sweep away much of the detritus of prejudice that has encrusted Western civilization since its inception" (p. 216). For some time DBAE resisted this pressure and continued to emphasise the intrinsic importance of artistic knowledge (Smith 1989b). Even in 1990, Hamblen argued that DBAE was still thoroughly modernistic, with its roots deep in the idea of a body of knowledge to be taught.

In the beginning of its development, DBAE had indeed accepted that the goals of education were generally appropriate and only needed to be made more efficient; there was no fundamental questioning of the structures in society. DBAE stressed that through the adoption of the recommended teaching methods in schools, society could pass on to its children the accumulated body of art knowledge of that society (Greer 1984). This positivist position of DBAE can be traced back to Broudy's work on aesthetics in schools.

Broudy espoused a very modernistic and conservative tradition of
knowledge; "conservative in that they keep alive the norms of the past and their exemplars, and critical in that they conserve only what seems to a given epoch to be the most significant of these products" (cited in Efland (1989, p. 82). Broudy had a strong influence on Greer, and they worked together on the influential Aesthetic Eye Project. It is perhaps significant that in Bachtel-Nash's (1985) report on the Aesthetic Eye Project, she recorded that the element in which students showed the least expansion of knowledge was the historical component, the very aspect of art education that post-modernists would most like to emphasise because of its focus on the context of the art work.

Some postmodernist art educationalist have a more optimistic view of the ability of DBAE to incorporate postmodernist ideas. Risatti (1987, p. 30) suggested that "the answers we get from critical disciplines are determined by the questions we ask; the limits are not characteristic of the disciplines themselves, but of the object under scrutiny and the attitude of the scrutinizer". He argued that the socio-cultural approach to art is typical of the present postmodernist intellectual climate and could be easily accommodated by DBAE structures. This argument will be examined more closely in the section on Neo-DBAE.

Postmodernist theory encouraged art educators to think beyond the narrow parameters of their own cultures in their selection of art works, and this was welcomed by multiculturalists such as Congdon (1989), McFee (1987) and Hamblen (1990a). The modernist view of "art for art's sake", had long been rejected by multi-culturalist art educationalists. Congdon (1989, p. 177) wished to see art "as more fully integrated with the social, cultural, and political purposes of their being". At the same time, she wished to encourage children to view art works from other cultures as of equal validity as works from their own culture.

Multi-culturalist art educators have successfully used the language of postmodernism to encourage a wide range of perspectives when viewing art works. In
the case of Marxist and feminist art educators, the employment of postmodernist language seems to have been more problematic. Although Marxism and feminism are not associated with the vagaries of relativism and are, indeed, associated with strongly positivist world views, they have not remained impervious to postmodernist thought. Reactions to postmodernism were various and powerful in their implications. Rorty felt that postmodernism helped people to become "increasingly ironic, playful, free, and inventive in our choice of self descriptions" (cited in O'Sullivan, 1993, p. 30). Foucault, on the other hand, emphasised the feeling of loss that the destruction of sustaining myths could evoke. Others had mixed feelings, as a comment from a left-wing journal illustrates: "I have found this personally very 'liberating' ... to get the weight of moral and political certainty or necessity off my mind, but also ultimately very depressing to be left in the restless flux of rhetoric without a rudder." (Burgin, 1986, p. 198).

When considering the relationship between postmodernism and Marxism, it must be remembered that postmodernism grew out of both critical theory and Marxism, so that, despite their protestations to the contrary, it will be argued later that many declared postmodernists do have a normative theory of good, a set of humanistic criteria, which they are reluctant to admit. Whether this validates certain cultures is open to debate. The inconsistency inherent in a normative theory being presented in postmodernist language seems apparent in the work of many Neo-Marxist art educationalists such as Duncum (1987, 1994b) and Fehr (1994) and also in the work of feminist art educationalist such as Hagaman (1990a, 1990b), Hamblem (1990a, 1990b), Hicks (1990) and Hilson (1988). While enjoying the freedom to use the language of postmodernism to attack the encrusted prejudices of DBAE, it will be argued in the following sections that they are, at the same time, reluctant to give up the certainties of their own ideologies.

3.6 The Pragmatic-Social Reconstruction Model: Its Manifestations in Multiculturalism
The multicultural movement in art education originated in the Civil Rights Movement in the USA during the 1960's (Stuhr, 1994). Its aim was firstly to give status to the art of ethnic minorities by including it in the canon of art works examined in schools, and secondly, to enable students to critically examine the social structures which kept minority ethnic groups from enjoying the social and financial advantages of the dominant cultural group (Tomhave, 1992). Clarke (1996) argued that an ethnocentric art curriculum also sought to protect society from competing cultural ideas which would threaten the established social order.

The idea of including a wide cultural base of art works had already been suggested by the child-centred art educationalists Lowenfeld and Brittain (1954). They ridiculed any imposition of "high art" onto children from different ethnic backgrounds through the study of art works:

Many educators still look upon the gracious-living model as the one they want to impose upon all children as a goal in life. This becomes particularly ridiculous when we realise that many parts of our society may have goals of their own, especially those parts of our society that still retain some of their own customs and traditions from Asia, Europe, Africa, or South America. (p. 324)

Multiculturalist art educationalists such as Congdon (1989), Hicks (1994), Mason and Rawding (1993, p. 357), and Anderson (1996) similarly argued that the traditional art history approach was no longer appropriate in schools "on the grounds that it promotes elitism, sexism and Eurocentricism" (Mason and Rawding, 1993, p. 363).

Congdon (1989), Hart (1991) and Garber (1995) proposed an important prerequisite for the inclusion of multi-cultural art works in the syllabus. Art works from different cultures ought not to be subject to scrutiny from a purely Western
perspective. A preferable alternative was to find out, as far as is possible, the cultural context from which the art works originated. Part of this new perspective would be to put aside the modernist view of "art for art's sake" and view art, as do most other cultures, "as more fully integrated with the social, cultural, and political purposes of their being" (Congdon, 1989, p. 177). Full information and empathy would be needed to overcome the disadvantages of talking from a different cultural tradition. Congdon argued that however much this is attempted, the language would still have a bias towards the white, Eurocentric male.

Following on from this argument is the very real problem of tokenism discussed by Hamblen (1990b), Hart (1991) and Smoke (1996). Teachers may assume, for example, that making a quick model of an African mask denotes some understanding of African culture. To counteract such superficial nods in the direction of multiculturalism, Hamblen (1990, p. 224) proposed the use of "ethnoaesthetics": "In ethnoaesthetics, art is studied as being integral to the value systems and meanings ascribed by the creators and users of the art".

The need to thoroughly understand the view point of an artist from a different culture, poses the questions of whether it is realistic to expect teachers from one culture to accurately assess the merits of art works from another culture without bias (Dinham, 1994; Moore 1996). Rogers (1994, p. 18), for example, discussed the problems of studying Aboriginal art works when Aboriginals "wouldn't need to talk about it":

As a white person, I feel awkward even discussing these works. They go far beyond symbols, they are not representations, They are inescapably integrated with the people, with the land, with the whole history of the people.... Yet as soon as we begin to discuss and analyse these ideas we are creating an artificial situation ... as soon as we do so we are distorting the reality of the culture." (p. 18)
With these problems in mind, many teachers might echo Lanier's (1982, p. 40) justification for his exclusion from his school textbook of art works from Asia, Africa, the Middle East and Latin America. This was not because they were not worthy of study but because "It is difficult enough to understand thoroughly the arts of our own culture, much less those from other cultures". Lichtman (1994) suggested that teachers would need to take their students on what Emery (1994a, p. 5) described as "a simulated journey" to the country of origin of the art work. Significantly enough, Lichtman's simulated journey through Japan, on which he took his class, was based on information gathered after several months stay in Japan. As Tomhave (1992, p. 56) stated, "In theory, the advantages of this sort of multicultural literacy would be hard to deny; in practice, comprehensive literacy is simply not possible". Abbs (1992, p. 279) similarly argued that it was foolish to disregard the strength of the cultural structures within which people have their being and attempt to impose "a multicultural eclecticism without a centre and without historic identity".

Another major issue which arises from the influence of postmodernism on multi-culturalism, is that of cultural relativism. If there is no absolute truth, does this imply that all points of view, all cultures, all art works are equally valid? Congdon (1989, p. 181) inferred that it does: "One culture's way of structuring the world cannot be said to be 'better' than another's." In the context of art education, this could imply an equal critical evaluation of the images of sentimental pictures from birthday cards as of those from an Hokusai print - a position espoused by many Neo-Marxists (Ducken, 1990a). Hart (1991) indeed welcomed the idea of cultural relativism. She argued that the attempts by DBAE to use objective criteria to judge art works should be abandoned, along with the personal responses encouraged by child-centred educationalists. Instead, the use of aesthetic pluralism in the study of art works was suggested as "the most appropriate for responding to the current multicultural situation in our classrooms" (p. 154). Hart (1991, p. 155) further argued that aesthetic pluralism is the more valid approach "since it is the
only one that depends upon real data about the art and its maker". Burtonwood (1995, p. 210), on the other hand, argued for the more eclectic "cosmopolitan art education" approach. Rather than regarding each culture as separate, impenetrable and sacrosanct, the cosmopolitan version of multiculturalism encouraged children to engage with other cultures and incorporate those cultures' way of working into their own image-making.

Despite these problems of implementation, multi-culturalism has proved to be of great value in challenging the arrogant assertion that one's own culture is automatically superior to any other. The modernist approach encouraged an ethnocentric approach in the choice of art works and multiculturalism has provided a critical and insightful language with which to attack this limited view.

3.6.1 Multiculturalism and DBAE

DBAE art educators were initially slow in responding to multi-culturalists' demands for a wider base in the selection of art works. The Aesthetic Eye Project, for example, promoted by Greer, used DEWM art works with children who had limited access to high culture and who were predominantly from minority ethnic groups. Here, Bachtel-Nash (1985) explained the rationale behind the choice of art works:

The parameters of this study were limited to student responses to reproductions of original paintings, such as "Sunflowers" by Vincent Van Gogh, "I and the Village" by Marc Chagall, "The Night Watch" by Rembrandt Van Rijin, "View of Toledo" by El Greco, and "Mona Lisa" by Leonardo da Vinci. These paintings are generally regarded as masterpieces because of their enduring acceptance by scholars and the knowing public. (p. 9)

This deference to scholars and the knowing public became unacceptable to art
educationalists, when, in the words of Emery (1994a, p. 5), "other voices are waiting to be heard".

DBAE did not ignore these issues for long. Misgivings about the narrow cultural base of DBAE's choice of art works were expressed by Foshey as early as 1971, (cited in Getty Centre for Education in the Arts, 1987a). McFee (1966) and Chalmers (1978) continually promoted the importance of including multi-cultural art in the DBAE programme, (cited in Congdon 1989). In 1978, Chapman emphasised a multicultural base of art works in her DBAE art education programmes (Greer, 1984). Art in a multi-cultural democracy was a theme stressed by McFee at a Getty Centre conference in 1987. Although McFee accepted that art critics, historians and aestheticans did consider more cultural factors than previously, she considered that they were still culturally embedded in Western modes of thought. She suggested that the study of art should be widened to become cross-cultural; that sub-cultural art forms should be included; and that work should be consistently judged from the artist's viewpoint. More radically, she proposed a fifth discipline of "socio-cultural art." This fifth discipline would show how art expresses different value systems within society, how different cultures develop different images, and, in turn, the influence that artists have on society. At a DBAE conference in 1987, Nelson argued that socio-cultural art was already covered in art history, while others argued that it could take the place of art history. Hamblen (1986) distrusted DBAE's reliance on traditional questions in aesthetics and art criticism. She proposed cross-cultural studies in aesthetics to iron out the problems of discussing art works from other cultures in terms of western perspectives.

However disparate these views, by 1987 multi-culturalism was being given serious consideration in DBAE theory and practice. Mason and Rawding (1993, p. 366) recognised these efforts made by the DBAE movement and supported the view that "cultural pluralism is not incompatible with DBAE". DBAE's use of the
art history as one of its disciplines was seen as a potential tool by both Hart (1991) and Fehr (1994) for "reprioritizing art viewing under DBAE's aegis" (Fehr, 1994, p. 214). Fehr even proposes a new acronym - MDE (Multicultural Discipline-Based Art Education).

3.7 The Pragmatic-Social Reconstruction Model: Its Manifestations in Neo-Marxism

Pressure to widen the base from which art works are chosen has not only come from multiculturalists. There has, at the same time, been a movement generated primarily by neo-Marxist art educators, for children to examine art works from popular culture as well as from the DEWM canon. This idea can be traced back to the 1920's when art educators Margaret Mathius and Frederick Gordon Bonser encouraged children to look at the aesthetic value of everyday objects. Munro, Haggerty and Dewey worked in the 1930's to reject the distinction between fine art and applied art so that aesthetic experience was given a far broader base (Hurwitz and Madeja, 1977). Art works from popular art were also discussed by such child-centred art educators as Lowenfeld and Brittain (1964), who advocated examining the jewellery, art objects and interesting trinkets that children love to buy. However, while examples of popular art were permitted for study, if the children's work ever reflected similar images, it was regarded as a type of contamination because: "popular imagery was accused of causing inhibition, compounding constraint, causing children to prostitute their own art and endanger the very health of the human mind" (Duncum, 1990c, p. 12).

Traditionally, Marxism has always regarded the fine art of the elite as very different from the popular art of the masses. This view stemmed from the positivism of traditional Marxist philosophy, embodied in the concept of historical materialism. Historical materialism explained political and cultural superstructures as the consequences of the economic structures in society. As a reflection of this, Outhwaite (1983, p. 111) contended that the fine art of the elites had a particular
function to uphold "the desires for freedom and happiness (the *promesse de bonheur*) which are thwarted in modern societies, but projects them into an illusory sphere and thus confirms the status quo by pacifying rebellious desire". In contrast, popular art served to paper over the cracks in society, while at the same time brutalising and paralysing the working classes. Popular art acted not only as an opiate to take people's minds away from their oppression, the brutal and sentimental images it imparted also corrupted and distorted the people's sensibilities. Similarly, Marcuse, a member of the Frankfurt School, saw popular art, not as a counter-balance to elitist art, but as a degraded art form used by the establishment to pacify the workers. He described the descent of high culture to popular (material) culture: "Culture, like sex, becomes more accessible, but in a degraded form." (Marcuse, 1964, cited in Bottomore et al, 1983, p. 89).

Neo-Marxist art educationalists such as Duncum (1987, 1988, 1990a, 1994b), King (1987), and Pearson (1995) brought about a change in perspective. They sought to reverse the attitude of contempt for popular culture and give to it the dignity due to the dominant art of the working classes. Popular art was defined by Duncum (1987) as:

mass-produced, mass-distributed, and mass consumed artifacts; typically involving content that is relatively clear and simple; and produced by a small group of professionals for the consumption of others. Usually, popular culture presents a safe and secure world of conventional ideas, feelings, and attitudes, though the vehicle is often escapist. *Dallas* is a paradigm, as are comic books, teen magazines, cute animal posters, and breakfast cereal cards. (p. 6)

It was argued that popular art was an area worthy of serious study because it was precisely this art, and not fine art, which absorbed the oppressed classes (Efland 1990b). Duncum (1990a) believed that:
To regard disdainfully people who enjoy violent, sentimental and escapist fare as if they were deficient in discernment is to ignore their lived experiences and to judge them by criteria inappropriate to their lived experiences. (p. 212)

Duncum’s (1990a) use of language with a postmodernist ring, signals the important influence postmodernism has had on Neo-Marxists’ modification of the traditional, realist Marxist view of elite and popular art works. Members of the Frankfurt School criticised the traditional Marxist position as too rigid and unresponsive to the dynamics of change and established critical theory as an alternative approach. Bottomore et al (1983, p. 383) argued for "a genuine emancipatory social theory (that) will be reflective and interpretive, alive to the potentialities which lie beyond the current situation, rather than tied obediently to the depiction of its empirical reality". This aspect of critical theory produced one of the crucial stepping stones towards postmodernist theories of art, particularly because of the Frankfurt School’s explicit concern with issues of culture, psychoanalysis and ideology.

Foucault (1991) argued that art, as a means of visual communication, should be analysed as a purveyor of the ideas of the dominant culture. Marxists, critical theorists and postmodernists all agree that art has an essential role in the power structure within society. However, they disagree as to the dynamics of this role. Orthodox Marxists such as Outhwaite have argued that the institutions of the dominant economic classes are reflected in culture and works of art. Critical theorists, postmodernists and many Neo-Marxists, now stress that culture and works of art are not mere reflections of class structures but that they also play an active and crucial role in sustaining and reinforcing them.

Culture is as much an ongoing contribution to society as a mere response to it. Culture is seen as an active, ongoing intervention which
helps to highlight, exclude and frame issues; even to define what will constitute an issue. (Duncum, 1988, p. 10)

Hamblen (1990b) dubbed the fine art promoted by DBAE as *Cash-Culture*, in that this type of culture was associated with the financially successful and established groups in society who appropriated cultural capital.

For contemporary Neo-Marxists, influenced by critical theory and postmodernism, the view of popular art has been radically altered. One such radical view was initiated by Walter Benjamin who was a member of the Frankfurt School. Bottomore (1983, p. 32) represented Benjamin's view of popular art as follows: "The principal effect of mechanical reproduction was to destroy the elitist 'aura' of art, bring about a 'tremendous shattering of tradition', and create a bond between the proletariat and the new cultural forms (e.g. films)."

In a variation on the postmodernist idea that the study of an art work's context was important, Duncum (1987) proposed that the study of popular culture was particularly pertinent because it incorporated important myths, dreams and themes which people needed to add meaning to their lives. Duncum compared soap operas with folk epics and suggested that, "Much that is tasteless, even dangerous, from a humanist point of view, appears to serve perennial needs and provide perennial gratifications" (p. 12). By studying art works within their own "habitus", within their own matrix of perceptions, appreciations and actions, students would be able to analyse with greater accuracy the system of domination in society and in this way discover the means by which to change it (Pearson, 1995).

3.7.1 *Neo-Marxism and DBAE*

The neo-Marxist view that aesthetics must be removed from the academic rationalist's choice of an established body of knowledge (Hamblen, 1990) does not sit easily with the modernist roots and the "liberal humanists" (Duncum, 1987) of
DBAE. Eisner (1988, p. 35) for example, condemned popular art as debased and manipulative:

There are alternatives (to television), challenging alternatives that provide satisfactions qualitatively different from those secured through the mass media, pop culture, and the one-eyed monster we have in our homes .... To neglect the arts in our schools is to produce a generation of semiliterate children who will not miss the arts because they will never have known them ... Great works of art help us to see for the first time what we have so often missed."

Despite these major reservations on the part of DBAE towards popular art, there has been a gradual acceptance of the value of including some elements of popular culture within a DBAE visual arts syllabus. At the May 1987 Getty Centre Conference, Dobes argued for the release of film, advertising, design and television from the "visual purgatory" to which it had previously been assigned because children needed to examine the images that bombard them. In 1994, Hobbs, in a publication sponsored by the Getty Centre, advocated the study of comic-strip images in schools. Even Greer (1989, p. 158), a conservative in the DBAE camp, suggested teachers should examine "photojournalism, video, fashion, posters, and even graffiti".

While the inclusion of popular art works might be accommodated within DBAE, the thrust of the neo-Marxists' position, as of the other contextualists, remains fundamentally at odds with that of DBAE. Contextualists would argue that art attains significance only to the extent that it is recognised as the means of communicating social and political issues (Pearson, 1995). This idea was supported by Fehr (1994, p. 217) who proposed a radical role for art education to "sweep away much of the detritus of prejudice that has encrusted Western civilization since its inception." In contrast, an important indication of the conservative
position held by early DBAE art educationalists was the fact that there was generally no discussion of the choice of art works, nor of the influence the choice would have on the children’s perceptions of what is valued art. The art history component included the social and political context, but it is significant that the example given in Greer (1984) was the use of blue in pictures of the Madonna. In this case, the social and political context was used primarily to explain the significance of the imagery; the image was not used to provide information on the contemporary social and political scene nor to critically assess those structures. This example highlights the differences between DBAE and Neo-Marxist art educationalists. DBAE seeks to produce an adult who can respond with maturity and in fairly specific and sophisticated ways to art works. In contrast, Neo-Marxists seek to use art works to "confront the hierarchic, unjust, undemocratic nature of our society as manifest in its cultural products" (Duncum, 1988, p. 11).

3.8 The Pragmatic-Social Reconstruction Model: Its Manifestation in Feminism

While DBAE emphasised the importance of introducing children to great works of art, feminists such as Chadwick (1990), when faced with the almost total absence of women’s work in the catalogues of great art, asked these questions:

Why had art historians chosen to ignore the work of almost all women artists? Were successful women artists exceptional or merely the tip of a hidden iceberg? ... Could, and should, women artists lay claim to essential gender differences that might be linked to the production of certain kinds of imagery? Could the creative process, and its results be viewed as androgynous or genderless? Finally, what was the relationship between the ‘craft’ and ‘fine art’ traditions for women? (p. 8)

In discussing the issue of the place of women in art history, feminists such as Hicks (1990) and Chadwick (1990) challenged the accepted premises on which art
works had generally been selected. For example, the assumption that art is gender neutral was an unacceptable premise. Acceptance of such a premise would imply that the lack of women's art in most art work collections and art programmes reflected the fact that women were simply poor artists. It therefore became imperative that the issue of discrimination against women artists be discussed and explained. Further explanation needed to be given of the way in which male art historians and male art patrons with the power and money to influence art production had devalued the small scale and limited output of women artists. Not only were women artists relegated to specialised fields such as flower paintings, the works produced were then classified as minor art works:

Art history, as it has been written has not provided an honest account of women's artistic and cultural activities and achievements. It has denied women a view of their own past, and the role models that are so important for the development of a sense of self. (Walsh, 1990, p. 155)

Feminist writers have gone some way to trace the history of women artists and to explain why they disappeared from view. Both Greer (1979) and Heller (1987) described the handicaps imposed on women artists, and Greer (1979) lamented the impoverishment of the oppressed personality which had prevented so many female artists from achieving their potential in terms of conventional aesthetic criteria. While describing the difficulties female artists have faced, both Greer and Heller accepted the traditional aesthetic criteria on which to judge them. Other feminists have argued that a totally different set of criteria should be used for female artists. Garber (1992) advocated getting away from male criteria of excellence and finding examples of traditional women's crafts and art works that involved group co-operation. Hilson (1988), suggested the exploration of themes that showed experiences unique to women such as motherhood and the goddess image. She claimed that there were gender differences which predisposed women to make particular types of images, and that these images have been devalued by
This attempt to attribute certain characteristics to "universal woman" has been greeted with dismay by some women artists. Bridget Riley, for example felt that she should be judged as an artist rather than as a woman and that the current interest in "women's art" was as welcome to most women artists as "a hole in the head". Auty (1995, p. 14), the art critic of The Australian, complained of "imposed artistic cultures" and argued that art works of little aesthetic value were being given priority merely because of their association with current political trends. Not only were the artists being judged on these grounds but also on the materials they used. Mechanistic media such as photography, for example, were preferred to such established materials as oil paints, because the latter are associated with Eurocentric males:

Traditional materials of proven efficacy are abandoned on the strange grounds that these may be associated historically with certain undesirable groups - men of European extraction for instance. That exactly the same arguments could be applied to other effective materials and techniques - the traditional use of soap and a flannel for washing, for instance - quite escapes proponents of the proscriptive regime." (Auty, 1995, p. 14)

Wyndham (1995), agreed that exhibitions of women artists' work would generally use less traditional media, such as photography. She quoted Sussman who was in charge of organising an art exhibition for the Biennial of Sydney in July, 1995: "Women have been attracted to video and photography more than to painting, because painting, at least in the US, was considered a man's speciality" (p. 10). It would seem reasonable to argue that it is harder to break into an established milieu than it is to break new ground. Auty offered another explanation when he argued that it is no coincidence that mechanistic media require less skill than, for
example, an apprenticeship in oil painting, and that this is all part of the democratisation of art. In addition, the idea of the creative genius is labelled as patriarchal because "Oil painting remains an excellent medium or arena for the establishment of clear delineations of ability. Is this not something those that seek to democratise endlessly - or rather to politicise art - possibly fear?" (p. 14). It is this accusation that women are unwilling to face the competition from men, which worries some feminists and makes them fear that women artists are blocking themselves into marginalised areas of art.

Not only the use of certain artistic media, but also the dominant images used in traditional art works presents problem for feminists. Reid (1995) found that schools were still reinforcing gender stereotypes by the uncritical acceptance of images in the art work being studied. The images "provide distorted and potentially limiting views about what it means to be either female or male" (p. 9). These images included women as Madonnas, as "femmes-fatales", as mothers, wives or children, as sexual objects, as the gender that remains anonymously portrayed. Chadwick (1990) argued that it is these "paradigm scenarios" that teach children how to conduct their lives:

It reiterates the marginal role traditionally ascribed to women artists in the history of painting and sculpture and affirms the female image as an object of male contemplation in a history or art commonly traced through "Old Masters" and "masterpieces". (p. 8)

Like traditional Marxist arguments, the arguments presented by the feminists mentioned above, embody a clear analysis of society which is totally modernistic in character. The metanarrative of patriarchy provided the bedrock of feminist thought for many years, both politically and as an analysis of art. The rise of postmodernism changed this emphasis for many feminist art educationalists.
It was in the analysis of the disciplines advocated by DBAE that feminists found a new critical focus in which the language of postmodernism became all pervasive. Whereas feminists used to seek a definition of what constituted feminine sensibilities in art, postmodernist feminists would say that there is no such thing as an essential "femaleness", just a succession of images that are circulated within society. Hagaman (1990a) described how the first generation of feminists sought to locate the lost and unacknowledged women artists using primarily conventional ideas of what constituted high quality art, while the second generation of feminist academics questioned the disciplines themselves. Hagaman argued that merely including more examples of art works by women would not alter the patriarchal structures embedded in the disciplines advocated by DBAE:

"The disciplines must not simply be modified to include women and minorities, but must be reconstructed so as to provide epistemological equality within the nature of the disciplines themselves" (p. 28).

Feminists such as Parker and Pollock (1986), Hagaman (1990a), Foster (1993) and Garber (1995) dismissed the inclusion of more examples of women's art works into DBAE structures; Garber, 1995, p. 220) called this a "'sprinkle and stir' approach". Foster proposed finding new discourses, "Rather than viewing women's art as a mixture of peculiar and unfulfilled indigents annexed to the mainstream of masculine culture, we would seek alternative discourse(s) which accord women's position as one which is not defined for them, nor one which is fixed or singular" (p. 47).

Garber (1990) firmly equated this feminist position with that of postmodernism in that both positions seek to use art works to:

focus on political and ethical structures instead of technical and factual knowledge .... Drawing on critical methods such as poststructuralism, Marxism, and psychoanalysis, feminist critics in the arts and humanities
are at the forefront of practices that work to strategically undermine the status quo." (p. 17)

Thus feminists who adopt the postmodernist approach do not merely want to include more women's art work in art education, as advocated by Germaine Greer (1979); they primarily seek to use works of art to dismantle and examine those images that have been used so successfully to restrict and define women's role. In this way postmodernist feminist art criticism made a radical departure from the previous preoccupation with the patriarchal structure. For postmodernist feminist such as Garber (1990, p. 19), feminist issues were placed firmly in the context of other social issues. Feminism "does not isolate and overrepresent gender in critical discourse: class, race, age, sexual preference, ethnicity, nationality, and additional influences hold parallel positions". Feminism and postmodernism combine to "focus on political and ethical structures instead of technical and factual knowledge".

It would seem that most contemporary feminist art educators, like the Neo-Marxists, now see art as primarily a means by which to challenge the status quo. The social and political context is of over-riding importance, for as Reid (1995, p. 8) argued, it is "the social context which gives art its substance and meaning". Garber (1992) argued further, that there should be no attempt to enjoy a purely aesthetic experience as the aesthetic and political are inextricably entwined.

Not everyone was happy with this absorption of postmodernism into feminist analysis. Structuralist feminists in particular, have long had doubts about postmodernism. Lutz, (1993, p. 154) noted feminist unease about the shifting of the goalposts just as women seemed to be on the point of scoring a goal: "They are sceptical of the move to declare ... the death of truth just at the moment when women and people of color have first been able to insert their voices into the academy, and to claim to speak in the world at large." Foster (1994, p. 26) outlined
Sommer's (1992) violent denunciation of postmodernist feminists as traitors to their cause: "She denounces postmodernism as another masculine theory; and the feminists who draw on postmodernist theory as conspirators against their own gender.

Despite these reservations, many feminist art educators have used the language of postmodernism to effectively challenge the status quo and place the issue of social context very firmly on the agenda of art education. The aim of the feminist perspective put forward by Garber and other postmodernist feminists was to change society by changing the way children think. Garber (1992, p. 222) described the goal for which they were aiming: "Ideologies entrenched in educational theory, research and practice may not easily yield to feminist reform, yet the result will ultimately be an egalitarian and political understanding of art and a populace empowered to take action."

3.8.1 Feminism and DBAE

DBAE's original concept of gender neutral art, was anathema to most feminists because of its refusal to recognise the over-riding and all-embracing structure of male dominance. DBAE's ideas of art disciplines were thus generally dismissed as founded on submerged patriarchal values. Hicks (1990) rejected Eisner's claim to empower children through knowledge of art works. Hicks argued that the "cultural capital" Eisner described was merely that of the dominant culture which marginalised and disenfranchised particular groups. She accused Eisner of promoting a culture of sameness with roots deep in patriarchy and privilege.

DBAE's attempt to shift the emphasis away from individual expression of creativity to the establishment of a body of knowledge, also presented problems for some feminists. Huber (1978, cited in Hilson, 1988) argued that DBAE's move away from studio-based programmes of child-centred art education, which had focused on children's work as individuals, would compound the problem of male
dominance. DBAE would now subject children "to the full weight of the patriarchal tradition in philosophy/aesthetics, in psychology, in sociology, and in the tradition of education itself. She will face an art history in which she has little if any place of recognition" (p. 8).

Hilson (1988) similarly derided the major artistic traditions discussed in DBAE literature as overwhelmingly patriarchal:

Central to the "values" of these traditions is the refusal to acknowledge or even to discuss the possibility of the existence of ancient, highly civilised, peaceful matriarchal societies, in spite of the wealth of evidence which supports the hypothesis ... because of a "gentleman's agreement" to banish from the classroom all reference to pre-patriarchal societies." (p. 12)

Gradually, there has been a response by DBAE art educationalists to include more examples of women artists (Chapman, 1982; Greer, 1993). But feminists such as Hicks (1990, p. 33) responded that: "The simple addition of women and other oppressed groups to the existing theory does not remedy its exclusionary nature. It only serves to camouflage the mechanisms through which these groups are marginalised and oppressed".

Thus the emphasis has changed radically from a dispute over how much women's art could be included in a DBAE syllabus to the issue of the purpose of using the art work itself. For postmodernist feminists, the context takes priority over all other aspects of the work. Reid (1995), in her Socially Critical Model for art analysis, acknowledged that any discussion of an artwork would be incomplete without an analysis of the visual elements leading to an aesthetic response. However, the four brief questions which were assigned to these aspects, contrasted with the ten questions assigned to the social and political context of the art work.
Reid emphasised that it is "the social context which gives art its substance and meaning" (p. 8). Garber (1992) similarly described her antipathy to the accepted methods of selecting examples of art works and warned of the radical implications her position held for art education:

It means expanding what we teach as content in order to focus on socio-cultural functions of art, including the interplay of gender, rather than emphasizing media and methods of art-making, formalist principles, and exemplars of canonical art presented in an ahistorical vacuum of transcendent genius. (p. 222)

3.9 Neo-DBAE

It has been shown how multiculturalism, feminism and neo-Marxism, combined with the language of postmodernism have led many art educationalists into the contextualist position which argues for an emphasis the context of art works as a means to critically examine the structures within society. While contextualists were emphasising the need to address social and political issues through the study of art works, this viewpoint appeared to be slow in actually permeating art education practice. In 1987, King complained bitterly that the essential power structures that provided the underpinning for art were still being ignored, "Stripped of issues, art is gelded" (p. 41).

This lack of interest in issues was blamed by Fehr (1994) on child-centred art education and its emphasis on individual creativity and commodified art's "ugly cousin, the heroic artistic genius" (p. 211). In fact, child-centred art educators such as Read (1945) and Lowenfeld and Brittain (1949) did envisage art as having an important social goal, that of producing a truly democratic society. Nevertheless, postmodernists such as Fehr (1994) dismissed this philosophy of democratic freedom as not addressing closely enough the specific pressing social and political issues of contemporary society: "The job description of the art teacher, like that of
Mary's lamb, was to 'make the children laugh and play.' Oppression made the world go round. Postmodernism seeks to dismantle these constructs" (p. 214).

DBAE, although not high in political content, at least had in place the structures for the examination of political and social contexts, although within a modernist framework. But despite evidence of some willingness to accommodate contextualist ideas, DBAE has generally been considered by contextualists to be a conservative force in art education. The term discipline, in itself, may have implied a link with the conservative discipline-education movement in the USA, although this association was strenuously denied by Greer (1993). Perhaps more damaging, the term discipline also implies a structural adherence to the idea of a specific and inflexible set of ideas which is totally at variance with a postmodernist approach. The concept of disciplines of knowledge and the taint of empiricism that this carries with it, is an alienating message that may create bias against what could prove to be a perfectly sound and flexible structure.

In discussions of how DBAE should respond to challenges from multiculturalists, neo-Marxists and feminists, Efland (1989), Clark, Day & Greer (1989), Risatti (1987) and Smith (1989) have argued that criticisms from contextualists have generated welcome and positive changes which have been accommodated without fundamentally altering the structure of DBAE. Even Smith (1989), designated by Duncum (1990a) to the position of "high priest of modernism", names two educationalists, McFee and Chalmers, as theoretical antecedents of DBAE who have emphasised the need for a wide base of art works. Clark, Day & Greer (1989), considered to be conservatives in the DBAE camp, acknowledged the importance of cultural diversity and popular culture. They included "architecture, sculpture, painting, print-making, photography, and such crafts as ceramics, weaving, jewelry, metalsmithing, coins, and furniture" in their canon of art works (p. 156) and, as previously noted, they advocated looking at "photojournalism, video, fashion, posters, and even graffiti." (p. 158).
Greer (1993, p. 93) felt that it was inevitable that each discipline would change. He welcomed the changes that had already been incorporated into DBAE as bringing "positive additions to the field". Greer also welcomed "redefinitions (which) have occurred in all art disciplines, such as the use of Marxist perspectives for the interpretation of art history that led in turn to the application of other social perspectives" (p. 150). Greer believed that the disciplines provided a means for enquiry into any art that may be chosen because the same structures could be used to describe and examine an advertisement as well as to describe a Renaissance fresco.

Hamblen (1993) and Mason and Rawding (1993), while critical of the initial conservatism of DBAE, also agreed that a critical approach to social context was not antithetical to DBAE. Greer (1993, p. 92) welcomed Lanier's comment that DBAE had attempted "to replace our moribund obsession with psychology and the individual with recognition of the relevance of ideas in the social sciences." Hamblen (1993) lauded the efforts made by the exponents of DBAE to accommodate contextualist criticisms, naming the revised DBAE as neo-DBAE. Significantly, she recognised that these changes within DBAE had been largely ignored by educational theorists because of their predisposition to regard DBAE as inherently conservative.

Hagaman (1990a, 1990b), however, doubted whether the suggested changes in attitude in each DBAE discipline could be easily accomplished. She saw art history as an inherently conservative discipline on which feminism has had little impact and saw the lack of references to women in new additions of art history textbooks as testifying to this. Art criticism, on the other hand, had accepted feminist perspectives more freely, especially in the exploration of narrative instead of form. In aesthetics, Hagaman argued that the seemingly abstract and gender-neutral stance of many aestheticians in fact reflected a purely male experience and
could not represent women's viewpoints. The tenor of the debate was also, she suggested, very masculine in its adoption of the cut and thrust of a contest rather than the conversational manner preferred by women. Hagaman concluded that feminists had both claimed a place for women in these three fields of aesthetics, art history and art criticism and also set about changing their frameworks and references. Although the changes she proposed were radical, she too envisaged that the four disciplines proposed by DBAE would remain intact and still provide a useful framework for teachers.

3.9.1 The Tensions Inherent within Contextualism

If all contextualists were consistently postmodern in their thinking, then it might be persuasively argued that DBAE disciplines could be used as one framework within which to explore the insights gained through various world views. There are however various inconsistencies within the contextualists' position. Contextualists such as Chalmers and Duncum, for example, have vacillated in their attitude to the modernist goal of aesthetic judgment. Chalmers (1995, p. 8) condemned those who falsely presented "elements and principles of design as culture-free". Yet later in the same article he advocated the use of shape, line, texture, design, line and colour as criteria from which to judge art works from different cultures.

In 1988, Duncum wrote this rather wistful comment about the power of aesthetic experience:

When we gaze at a Monet haystack bathed in warm afternoon light, perhaps we are overwhelmed by the loveliness (sic) of the colours ... (and) transported to another world. Perhaps the only response we wish to make is aesthetic. Political responses seem irrelevant, intrusive, even tasteless .... However, an educated response is at least aware of the pressures that drive one to this position, and as educators it is
incumbent upon us to make these pressures visible to our students. (p. 8)

At a later time, Duncum (1990c) showed a postmodernist's suspicion of both Smith's (1989a) and Eisner's (1988a) love of beautiful art. He quoted Foucault as saying that "whenever there is talk of goodness and virtue, one should look for 'strategies of domination'" (p. 51). If the study of art works is to have the crucial role in bringing about the social change assigned to it by most contextualists, the pointers it can give for social and political analysis would need to take precedence over its inherent aesthetic beauty. Some might argue that art works of great aesthetic worth are just as capable of promoting discussions on good and evil or on matters of economic, racial and gender equity as Duncum's example (now dated) of the television soap-opera Dallas. The essential difference between the two positions is that contextualists are willing to subsume aesthetic criteria to political relevance, while Neo-DBAE art educationalists recognised the importance of social and political context, but still placed some emphasis on aesthetic criteria in their choice of art works.

It is important to note here that, while postmodernist feminists and Neo-Marxists use the language of postmodernism to attack the dominant structures in society, both fail to apply the same postmodernist criteria to their own positions. Their hesitation is understandable, as a strict adherence to postmodernist philosophy would effectively undermine their own political agendas to empower the hitherto disempowered. Jones, Natter & Schatzki (1993) discussed this dilemma. If postmodernism implies scepticism about the possibility of making an accurate assessment of the world and incorporates elements of relativism, then this undermines the idea of feminists struggling against the oppression of an identifiable patriarchy and workers struggling within a demonstrably unjust economic system.
Many feminists and Neo-Marxists thus use the language of postmodernism to attack "the other", but they frequently expose in their writings remnants of positivist goals. Far from being free to try a variety of discourses, as advocated by postmodernism, they each have a very specific agenda that they wish to realise. The original aims of women's liberation and the ascendancy of the working class are still apparent, although now merged and mingled with other issues, and they generally do not have the detached playfulness necessary for true postmodernist theory. Instead, they retain a firm belief in the good of economic and sexual equality that is rooted in positivist thought. Marsh (1994a), for example, used critical theory as the justification for extending the students' knowledge to broader cultural horizons but at the same time felt that views expressed by the students that were not feminist were "narcissistic". She concluded that "changing the structure of a students (sic) viewing may be more difficult than teaching new approaches" (p. 39). Marotta (1994) criticised this approach as imposing a world view while pretending to value the student's personal response.

Wolff (1990) has been one of the few feminists who has addressed this particular dilemma of using postmodernist language for positivist aims. She argued that modernism had not yet reached its goal of equality because of:

certain processes of bureaucratisation, institutionalisation and commercialisation .... Postmodern theory and postmodern practice have a good deal to offer feminist artists and critics ... however, the radical relativism and scepticism of much postmodernist thought is misplaced, unjustified, and incompatible with feminism (and indeed any radical) politics. (p. 205)

Wolff advocated the use of postmodernist language for the realisation of a positivist aim of sexual equality; feminists should use postmodernist arguments pragmatically since they are available and since they are effective.
The ideas and language of postmodernism has been used extensively by multi-culturalists, neo-Marxists and feminists to deconstruct formerly unquestioned aspects of art education. At the same time there has been an important ambiguity at the heart of the debate. Postmodernist language has been used selectively to deconstruct the opposition, while leaving the modernist base assumptions largely unchallenged. This has led to a lack of clarity and consistency in the debate. Haynes (1994) took up this point when criticising Duncum’s view (1994c) of his own ideas as being "quintessentially postmodern" (p. 60): "The plank Paul rests his case on is that of developmental psychology ... definitely not a postmodern approach" (p. 60).

3.9.2 The Tensions within Neo-DBAE

The accommodation of contextualism within DBAE structures has also given rise to certain tensions. The dominant dilemma is whether Neo-DBAE continues to follow its previous predominantly aesthetic criteria of what is good and beautiful or whether it now seeks to achieve a fair balance between competing interests. It is significant that Greer, a key figure in the development of DBAE, appears to have remained silent throughout an entire seminar on this issue, except for a single sentence warning the delegates not to throw the baby out with the bathwater. This suggests that there are anxieties at the centre of the DBAE movement about a dilution of the clear traditional hierarchy of great art (Getty Centre, 1987a). What was a clear and attainable goal now seems to some to have lost its clarity and certainty.

Eisner (1988b), Smith (1989), Arnhem (1989) and Meeson (1995) insisted that strict contextualism remained antithetical to DBAE because art should not give social issues priority over artistic concepts and knowledge. "Where for ideological reasons art education is used as a vehicle for ideas extraneous to the intrinsic demands of art, however well intentioned they may be, the result is always to the detriment of a genuine understanding of art" (Meeson, 1995, p. 87). It was
argued that, although DBAE would provide cognitive structures that are useful for all aspects of education, the central focus of art education should remain the art works because they have "the capacity to induce higher levels of worthwhile experiences." (Smith, 1989, p. 24).

The dangers of contextualism were identified by Eisner in 1972 when he argued for keeping the boundaries clear between the subjects of art and social studies to avoid the stronger one swamping the weaker and to avoid art becoming the hand-maiden of concept formation. DiBlasio (1987, p. 226) also argued that pure contextualism was incompatible with DBAE's equal weighting of the four disciplines of art education: "Those who measure the significance of all student learning against the standard of political oriented critical consciousness may experience difficulty in examining aesthetic properties of cultural artifacts apart from the political character of the cultures being studied".

Arnheim (1989) had an interesting perspective on the impetus to focus on social issues when examining art works:

Artistic experience is difficult to talk about, difficult to nail down, difficult to assess. It is much easier to analyse subject matter historically or psychologically, and therefore many a teacher and scholar will limit his entire activity to doing it. Nothing is wrong with that, since the results of such explorations can be valuable, as long as it is understood to be devoted to history or psychology, not to the study of art. Mislabelled it will contribute to the suppressing rather than the promoting of art education." (pp. 46-47)

Haynes (1994) argued that all art educationalists, including postmodernists, need some form of solid base, or plank, from which to work:
As Otto von Neurath said, when rebuilding our ship at sea, we must always retain one plank to sit upon .... Do we, if we want to operate outside any one paradigm, have to abandon the notion of paradigms altogether? No, as Von Neurath suggests, we can't. We leap from one myth into another. But we have to be clear about the myths that we are currently adopting in practice, even when it is the myth of consensus or commonsense." (p. 60)

It is the identity of the myths or planks which separates the main philosophical positions of the contextualists and Neo-DBAE towards the use of art works. Duncum (1987) maintained that DBAE's accommodation of demands for a more catholic choice of visual art works did not significantly undermine their preoccupation with aesthetic excellence. He argued that exciting and revolutionary postmodernist ideas had been incorporated but "rendered acceptable by selection, modification, contextualisation" (p. 10). Wolcott (1996) reported: "According to Wilson (1988), along with DBAE's new ideological ingredient, DBAE's 'intellectual ideals are post- and pre-modernist, while its aesthetic theories and practice are essentially modernist'" (p. 73).

The clash between DBAE, and multi-culturalists, neo-Marxists and feminists is thus not simply about the range or selection of art works. This could be relatively easily accommodated by DBAE structures to become Neo-DBAE. Multiculturalists, feminists and Neo-Marxists who argue for a fundamentally contextualist position, challenge the very heart of the DBAE approach concerning the role of art works in schools. While both DBAE protagonists and contextualists see art works as central to art education, the supporters of DBAE sees issues of social relevance as secondary to aesthetic issues, while contextualists assert the primacy of social relevance.
3.10 Conclusion

This selective review of the literature on the role of art works in art education has been organised thematically so as to outline the main strands of debate. The key development was that of DBAE, which located the study of art works as the crucial link between the four established art disciplines of aesthetics, art criticism, art history and studio art. DBAE emerged in reaction to two earlier positions, (a) that visual art works could be used as exemplars of techniques and the means to moral advancement, and (b) that art works were marginal to an art education aimed at releasing the natural child from the constraints of adults. The DBAE response was one which put art works at the very centre of art education, stressing that they embodied established aesthetic excellence. Art works have since remained central to the art curriculum. However the focus of the multicultural, neo-Marxist and feminist positions has been to argue that their role is the inculcation of critical awareness of social and political contexts. In prioritising the art of the dispossessed, art works in art education were seen as vital tools in a social and political revolution against the dead European white male establishment.

It has been argued here that DBAE, in the form of Neo-DBAE, has been responsive to the call for art education to recognise the importance of class, ethnicity and gender, as opposed to the inculcation of one established culture. But any claim by neo-DBAE exponents that neo-DBAE constitutes a synthesis of the DBAE and contextualist positions is rejected by the latter, on the grounds that art should be the "handmaiden" of deconstruction, rather than an autonomous discipline. The clarity of the debate has however been clouded by the language of postmodernism, in that it has been employed by the contextualists to promote their attack on established culture. This has been problematical for them because of postmodernism's tendency towards a cultural relativism which democratically denies any objective aesthetic criteria of artistic merit or any overriding moral imperative. Many contextualists, while using the language of postmodernism to
attack other positions, adopt a strongly modernist approach to the issues of social and gender equity. The debate over the role of art works has thus sometimes had the appearance of a confrontation of armed camps; and has sometimes had more than a hint of disingenuous incoherence. The purpose here has been to re-establish coherence, and to show that the four distinct philosophies of art education discussed in this section, picture-study, child-centred art education, DBAE with neo-DBAE and the contextualist positions offered by multiculturalism, neo-Marxism and feminism, can provide a firm theoretical framework within which to locate the second and third levels of analysis of this research.
CHAPTER 4

THE WA SYLLABUS FOR THE VISUAL ARTS: LEVEL 2

This chapter is concerned with the research question specific to the second level of analysis: What role is assigned to the use of visual art works in the Western Australian visual arts syllabus? The Western Australia written curriculum represented by the K-7 Syllabus for Art and Craft and the Student Outcome Statements for the Arts will be examined in the light of the theoretical debate outlined in Chapter 3.

4.1 Philosophical Underpinnings of the K-7 Syllabus and Student Outcome Statements

4.1.1 The Early Philosophical Influences of Hand-Eye Training and Child-Centred Approaches

Boughton (1989) traced the development of Australian art education from the carefully regulated, mimetic teaching methods associated with hand-eye training, through the expressive methods favoured by child-centred art educationalists, to the present emphasis on art as a means of conveying cultural knowledge. He argued that hand-eye training has had a long association with Australian visual arts curricula. It was because of the dominance of this particular philosophy, that Australian visual arts curricula lagged behind Britain, Europe and America in their acceptance of child-centred art education ideas. Evidence for the continuing influence of hand-eye training was also provided by Lummis (1986). He criticised the 1986 Beazley Report because it classified subjects according to whether they trained the hand or the head, placing the visual arts in the area of training the hand.

Once child-centred art education philosophy had become established in Australian art curricula, it also proved resistant to the introduction of new ideas generated by DBAE. Boughton (1989) argued that an initial reluctance to accept
the DBAE philosophy was influenced by the fact that educational links were primarily with the UK rather than with the USA, home of DBAE. Despite the resistance of exponents of mimetic-behavioural and child-centred art education, DBAE based ideas gradually gained prominence in Australia.

4.1.2 The Influence of Discipline-Based Art Education (DBAE)

An important influence on the widening of the art education debate within Australia to include DBAE issues, were the papers presented at conferences organised by the Australian Institute of Art Education (AIAE). Two leading exponents of DBAE, Eisner and Smith, visited Perth in 1978 and 1989 and made contact with those involved in the K-7 Syllabus. Broughton (1989) and Lummis (1986) agreed on the importance of another visit by a leading supporter of DBAE ideas: Jean Rush. Rush outlined the principles of DBAE at a national conference and taught at the Mount Lawley College of Advanced Education in Perth. Not everyone received DBAE ideas with enthusiasm, however. As an influential member of AIEA, Emery's response "was less than enthusiastic, commenting that the priorities and curriculum principles for Australian art education appeared to be different from those contained in the DBAE proposals" (Boughton, 1989, p. 208).

Despite some initial resistance, there was a gradual acceptance that art works were to play an increasingly important role in the teaching of art in primary schools in Australia. The recognition by the British National Curriculum (1991) of the centrality of the study of art works, along the lines of DBAE, may have facilitated this change. Emery (1991, p. 6), for example, responded to the British National Curriculum's Programme of Studies by declaring that "these significant publications may present a model for Australia's national arts statement". At the same time she acknowledged the important role that the Getty Centre and DBAE had played in the contemporary debate about the Australian National Curriculum. In her literature review for the Australian National Curriculum (1991, p. 77) she stated that she had included "a balance to the two key areas in art education:
Boughton (1989) argued that the Western Australian K-7 Syllabus represented a radical break from the previous emphasis on child-centred art education and that, with the encouragement of AIAE, there had been a significant shift towards the principles at the heart of DBAE:

The 1987 *the* (sic) Western Australian curriculum *Arts and Crafts* represents a significant break with the established tradition in Australia .... The structure of this curriculum reflects the spirit of the AIAE (Australian Institute of Art Education) policy, in that greater emphasis is placed on "reflection and response to visual arts", while the differentiation between art history and art criticism echoes some of the same concerns which characterize the American DBAE debate .... [The overall impact was] an increased emphasis upon the study of art theory and a de-emphasis upon making and traditional fine art study, with concomitant increase of the understanding of visual arts in various social contexts. (p. 203)

De Bruin (1990) described the emphasis placed in the K-7 curriculum document on the centrality of art works in teaching children about their cultural heritage. He argued that the K-7 Syllabus advocated:

a planned exposure to art works of well-known artists and cultural groups. Children should enjoy, understand and appreciate their cultural heritage and develop an inquiring and evaluative attitude to the visual world. (They should) understand how artists and craftspersons and designers from different cultures work and discover their sources of inspiration. (p. 31)
Lummis (1986), a participant in the formulation of the K-7 syllabus, described the K-7 Syllabus as a "discipline-based visual arts curriculum" (p. vi) and emphasised its close links with DBAE philosophy:

The proposed syllabus includes a focus on the cultural, historical, critical and analytical context of visual education which accommodates the views of Eisner (1972), Allison (1978), Chapman (1978) and Rush (1986) .... Significantly for the first time in Western Australia a comprehensive commitment to visual heritage has been made by the Education Department." (p. 87)

4.1.3 Responses to the Introduction of DBAE Influences

All the participants in this study who were involved in the K-7 Syllabus indicated that DBAE had been the dominant philosophical influence during the making of the curriculum document. Both Participants B and C indicated that Eisner's visit as keynote speaker at an Art Education Association Conference in 1978 at the Western Australian Institute of Technology (WAIT) had been very influential in the dissemination of DBAE ideas prior to the development of the K-7 Syllabus and prior to the establishment of DBAE as a curriculum approach. Participant C commented: "It (the K-7 Syllabus) was all linked to American ideas. Elliot Eisner had a tremendous influence .... The aim was to teach children about art as well as actually doing it" [16]. When Participant B visited Eisner at Stanford University, he reported that Eisner was particularly interested in the K-7 Syllabus and acknowledged its association with DBAE.

Information about the in-servicing for the draft proposals of the K-7 Syllabus also supports the view that the study of art works had been given some prominence. As a recipient of some of these in-services, Participant A remembered being given reproductions of art works to use as a personal resource in her teaching. She vividly recalled how one member of the curriculum team had
dressed in a Van Gogh costume to demonstrate how children could become interested in learning about art works. Participant B, another member of the curriculum in-servicing team, used reproductions of art works by Picasso and photographs of Japanese kites in his workshops on drawing and construction.

4.1.4 The Influence of Contextualism

The perceived influence of DBAE philosophy on the K-7 Syllabus thus appears to have been very strong. At this point it is appropriate to consider the extent to which pressure from contextualists was perceived as a significant modifying force. While accepting the central role given by DBAE to the study of art works in schools, contextualists generally wish to direct attention away from ideas of cultural heritage. Instead they seek to focus attention on the social and political context of the works in order to investigate such issues as multiculturalism, gender and social equity.

There is evidence that multiculturalism was seen as an important issue in art education in WA schools in the early 1980's. Participants A and B both commented that using a multicultural theme at that time was a guaranteed means of gaining access to additional funds and equipment. Despite this, neither multiculturalism, gender nor social equity issues appear to have had a significant modifying influence on the mainstream DBAE premise of teaching children about their cultural heritage. Participants A, B and C agreed that gender and social equity had never been an issue during the making of the K-7 Syllabus and that multiculturalism had been only a minor consideration. From information given in the interviews, the art work reproductions provided at in-service sessions and those donated to schools in 1985, appear to have been selected on the basis of two criteria: (i) what would interest each age group, and (ii) what was rich in visual imagery. The art works' relevance to gender, racial or social equity issues appears to have not been considered. The reference list of books for Understanding Art in the K-7 syllabus refers to examples taken mainly from the canon of DEWM. The
only reference to the use of art as a purveyor of the dominant culture in the K-7 Syllabus is in the statement that "people make art and crafts ... to influence public opinion, e.g. posters, films, advertising" (p. 13).

On the other hand, the Student Outcome Statements (SOS) seem to have been more receptive to the influences of contextualists. While acknowledging the impact of DBAE on the formation of Australian visual arts curriculum documents such as the K-7 Syllabus, Emery (1991, p. 7) was concerned that the issues raised by contextualists should now be addressed in the SOS. She argued that DBAE was seen by many as elitist in its approach to art education and that Australian art educators should address this limitation: "Several key arts educators have moved more toward consideration of more ‘inclusive’ models thus making concerted efforts to address the art of minority groups in art appreciation". She called this the "socio-cultural approach". In her Literature Review for the Australian National Curriculum (1991, p. 77), Emery again supported this broader approach: "In Australia a broader and more inclusive approach to art appreciation is being advocated through recent literature".

Duncum (1991, p. 30) agreed with Emery’s view and stated that "this paradigm shift is sanctioned by the National Policy .... Australian art education is certainly more in sympathy to Cultural Literacy Art Education than it is to Discipline-Based Art Education". He argued that this had come about because of the egalitarian and multicultural nature of Australian society.

The SOS had been criticised by Boughton (1992) for down-sizing the visual arts because, grouped as it was with the other arts subjects in the National Curriculum, it now shared a smaller portion of curriculum time. Duncum (1996), however, argued that this was not necessarily a negative development from the contextualists’ point of view. It meant that new alliances could be formed with those subjects which have more political clout than the arts, such as English, social
studies, environmental education, history, technology and religion. From these statements it would seem that the issue of contextualism has exerted a much stronger influence on discussions surrounding the SOS than it did on those surrounding the K-7 Syllabus.

4.1.5 Summary

So far the evidence has been strongly in favour of DBAE as being a dominant influence in the formation of the K-7 Syllabus for the visual arts. Participant B linked DBAE very firmly with the syllabus:

We had the idea of the process, the idea of art heritage, the idea of art criticism and excellence, talking about art. Not only doing, but talking about it and also relating it back to models of excellence. And that cognitive domain stuff - that there were actually things you could learn. Our syllabus reflects all that. [430]

There appears to be a general consensus that the SOS accepted these DBAE premises, but introduced a wider, more inclusive basis for the selection of art works under study. If this is so, then it could be argued that the SOS is more neo-DBAE than DBAE. For further clarification on these issues, the documents themselves will be examined in closer detail.

4.2 An Examination of the K-7 Syllabus and the Student Outcome Statements

While data from the interviews indicated that DBAE may have been a significant influence on the creation of the K-7 Syllabus and the SOS, information gained from a close examination of the documents themselves implies a more complex pattern of influences. When Kern (1989) sought curricula which could be assessed as antecedents of DBAE, he identified certain attributes which would clearly align them to DBAE philosophy:
Did it appear that the curriculum idea being presented by the document had as its primary purpose helping students acquire an understanding of the nature of art and its role in human affairs? In other words, did the curriculum idea focus on learning about art as art, rather on the use of art and art processes as vehicles to some other, non-art end? References to the study of art history, art criticism, aesthetic theory, the practice of artists were all accepted as preliminary evidence of a concern for the study of art as art. (p. 36)

The structure and recommendations of the K-7 Syllabus and the SOS need to be examined if the influence of the various educational philosophies is to be made clear.

4.2.1 A Description of the Main Structure of the K-7 Syllabus

The K-7 Syllabus is a comprehensive document of 430 pages, attractively laid out with coloured photographs of children's work. It shows evidence of the influence of DBAE in the way the syllabus is structured. At the beginning of the syllabus are three lists of art learning objectives. One list of objectives is entitled "General Understanding Art Objectives" and aims to "provide students with opportunities to appreciate their artistic heritage, to become aware of the role of art in our society and to use an art language to communicate their art experiences" (p. 12). The terminology "artistic heritage" and "the role of art in our society" places it very much in the DBAE camp according to Kern's (1989) criteria. The aims for Understanding Art are subdivided into: (1) arts and crafts in our society; (2) various art and crafts forms; (3) art and crafts in the environment; (4) art and crafts of other cultures; (5) reasons for making art and crafts; (5) well-known artists and craftspersons; and (6) art resource materials.

A second list of objectives, entitled "Specific art learning objectives" sets out to "form the basis of a visual-verbal language." (p. 7). These art learning objectives
coincide with the DBAE belief that art has a unique visual language that needs to be imparted to children. They are subdivided into objectives which relate to the elements of design: (1) colour, (2) line, (3) texture, (4) shape and form, and (5) space.

The third list, entitled "General Making Art Objectives", sets out to "provide students with opportunities to express visually their ideas about objectives, events or feelings with sensitivity" (p. 10). Sub-divisions within this group include: (1) "Techniques" related to drawing, painting and colouring, printmaking, collage, papercraft, textiles, weaving, 3-D activities and ceramics; and (2) "Skills" both expressive and manipulative. The emphasis on children using art in an expressive way could indicate the influence of child-centred ideas. However, exponents of DBAE have always asserted that this aspect of art education is also embodied in their philosophy, although it is not the dominant one (Greer, 1984).

The basic structure of the K-7 Syllabus is not divided along the traditional lines of the four DBAE disciplines of art criticism, aesthetics, art history and studio art. This, however, would not be seen as a problem by most DBAE advocates. Clark, Day and Greer (1989) emphasised the importance of integrating the disciplines:

The goal ... is not intended to become the study of four separate art fields ... It is the task of art educators to develop and implement ways to integrate learning from the four fields and allow each art field to complement the others as students engage in interrelated art learning activities. (p. 151)

Many visual arts curricula unite the three aspects which involve the study of art works under one heading: "Understanding Art" in the Western Australian K-7 Syllabus, and "Knowledge and Understanding" in the National Curriculum.
Statement for Art in the UK. The two SOS strands: Arts Criticism and Aesthetics and Past and Present Contexts, were combined in a similar way in 1996 to form "Responding and Reflecting".

Following the lists of art learning objectives in the K-7 Syllabus, there is information on child developmental stages, a pre-primary guide, a guide on how to use the syllabus, a discussion of assessment, definitions of the teacher's role, and notes on materials and equipment (pp. 15-54). An emphasis on child developmental stages might be interpreted as further evidence of the influence of child-centred philosophy.

The K-7 Arts and Crafts Syllabus includes appendices which provide additional information on Making Art and Art Understanding. The appendices on Making Art give additional details on techniques and organisation, and those on Understanding Art give information on how to teach art appreciation. Advice is offered on questioning children about art works, verbal and visual games, written work, visits to art galleries, experiences of the natural and built environment, and approaches to the examination of art in other cultures.

4.2.2 Examples of Teaching Practice in the K-7 Syllabus

The carrier projects and the workcards in the K-7 Syllabus provide very clear and practical teaching guides for teachers on how to conduct art lessons. Evidence from Level 3 (Chapter 5) of this research suggests that these lesson guides are the most frequently used sections of the syllabus. If this information is correct, then the models of good practice provided by these two aspects of the syllabus would seem to be of crucial importance for educational practice in Western Australia.

By far the largest section of the K-7 Syllabus (pp. 56-317) consists of carrier projects. These are suggestions for sequential lessons geared to different age groups. They cover the subjects of puppets, sculpture, ceramics, kites, masks,
murals, jewellery, printmaking, textiles and exhibitions. Some, but not all of these carrier projects have sections on Understanding Art. Out of a total of 46 carrier projects, 15 do not have a section on Understanding Art. Although DBAE does not advocate that studying art works should take up as much time as studio art, it does assert that the study of art works should be integral to all lessons. It is therefore significant that in 33% of the carrier projects in the K-7 Syllabus, there are no references to Understanding Art. As these carrier projects take from three to nine weeks to complete, it may convey the message to teachers that the Understanding Art aspect of the curriculum is less important than the Making Art section.

Of the 67% of carrier projects that do include Understanding Art sections, over half (53%) contain no reference to visual art works. Instead they favour the much wider context of Understanding Art for developing language and stimulating interest through exploration of textures, discussion of art techniques, school trips, singing and arranging displays. The examples of art works contained in the rest of the Understanding Art sections (15 in total) are very wide-ranging and certainly not limited to the traditional canon of DEWM. They include film, Christmas decorations, toys, make-up, school buildings, clothes, kitchen utensils, jewellery, and the children's own work. The more conventional reproductions of art works such as paintings, masks and murals are only found in 8 carrier projects. This represent 26% of Understanding Art activities and 17% of the total number of carrier projects. Despite the fact that Participant A, B and C stated that most schools received a kit of identical reproductions of paintings, there are no references to how these could be utilised in the Carrier Projects or in other lesson plans. The wide base for this choice of art works could indicate the influence of neo-DBAE except that the interviews suggested that contextualism had a very low impact on the curriculum makers. Another explanation might be that the art works were chosen primarily on the basis of whether they would interest the children, which may imply a child-centred approach. Yet another explanation might relate to the limited availability of reproductions at that time.
The K-7 Syllabus also includes a comprehensive collection of over 800 workcards which explain art techniques based on the Making Art section of the syllabus. Despite the wealth of precisely defined objectives provided in the main body of the text covering art elements, art techniques and art appreciation, the general objective for each of the workcards is generally termed in the same way. The phrase that is constantly repeated is: "The students will be able to express themselves through ..." A typical example from Card 917 is that: "The students will be able to express themselves through a hollow ceramic model". The constant repetition of "express themselves" has a slightly numbing effect on the reader and could suggest to teachers that this is a formula that is being repeated. If it is a formula, it is perhaps significant that the word "express" with all its child-centre implications was chosen for emphasis. Some objectives on workcards are related to techniques. Card 600, for example, states that "the children will be able to weave threads." A few include: "students will be able to use the appropriate language to discuss their own visual discoveries with others". For more specific teaching objectives, teachers are referred to the main body of the syllabus. It is particularly important to note that there are no references to art works and how to integrate the study of art works into any of the lessons on Making Art in the workcards.

Throughout the practical examples given in the K-7 Syllabus, Understanding Art and Making Art are represented as two very separate and distinct aspects of the syllabus. Exponents of DBAE have emphasised the importance of the centrality of art works to all aspects of the visual arts curriculum and that it is essential that the study of art works should be integrated with studio work. This task however is not an easy one, and Greer has been accused of failing to expand on this problematic aspect of DBAE. The K-7 Syllabus also fails to guide teachers in how to integrate teaching about art works with studio art. Given the lack of examples of teaching practice in the study of art works integrated with studio art, the impression left by the K-7 Syllabus is that the study of art works is pivotal in theory but not in practice.
4.2.3 The Student Outcome Statements (SOS)

After the publication of the Western Australian K-7 Syllabus, in 1989, the Australian Federal Government initiated the establishment of a National Curriculum, and the Ministers of Education from the States and Territories agreed on a common set of goals for schooling in Australia. Under the direction of the Australian Education Council, eight learning areas were designated for the National Curriculum: The Arts, English, Health and Physical Education, LOTE, Mathematics, Science, Studies of Society and Environment, Technology and Enterprise. This initiative resulted in the publishing of the Student Outcome Statements for the Arts. Because of the existence of excellent curricula documents in most Australian States, Carlyle and Walker (1995) expressed the rather disparaging view that the National Curriculum was a solution without a problem.

"Statements" within the SOS defined the area of learning and described a sequence for the development of skills. Each of these major learning areas was divided into "Strands". The strands for The Arts (dance, drama, media, music and the visual arts of art, craft and design) were (1) creating, making and presenting; (2) arts criticism and aesthetics; and (3) past and present contexts. These strands were divided into eight levels. Levels 1-4 roughly corresponded to K-7. "Profiles" within the SOS described the progression of learning typically achieved at each of these levels in each of the areas of learning. "Pointers" were made as indicators of what would demonstrate the achievement of one of the outcome statements. The over-arching structure of the SOS to include all the arts would have gained approval from such leading DBAE exponents as Smith (1989) and Greer (1993). They applauded curricula that grouped the Arts together in the way that the SOS have done, because it indicated an over-riding idea of aesthetics that could unite these subjects.

The first working edition of the SOS was published in 1994 and a later
version appeared in July 1996. In the revision process, a reduction occurred in the number of strands. "Creating, making and presenting" became "Expressing" and was subdivided into "Creating, exploring and developing ideas" and "Using skills, techniques, technologies and processes". "Arts Criticism and Aesthetics" and "Past and Present Contexts were amalgamated to become "Responding and Reflecting", and then subdivided into "Using arts criticism" and "Understanding the role of the arts in society".

When the text of the SOS is examined, the influence of DBAE philosophy is again relatively clear. Two out of three strands in the original 1994 SOS were concerned with the role of art in society, a central tenet of DBAE: "These strands outline the roles students undertake in the Arts as makers, artists, presenters, critics, historians, theorists and social commentators" (p. 1). The SOS outlined the three approaches used in WA for defining and approaching the arts: (1) Aesthetic knowing and expressing; (2) Distinctive language to communicate ideas - arts languages are physical expressions of ideas and experiences"; (3) Arts are embedded in their social and cultural contexts. (pp. 1-4). The Visual Arts Consultant of WA recognised that the SOS placed a much greater emphasis on arts criticism and aesthetics, and past and present contexts than had the K-7 Syllabus [personal communication, 1995].

When the SOS are examined for the influences of contextualism, it is significant that there is no mention of the "cultural heritage" promoted by the K-7 Syllabus. Instead there is a greater concern for children to recognise the purposes of art in society. Arts criticism and aesthetics is used to show that, through the arts, "social and cultural values and and meanings are constructed, challenged and reconstructed" (p. 1) This use of postmodernist language, along with the use of popular art as examples of art work (advertisements, cartoons and school bags) may indicate the influence of contextualism. It is interesting to note however, that the need to "show awareness of the influence of social and cultural factors" at level
four in the SOS (1994, p. 47) has been removed. Only at level 6 in the SOS (1996, p. 9) are students expected to: "show an understanding of how the arts are shaped by particular cultural and historical contexts and values and how they change over time". This would indicate that contextualism has not had a strong influence on the SOS in WA.

While the SOS were not intended as syllabus documents, but were a means of placing students on outcome levels of learning, they were perceived by Participants B, Participant C and the Art Consultant as a means of reinforcing and clarifying the aims and objectives that underlay the K-7 syllabus.

They should fit. There is a very close match. We are mapping the fit through profiles .... There will be pointers which will make the content more relevant to the WA context. We will be adding pointers, perhaps giving direct pointers to the K-7 Syllabus." (Art Consultant, personal communication, 1995).

Participant C thought a separate document would be needed to link the SOS to the K-7 Syllabus, if teachers were ever going to be able to make use of both documents. In her opinion, generalist teachers would not have the language or the background knowledge to be able to implement the sections dealing with the use of art works in schools:

I can fit it in. I'm an art specialist. We can fit it in because of the special knowledge we have. I really don't think a classroom teacher could. I think (the art consultant] is aware of this. It needs some document to link it to the syllabus. Of course it would be lovely to start again, but we can't do that .... The language (of SOS) is not ready yet and it is not rooted enough in practical experiences for teachers to be able to use.
The differences in the philosophical underpinnings of the K-7 Syllabus and the SOS were not considered to be major by any of the educationalists who were interviewed. Participant B mentioned gender as something which ought to have been given greater emphasis in the SOS, but this too had been neglected in the K-7 Syllabus. Participant C commented: "I don't think, strictly speaking, that it is very different from what I have been doing anyway. It's just under different headings and different names and sorted under different tags".

Any problems related to philosophical inconsistencies do not appear to lie in the differences between the K-7 Syllabus' aims and those implicit in the SOS. If there is an ambiguity at the heart of the K-7 Syllabus, it lies within the K-7 Syllabus document and is focussed on the difference between the stated aims and the examples of teaching practice. At this point it will be useful to identify competing and potentially conflicting philosophical influences on teachers and curriculum leaders, as these may have contributed to a lack of consistency of emphasis within the K-7 Syllabus.

4.2.4 The Competing Philosophies

As previously outlined, Boughton's (1989) research indicated that there have been three main philosophical phases in the development of Australian art education: firstly, the "hand-eye training period"; secondly, the "creativity period"; and latterly, the "studio-discipline period". Despite its name, the current studio-discipline period is not related to DBAE. Boughton (1989) considered that the studio-discipline period is, instead, a result of the marriage of the hand-eye training and the child-centred philosophies. The studio-discipline approach therefore is based on studio skills with elements of self-expression; visual art works are generally studied as an adjunct to the acquisition of skills. This contrasts with the central role assigned to visual art works by DBAE:

The dominant model has become a 'disciplined' form of studio, skill-
based, product-oriented expression widely accepted throughout the country. Students in both schools and colleges engage in disciplined study, through studio practice, of traditional fine art and craft disciplines such as painting, drawing, printmaking, metal-crafts, ceramics, and so on." (p. 201)

When questioned about the dominant art education philosophy which prevailed before the advent of DBAE influences, Participant A talked about the dominance of a craft-based approach: "There was needlework and manual, the girls would do needlework and the boys would go off and do manual; and art and craft was superimposed on that (needlework and manual)." Participant C also stressed the dominance of a skills-based structure, but with a wider base than just craftwork.

Participant B described how many teachers in his in-service courses were teaching in the manner in which they had been taught in primary school. Teachers were interested in techniques which could be taught in easily transmittable stages and which would produce an attractive product. Although he promoted the use of visual art works in schools, Participant B was very conscious that teachers might resist a strongly DBAE approach. He felt that the in-service team had to get the balance right between "bread and butter" art teaching which produced attractive children's art, and the new emphasis on learning about art works. The language employed by the participant might be indicative of an awareness of the inherent contradiction between the declared aim of the syllabus and what was being taught in the in-service courses:

So we were selling a new idea. Now if we made it too sophisticated, the language, and talked about cognition, understanding art and art history, the old cultural resistance would pop up - "You, you've got your head in the clouds. Keep your feet on the ground and come down to us."
Primary teachers in Western Australia from my perception are very pragmatic, they are very resistant to being told by people who live in ivory towers how to do it. They've got the coal face problem-solving, and if it isn't believable or achievable they won't jump through the creek .... We had to talk about the bread and butter or they would think we were full of tripe. [704]

Participant B also felt that the child-centred approach had a strong influence on primary teachers. He emphasised that he perceived the pre-DBAE period to be a time of change and transformation in educational thinking: "In the '60s we had gone from the child-centred approach to the Lowenfeld open-ended type to the artist model and then we were swinging around" [340]. Participant B continues to support many of the basic premises of child-centred art education philosophy today and, at the time of the in-service courses, he felt the strong pull of child-centred, "hands-on" methods already practiced by many skilled and committed teachers, a feeling which conflicted with his commitment to DBAE:

Some of us were interested in that aspect of the (DBAE) philosophy and the policy but most of us would rather get our hands dirty and do it. We had this sort of gut feeling and belief in the trials and what the teachers were already doing. What they were doing we felt was basically the essence. So we had to basically combine all these things, so we've got policy. [352]

If it were the case that most teachers were allied to art educational philosophies antagonistic to DBAE premises, what was the major impetus for including DBAE ideas in the aims of the K-7 Syllabus? A major factor in the acceptance of DBAE ideas in Australia was the growing need to justify the teaching of art on grounds other than those of enjoyment and self-fulfillment. DBAE had developed in the USA as a reaction to the marginalisation of art as a
subject in schools. Blame for this situation was attributed to the negative impact of child-centred art educational practices which were said to discourage teachers and parents from regarding art as a serious academic subject in its own right. Similar assessments of the impact of child-centred art education were made in Australia. Tainton (1976) observed:

There has been a growing conviction among many world-wide educationalists that the emphasis upon such goals as 'the cultivation of creativity' has been responsible for the all-too-popular view that art is a 'frill' subject, peripheral to the major goals of the primary curriculum. Others stress that ... art is a discipline in the same way that science is a discipline, and children should learn to understand art in terms of its fundamental concepts. (p. 2)

Threats to marginalise art were perceived to be embedded in the 1984 McGaw Report. Participant B described how the re-designing of the WA visual arts curriculum began as a response to the recommendation of the McGaw Report (1984) to exclude art from the Tertiary Admissions Examination. This recommendation was only rejected after vigorous lobbying from art educators. They used the DBAE arguments that art was a distinct series of disciplines and that art was the purveyor of Australia's national cultural heritage:

We quickly looked at other models and we worked out how we could beat art up to be a full-blooded, regular subject and that basically meant including art history. So you had a double whammy subject, a two in one. You had all the studio components plus all the past and present contexts, aesthetics and art criticism which were part of the national curriculum. We had all the philosophical reasons, all the ammunition to justify its existence [Participant B, 221].
It was this desire to use educational philosophy to justify the existence of art as an autonomous subject which appeared to fuel much of the initial work on the 1986 visual arts syllabus. Participant B’s perception was that the need to justify the subject initially drove conviction, rather than conviction driving need. He implied that many educationalists who were involved in the K-7 Syllabus were initially not fully aware of the educational implications of DBAE, but were anxiously seeking an art educational philosophy to strengthen the position of art as a viable subject in schools:

If we weren’t to disappear we’d got to look and sound cognitive and we had to have all the new political statements in the right parts. We were learning about this as well. We were finding out. You knew what you liked and how the kids responded and all of a sudden you get bits of ideas and garbled messages so you sift it through. You’ve got to read and find out the philosophy and find out who the so-called gurus are and what’s their hidden agenda, what’s their real agenda. We had to wade through that [345].

This statement suggests that the K-7 Syllabus may have been based on an eclectic gathering of ideas rather than a commitment to one, specific, coherent philosophy. If this is true, then the combination of hand-eye training, child-centred and DBAE approaches may have produced many of the inconsistencies in the K-7 document: "They had Eisner, Guy Hubbard, and the West Australian practical things. They played with those ideas and came up with their own hybrid" [Participant B, 904].

4.3 Philosophical Misalignments

The curriculum leaders who were interviewed in this research were justifiably proud of their achievement in producing such an attractive curriculum document as the K-7 Syllabus. However, the shifting philosophical perspectives
discussed in this chapter, along with the pressures of dead-lines and financial limitations, meant that the curriculum leaders were not completely confident of predicting the outcome of their work. Participant B acknowledged that they had not achieved precisely what they had anticipated, although the outcome was still something to be proud of: "We were fairly convinced that we could run this thing; we could build a Rolls Royce but it looks a sort of Ferrari (laughs)" [353].

This lack of clarity of purpose is reflected in the document. While three main aims of art education are listed in the K-7 Syllabus, one of which is centred on an examination of art works, little attempt is made in the syllabus to explain the relationships between these different aims, or to assign any one aim priority over others. While the syllabus is impressive in its concern to accommodate all approaches to art education into one broad, fair, and socially-aware curriculum, the outcome is inevitably one which promotes ambiguity because of the gap between the rhetoric of the specified aims and the recommendations for classroom practice. The source of this ambiguity may in part be explained by the desire to accommodate competing and inherently contradictory art education philosophies.

DiBlasio (1987) was concerned about what might happen to a curriculum which allows ambiguity to exist within its philosophical alignment. Within such a situation, she feared the dilution of the coherent philosophy of DBAE into a mere "bright idea":

One variant of DBAE reduced to a bright idea amounts to enrichment after the fact: It is imagined that the casual injection of historical, critical or aesthetic segments within a pre-existing curricular structure will somehow transform a program that is primarily child-centered and studio-dominated into one that is DBAE based." (p. 225)

Rutherford (1986) also stressed the importance of the creation of a
curriculum document which is unambiguous in its aims and methods. He argued that any lack of coherence or lack of clarity in what was required of teachers, greatly weakened the chances of implementation of change. Vandenberghe (1981, p. 16) suggested the following criteria needed to be met before implementation would be successful: "How specific and clear a proposal communicates the procedural content? How well are the principles, objectives and outcomes translated into appropriate procedures for the curriculum?" In Rutherford's (1986) experience these conditions were rarely met:

During our research it was rare to find a situation where all parties, developers, facilitators and teachers had a clear and common understanding of exactly what was required or expected of users of the innovation. In the absence of any common agreement of what the user was to do and how they were to do it, an innovation often became a variety of innovations as teachers applied their own interpretations to the requirements for use. (pp. 10-11)

In the next two chapters the perceptions of primary art specialist teachers as to the role of visual art works in the primary school will be examined - perceptions that will have been influenced both directly and indirectly by the WA syllabus for the visual arts.
CHAPTER 5

THE ADOPTION AND IMPLEMENTATION OF POLICY CHANGE: LEVEL 3

5.1 Introduction

The two previous chapters have been concerned with the role assigned to visual art works, firstly in the theoretical debate (Level 1 of the conceptual framework), and secondly in the formation of the Western Australian Syllabus for the visual arts (Level 2 of the conceptual framework). This chapter moves to Level three of the conceptual framework and examines the role assigned to visual art works by teachers in primary schools within Western Australia. It begins by focussing on the way in which the Understanding Art section of the K-7 Syllabus has been presented to primary school teachers.

5.1.1 Theories on the implementation of change

Giacquinta (1973), Fullan (1982) and Vandenberghe (1981) suggested that there were three stages in the process of bridging the gap between the world of theory and the world of practice in order to implement change: (i) the writing of the curriculum change, (ii) the first attempts at implementation, and (iii) whether the change becomes part of normal teaching practice. This and the following two chapters will examine the attempts at implementation and the perceptions of teachers as to the role of art works in their teaching programmes. The focus of interest will be on the factors which may have influenced the implementation of the policy on the use of art works within the WA visual arts curriculum.

Identifying the factors which influence the implementation of change in education has been the focus of much research. Renner (1986) indicated potential areas of conflict: lack of resources, dispersal of responsibilities, how the changes were introduced and the ability of teachers to modify the changes. Boughton and Perry (1986) specified six issues particularly relevant to Australian Art Education: inadequate advisory service, inadequate resources, inadequate pre-service...
provision, inadequate in-service programmes, inadequate information networks and an increase in curricula expectations. Consideration of these issues proved to be a useful basis for discussion in the qualitative interviews with participants in this study. The findings have been grouped into four main areas of study: the nature of the change, how the change was introduced, the resources provided by the school and the characteristics of the teachers involved.

5.2 The Nature of the Change

The change envisaged in this particular area of the curriculum is a radical one for most teachers because it involves a shift from an emphasis on making art to thinking about the cultural significance of art. The areas of knowledge which need to be covered are also very wide. If teachers are to integrate visual art works into their teaching programme they would need knowledge of artists working in a wide range of mediums. As Boyd (1993, p. 48) commented: "The scope for the visual arts is rich in diversity. It encapsulates jewellery, architecture, sculpture, painting, drawing, computer imagery, virtual reality, advertising, print-making, photography and so on".

It is not only the width of knowledge which has to be encompassed. Short (1995) and Splitter (1995) argued that understanding art criticism and aesthetics required higher order thinking and complex strategies. It involved consideration of internal information such as formal qualities and descriptive content, together with external or contextual considerations, including historical background and cultural setting.

Robinson (1994) described how overwhelmed she was as a newly appointed primary art specialist teacher, faced with trying to implement such a wide curriculum. Learning new practical art skills was onerous enough she argued, without having to learn about art schools, art periods and famous art works. Moreover, she had never been taught art appreciation at school nor during her pre-
service education, and had no confidence in her own artistic judgment. This would imply that instigators of change may be faced with the uphill task of proceeding from a very low baseline of knowledge amongst teachers.

Research has supported the perception that generalist and art specialist teachers in primary schools have a low level of knowledge of visual art works and how to introduce them to children. Jeffers' survey of art teachers (1996, p. 112) found that art criticism and art history were perceived to be two of the weakest areas of knowledge. Newly qualified teachers did not seem to be any better equipped in these fields than mid-career or veteran teachers: "Regardless of their teaching experience, Kansas art teachers' ratings of their abilities to teach art criticism, art history, and aesthetics were constant and relatively low". Sevigny (1989, p. 112) discussed Smith and Schumacher's (1972) findings that teachers had not the skills necessary to teach Understanding Art: "Few classroom teachers had sufficient ability to clarify art concepts and aesthetic principles. Most had insufficient mastery of the language of aesthetics and criticism to be able to expand upon students' initial responses and ideas". Jeffers' (1996, p. 112) study found that teachers rated their abilities to teach art criticism, art history and aesthetics as low but generally showed little interest in rectifying the situation: "Despite these low ratings, only mid-career teachers named any DBAE component (art history) as a topic they would like to explore and an area in which they would seek additional training".

Pre-service teachers also have been found to have a very limited knowledge of arts criticism and aesthetics. Short (1995, p. 167) found that post-graduate pre-teachers displayed "overly simplistic thinking, shallow understandings, and superficial domain knowledge" when tested on how they would use a painting in a lesson. A large proportion ignored the additional information provided and stayed with their initial, inadequate responses. Galbraith (1991) found that the area of art criticism, art history and aesthetics had a particular terror for pre-service generalist
Their apprehension grew as we started to discuss the areas of art history, aesthetics and art criticism. Since they had virtually no background in these areas, their fears were perhaps apt. These art areas do require a great deal of background knowledge, and introducing them into the curriculum is difficult even for teachers who specialise in art. (p. 336)

Galbraith (1991) was perturbed by the conservatism of many of the pre-service teachers and found that they were resistant to ideas which deviated from how they had been taught at school:

In essence, they felt they already possessed understanding of what art teaching comprised .... The demographic data collected overall suggested that the majority of the student-teachers had very limited art backgrounds. Their understanding of art was vaguely grounded in their primary experience .... Only eight of the thirty-four student-teachers had taken art classes in secondary school ... none of them had taken any formal courses involving aesthetics, art history or art criticism." (pp. 333-334)

Participant B discussed the problems of having to overcome pre-service teachers' antipathy to the study of policy, art history and art criticism during his art education courses. He perceived that they preferred hands-on experiences and lessons which would capture the children's interests.

Most of those people [pre-service teachers] want to get paint under their finger-nails; but I'm talking about policy, history, criticism and things like that. Most of the people want to get in there and de
something and get new ideas and learn about mousetraps to catch the kids. [773]

Participant B and C, who taught at different universities, both stressed the difficulties of effectively influencing pre-service teachers who have only one thirteen week course, particularly when this course is located in the first year of a four year course:

Even the most optimistic people would have to realise that it's a waste of time. They [the pre-service teachers] have no real experience in first year, no teaching practice, no real experience of the real world because we are saving pennies. One core unit of art education equals zip as far as I'm concerned .... An 18 year old kid coming in now with no prior knowledge, nothing really substantial to build up an appreciation of the visual arts and why its important. They turn up to get through and then its gone .... So what we are doing is mission impossible. [Participant B, 455]

The Consultant for the Visual Arts in WA was aware that teaching of the visual arts by generalist teachers in some schools, was often of a low standard or even non-existent. The teachers were anxious to do what was best for the students but they often felt overwhelmed by the subject. He recognised that teachers would need specific help on how to approach art appreciation and how to integrate it with making art (personal communication, 1995).

Participant C did not expect generalist teachers to be able to fulfill this part of the curriculum because they did not have the relevant knowledge. She felt that she had access to what teachers were thinking and doing because of her work: "I am in an interesting position in that I am teaching part-time and I also run workshops at the schools, so I know, I've been doing this for years, and I have access to
what teachers are actually thinking and doing" [48.1]. She concluded that class teachers had no knowledge of the art works nor of how to introduce them to the children: "So many teachers will have a problem with the syllabus let alone the Understanding Art section. There's quite a resistance to that [the Understanding Art section] because it's different and they will need to learn and read about it" [70].

The task of curriculum leaders would seem to be monumental in trying to implement such a radical departure from previous established teaching practice. Added to this is the particular difficulty of requiring teachers to teach in an area where they have very little knowledge either from their pre-service courses or from their personal experience. As Eisner observed "It is very difficult to teach to others what one doesn't know oneself" (cited by Knight-Mudie, 1992, p. 49).

### 5.3 How The Change was Introduced

#### 5.3.1 Introduction

If the nature of the change in educational policy is both radical and difficult for teachers to implement, then the role of the Department of Education and curriculum leaders becomes crucial in giving support and guidance in the area of change. Boyd (1993) placed great emphasis on this support being the deciding factor on whether curriculum changes were to be successfully implemented:

The research indicates that the factors such as the attitude of the teachers, the role of the principal, the role of the consultant, the level of in-service programmes and the availability of resources are individually more important than the actual content of the new curriculum document/framework. It is the process rather that the content that determines the success, or otherwise, of curriculum implementation. (p. 51)
Chin and Benne (1969) analysed the main approaches used by education authorities to encourage effective implementation of change. They grouped these approaches into three categories:

1. **The empirical-rational approach** in which teachers are persuaded by a demonstration of the superiority of the new practices;
2. **The normative-re-educative approach** in which teachers are persuaded to change their values and attitudes and are then encouraged to seek for solutions to the new problems which arise;
3. **The power-coercive approach** in which teachers are persuaded by the presence of rewards and sanctions.

These approaches to curriculum implementation are described below to provide a framework in which to examine the implementation of the WA K-7 Syllabus in Art and Craft.

### 5.3.2 The Empirical-Rational Approach

If curriculum leaders decide to use the empirical-rational approach (persuading teachers of the need for the change by demonstrating its value and strengths), then there needs to be a huge commitment in time, money and personnel. Renner (1987, p. 69) listed five necessary forms of support:

1. Leadership and support by superintendents and curriculum specialists and advisors.
2. The provision of workshops and other forms of in-service support.
3. The provision of teachers’ guides, pupil material and other resources.
4. The allocation of more time for preparation.
5. The appointment of support staff.

Fullan (1982) and Rutherford (1986) similarly advocated training teachers in the necessary new skills and, more importantly, using follow-up in-service when teachers were experiencing problems at the early stages of implementation. Duck (1987, p. 15) found that school principals had very strong views on the need for in-
service support: "Principals ... stressed the need for follow-up support for teachers. Indeed, once-only workshops ... were seen as having very little effect".

Boyd (1993, pp. 49-50), however, concluded that there was little evidence that this kind of support was usual with curriculum changes: "The literature indicates that the level of preparation given to teachers in order for them to cope with change in the classroom is totally inadequate". The Canberra Curriculum Development Centre's pilot projects for their Expressive Arts Study Group proposals, for example, failed according to Richardson (1992) because of a lack of in-service courses:

Too few teachers have sufficient training in (or even knowledge of) any art form to ensure the success of such an integrative curriculum ... In spite of the rationality of the project's formulation and evaluation, most degenerated into lightweight 'experiences' due to lack of training in many of the teachers and administrators responsible for implementation. (p.90)

The WA Education Department's use of the empirical-rational approach.

Evidence from the interviews in this study suggests that curriculum leaders in WA were aware of the need for extensive in-servicing if they were to persuade teachers of the value of the new curriculum initiatives embodied in the K-7 Art and Craft Syllabus. There were five curriculum leaders, including Participants B and C, who were employed to in-service the draft proposals of the K-7 Art and Craft Syllabus within the metropolitan and surrounding areas. Another curriculum leader provided in-services for the regional areas. "We were visiting schools and monitoring what was happening in schools and organising what projects were to be in the schools" (Participant C, 13).

Participant A who was working as a primary visual arts specialist teacher at
the time of the drafting of the K-7 Syllabus supported this view. She commented on the large number of in-service courses for art conducted from 1980-1988 and the amount of help teachers were given in the form of curriculum guides.

Although they were encouraged by the generous resources they had for in-servicing, Participants B and C felt that they could not keep up with demand:

We created a demand we could not satisfy. So all the rural schools, many of the metropolitan schools, they got a draft copy of the syllabus before it actually came out, all sorts of hand outs, all sorts of sheets .... We spent a lot of time in the country a week at a time .... A combination of exhaustion and highs, because you could see that something positive was coming out of that new K-7 syllabus. [Participant B, 317]

Vandenberghe (1981) judged the experiential credentials of the person making the recommendations to the teachers in the in-service courses, as crucial to the successful adoption of policy. In this context, it is interesting to note Participant B’s judgment that the effectiveness of the K-7 in-service courses was greatly increased by the fact that the people giving the in-services were ex-generalist teachers who understood circumstances particular to primary teaching: "We were actually primary school teachers, we were really one of them, we’ve been there and we’ve taught the maths and English and reading and we’ve had the kids stuff-up around the classroom" [721].

This level of in-service was possible because the funding at that time was lavish by today’s standards: "We had all this incredible amount of resources and when you think back it would never happen again. It was just that we were flush, it was just before the razor came" (Participant B, 850). When the "razor" did come in 1988, just before the publication of the K-7 document, the in-service courses dried up completely and all the staff who had written the syllabus were deployed
elsewhere. Participant B and C both blamed the present low rate of use of the K-7 syllabus directly on this lack of follow-up in-servicing:

There are, I know, a few teachers who are already captured and they are the ones who are probably giving the students a good art education .... But there are very few, simply because it was never ever in-serviced. There has been no in-service to present it (the K-7 Syllabus) to teachers .... and those poor teachers out in the country! (Participant C, 48.9)

The greatest mistakes in the educational authority was to not adequately allow funding for in-service documents. The amount, the hundreds and hundreds of thousands of dollars that went into creating the K-7 was lost when political manoeuvres and fortunes changed. An equal amount of money should have been put into in-servicing. But the resources weren't there. (Participant B, 65)

There was a further erosion of informal in-servicing caused by the decision of the Education Department to use specialist teachers to provide duties-other-than-teaching (DOT) time for classroom teachers. Lummis (1986) regretted this development because the presence of the class teacher in the art lesson had allowed the visual art specialist teacher's knowledge to be disseminated to the rest of the staff: "The Department's current policy has destroyed this informal in-servicing mechanism" (p. 106).

Participant B discussed the "Lighthouse Scheme" which came into effect after the K-7 Syllabus was published. It targeted one member of staff from the school who was sent for a half-day to two day in-service. This teacher then had to then go back and train the rest of the staff. The results depended on the interest of the teachers involved and both Participant B and C judged it to be a fairly minimal
Money is still scarce for in-service courses necessary for the implementation of the SOS. There were complaints at the AIAE 1995 Conference that money was being provided for Profiles and Statements but not for professional development centred on the new initiatives. (AIAE Newsletter, 1996). Support for some teachers is currently provided by Network Groups organised at district level. Participant H, new to teaching the visual arts, found these to be particularly useful for finding out what was expected of her. Significantly, there had been no mention of using visual art works in the discussions. In Participant D's district, these groups no longer met. Participant E could not go to her district meetings because they were held in school time and she could not get permission to go. Participant A would not go to her district meeting which were held outside school hours because it would have to be in her own time.

In-service courses on art education are sometimes organised for independent primary schools on an informal basis. Participant C was frequently employed in this way. When questioned about the content of the in-services and whether they included references to art works, she replied that she tried to "underlay it all the time" [73]. However, when questioned about her last two in-services she stated that she had not used them, but then remembered she had taken a reproduction and a print to demonstrate the difference between an art print and a commercial print. It did not appear to be a high priority of the schools involved to get teachers to use art works and Participant C seemed to accept this situation.

Participant C felt that her expertise was not being used to benefit state schools. If highly skilled and experienced teachers were not used to give in-service courses, then she argued that the syllabus could not be successfully implemented:

I really think that I ought to be used as a resource rather than teaching
at my school. This is how it was years ago, when I first began, this was how it started. I should have a number of schools in my district who I visit, who I demonstrate techniques to, who I introduce activities to, who I monitor what's happening and give support, suggest the correct materials to use, tell them how to set up these courses. Then something might happen in art education. It is worse now, worse now, than it ever was, I believe. I can't see better things happening at all, not at all, as a result of the syllabus. [231]

While the WA Education Department began with excellent initiatives for supporting teachers in implementing the changes inherent in the K-7 document, the drying up of funds has not allowed them to continue to any large degree with the empirical-rational approach of persuading teachers of the value of the curriculum changes.

5.3.3 The Normative-Re-educative Approach

The second method of ensuring implementation described by Chin and Benne (1969), is the normative re-educative approach. This involves teachers in the actual formation of the curriculum. Chin and Benne (1969); Kimpson (1985); Marsh (1986a); Renner (1986); Rutherford (1986); and Rogers and Plaster (1994) all agreed that the teachers who were most involved with formulating change would be the ones most active in its implementation. Those furthest away would be least likely to implement it; "Teachers who believe they are involved and effective in curriculum development will show greater congruence between intended and actual use of a curriculum" (Kimpson, 1985, p. 185).

Rutherford's (1986) research, however, raised doubts about whether participation automatically ensured ownership. Furthermore, he questioned whether it were possible for teachers to have widespread ownership of innovations, if the innovations were directed, for example, at a whole state. Here
Fullan (1982) offered a useful distinction between teacher involvement in the writing of the curriculum document and teacher involvement in the details of its implementation at school level:

Participation in the initial phase may not always be essential but it can increase the likelihood of implementation .... More important for change in practice, however, is implementation-level participation in which decisions are made about what does and does not work. (pp. 64-65)

Marsh (1986a) used Fullan and Pomfret’s (1977) terminology to describe the different approaches of curriculum leaders who would or would not accommodate changes. Curriculum leaders who insisted that the curriculum innovation should be closely followed because dilution would decrease the curriculum’s effectiveness, were deemed to use "the fidelity perspective". Those who welcomed modifications by teachers used the "process perspective". Fullan (1982, p. 125) stressed that the attitude of the advocate of change at in-service level was vital to its success. Support staff must be willing to use the "process perspective" and be flexible enough to accept variations and adjustments initiated by the teachers:

The more an advocate is committed to a particular innovation, the less likely he or she will be effective in getting it implemented .... Commitment is needed; but it must be balanced with the knowledge that people may be at different starting points, with different legitimate priorities, and that the change process may very well result in transformation or variations in the change.

Carter and Duffy (1983) argued that the WA curriculum leaders attempted to use this normative re-educative approach during the first meetings on the curriculum changes for art in secondary schools. This present study indicates that
this was also attempted in the primary division.

Participant A, a primary visual arts specialist teacher at the time of implementation, stated that many teachers had been asked to become involved by providing ideas and feedback. She felt that the Senior Art Advisory Officer was in close contact with teachers in primary schools throughout this period:

She (the Senior Art Advisory Officer) was aware of everybody's strengths because she was in pretty close communication with us all .... (During the in-services) they were working towards the syllabus as well, so a lot of the ideas and the feedback that came from the in-services entered the syllabus.

Participant A was asked to write part of the syllabus, although her ideas were later modified: "I contributed to the Exhibition section in the upper school. What you read in there is not quite what I wrote in my lesson structure" [114].

Participant B supported Participant A's view that teachers views were solicited and incorporated into the syllabus:

Everything in that syllabus we tested with art specialists and we also asked for their feedback. We would consult the art specialists, what they thought were good ideas and they would work on our ideas. I guess there was a compromise because you would get the political pressure top down - there was a tight rope, a balancing because it's easy to go for top down. But our attitude, as far as I recollect, was that we wanted a practical input and all those thousands and thousands of hours that art specialists had gathered, we wanted that to go back into that syllabus [114].
The introduction of the Student Outcome Statements for the Visual Arts has also received praise for its attempts to use the normative re-educative approach. Duncum (1991) asserted that the decision to accept the importance of context in art appreciation within the SOS had been reached democratically by curriculum planners through wide consultations with teachers. Haynes (1994), however, was more sceptical. She commented, in reply to Duncum, that a non-response by teachers to the request for feed-back may not signal acquiescence.

The Consultant for Visual Arts and Crafts (interviewed July 1995) recognised the increased emphasis on the use of visual art works in primary schools in the SOS, and he was anxious to ensure that the take-up rate would be much higher than had been the case with the introduction of the K-7 Syllabus. He stated that research clearly indicated that teachers must be involved closely in the formulation and implementation of curricular changes if implementation is to be effective. In this context, he discussed the "moderation programme" which had been in place between 1991 and 1995. Schools had been chosen at random and the "consensus moderation" approach provided opportunities for dialogue between teachers and curriculum leaders. However he noted that the school visits were seen by the teachers as too inspectorial and were criticised by the Teachers' Union. He was hopeful of using a more consultative model in the future.

In an attempt to encourage ownership of the ideas embodied in the SOS, the Consultant described how each school would be able to decide its own curriculum priorities. The curriculum would provide a framework which was not optional, but the school would decide the breadth and depth issue. Each school would have to develop its own "School Development Plan" and also its "Statement of Purpose and Ethos". He agreed that some schools might decide to concentrate on music and omit the visual arts and, at the time (July, 1995), he was still debating whether this was an option.
The Consultant had also organised a Reference Committee which represented all sections of education. Visual art specialist teachers, for example, had already indicated that they needed longer sessions and easily accessible books. In addition he had asked five primary visual arts specialist teachers to map the syllabus against the Outcome Statements. The teachers involved had already expressed concern about the lack of continuity and the inadequacy of the pointers. They wanted more direct links between the pointers and the K-7 Syllabus. Information from Participant C, one of the teachers involved, supported these views.

Selected primary visual arts specialist teachers had also been asked to conduct a series of lessons based on pointers linking the SOS with the K-7 Syllabus in order to gather samples of work. They had met to discuss ways towards achieving the outcomes and how to make the judgments necessary for evaluation of the children's work. The aim was to find weaknesses, then advise and inform. The Consultant anticipated that the teachers might find that they needed a different framework for evaluation, one that would link with the outcomes but not be exactly the same. At the time of the interview, useful feedback had already started to come in. Participant C, for example, had found that the written pieces from Year 7 children on visual art works they had viewed, did not reflect the liveliness of the preceding discussions. She also found that the language of the SOS document was not rooted enough in practical experiences for teachers to be able to easily relate to it: "As far as I'm concerned it is not in a state that the classroom teacher can use. It's too nebulous. They won't understand this language about aesthetics. They won't understand what that means" (107).

It is interesting to note here that there was a certain weariness in Participant C's responses to questions about her work for the SOS. The impression given was that she had reached saturation point in her willingness to give time and attention to ideas which she has found from experience would have minimal impact on
teaching practice (she had worked both on the K-7 Syllabus and the SOS). In this respect, Participant C's experience contradicts the proposition that participation encourages implementation, as she never used the art appreciation games that she had devised for the K-7 Syllabus in her own teaching programmes. This was not because she did not value the games, but because other activities took a higher priority. There were indications that her personal art education aims did not coincide completely with those implicit in the SOS (this will be discussed more fully in Chapter 6). She also reported that the written questions required for the Monitoring Standards in Education tests on Responding and Reflecting had met with strong protests from the Year 7 children who much preferred studio work. She indicated that she thought these tests were all rather irrelevant.

The implications of this finding are interesting. Is it important to involve teachers who are entirely in sympathy with the aims of the syllabus and who are anxious to give practical expression to its aims; or is it more realistic to choose a more representative sample of teachers who are less in sympathy with its aims? Adjustments made to the curriculum document by the latter might make the syllabus more acceptable but might, at the same time, reduce the coherence of the document to DiBiasto's status of a "bright idea" (1987, p. 225).

5.3.4 The Power-Coercive Approach

The third approach to curriculum implementation (Chin and Benne, 1969) is the power-coercive approach, which relies on rewards and sanctions to encourage implementation of change. Chin and Benne (1969) and Rutherford (1986) do not support the exclusive use of the power-coercive approach as a successful means of ensuring implementation. Vandenburgh (1981) and Renner (1986), however, advocated the provision of incentives as one way to encourage implementation of curriculum innovations. Wilson (1987) also felt that the solution to the problem of the gap between theory and practice was that the curriculum must be tied to the evaluation process. Becker (1969) laid out the stark bones of the power-coercive
approach:

We need not try to develop deep and lasting interests, be they values or personality traits, in order to produce the behaviour we want. It is enough to create situations that will coerce people into behaving as we want them to and then to create the conditions under which other rewards will become linked to continuing this behavior." (Becker, 1969, p. 266)

As Kelman (1969, p. 584) commented, there are ethical objections to such an approach: "Even under the most favorable conditions manipulation of the behavior of others is an ethically ambiguous act".

In the context of Western Australia, Carter and Duffy's (1983) research indicated that the power-coercive approach might have been a factor in the implementation of the 1982 changes in the secondary visual arts curriculum. Not only were secondary teachers under pressure to teach the syllabus once the changes were in place, but the initial discussions, while attempting the normative re-educative approach, were influenced by the presence of the Art Superintendent who attended the meetings. It was felt by some participating teachers in Renner's research (1986), that, as the Art Superintendent controlled promotions and movements between schools, his presence inhibited free discussion and debate.

The WA Education Department's use of the power-coercive approach.

The idea of the Education Department using the power-coercive approach in the implementation of the K-7 Syllabus was not recognised as an issue by the participants in these interviews. The Consultant asserted that it was basically the school principal rather than anyone from the Education Department who could dictate the extent of the resources and the amount of art taught in his/her school. For example, there was no obligation to teach the recommended 90 minutes of art,
it was just a recommendation. The Consultant for the Visual Arts had very little time for direct contact with individual teachers and would only go to individual schools if invited. Participant B felt that coercion had never been part of the ethos of the WA Education Department in the past and in any case felt that supervision would be inhibited by lack of money: "They don't have the resources to put spies in the classroom to see if you're doing it" [923]

Participant A felt that no-one really knew what teachers were doing in art unless the principal took an interest: "There's no superintendent. [The Consultant] never comes round. He wouldn't know what the teachers are doing" [391]. The principals were also perceived to take a minimal interest in the content of the art lessons, beyond general support and encouragement:

We used to write programmes and put it into them but there's no requirement by them [the principals] to do it. They don't look at the art and craft syllabus and say "Listen, you never did this." Most headmasters that I have had have never looked at my programmes because usually its the deputy who will read the programmes and just tick them. But the principals, when you're new or they're new, they'll come round and look at your room and they'll have a bit of a see and think "Oh yeah, she seems to be doing a few things". And that's it; that's it. I've had marvelous principals - but some of them - as long as they're sure you're doing something. [138]

There were indications in this study that things were perceived to be slightly different with the implementation of the SOS. Participant B felt that the climate in education was changing: "Recently, there's been Thatcherism accountability. Now accountability and budgets and whose paying for all this and that, and how do we prove that we are getting a decent education" [914].
Boughton (1992) condemned the introduction of the SOS as being very much in the style of a power-coercive approach:

This curriculum initiative has been imposed in a magisterial top-down fashion. Without the acceptance and whole-hearted support of schools, teachers, and local administrators it will be stillborn unless art educators choose to resuscitate it. (p. 44)

Participant B and C, however, viewed this power-coercive aspect with more complacency. Participant B felt that the SOS gave teachers a coherent aim: "They don't have to programme like they used to, they have outcome statements. That's been a huge shift. And it gives people the opportunity to aim for things. It's a useful tool" [931]. Participant C felt that the SOS were putting pressure on schools to recognise that art has been neglected. The Arts now clearly formed one of the eight areas of primary education; principals would have to show what work is being done in this area and this would mean greater accountability. All this she felt would assist in the implementation of the syllabus and ensure a significant place for the visual arts in schools. Previously, teachers in her in-service courses had expressed little interest in the K-7 document, but now she felt teachers were beginning to address the issues raised in the syllabus:

Now, because they have to address this arts issue, because this statement thing has to be addressed ... its having its turn, if you like. The accountability bit is now important. Principals are being assessed this year, then deputies. This will make a difference because the arts will be seen as a real area. It's been defined now, with the outcomes; there will be more exposure." [760].

5.4 The Response of Teachers to the Implementation of Curriculum Change

So far the indications are that these policies of implementation have had
limited results. Research on the issue of whether teachers are using visual art works in primary school art education is sparse. What research is available suggests that visual art works are very rarely employed in primary schools. Boyd (1993) found that visual arts syllabuses in most schools, and particularly in primary schools, did not encompass the wide parameters envisaged by the draft National Arts Statement and Profile:

When the parameters and structures of the draft National Arts Statement and Profile were outlined to include transforming, presenting, aesthetics and arts criticism and past and present contexts, it became obvious that teachers, especially in primary school settings, had not addressed the scope of the contents involved. (p. 48)

Other research has supported these findings. Duck's (1987) study of the reaction of generalist teachers to the draft proposals for curriculum change in Queensland, revealed a profound reluctance on the part of teachers to use art works in their visual arts teaching programmes. Anglin (1991) described how primary teachers who wrote their own visual arts syllabuses rejected any idea of using art works, although they were familiar with DBAE programmes. She cited Wilson (1988) as giving similar results. Darby (1986, p.8) summarised his own comparable findings: "Despite acknowledgement by most teachers that art appreciation should be an essential component of the art education of all students, very few address the issues in the courses they plan."

The views of the participants in this study all supported these research findings. They stated that very few visual arts specialist teachers and, within their experience, no generalist teachers used visual art works as part of their teaching programmes. This indication that art works are very rarely employed by teachers in primary schools provides a stark contrast to the intense, current theoretical debate on the role assigned to art works in art education and to the prominence given to
the study of art works in the WA visual arts syllabus.

Some art educators fear that there is very little connection between the ideas put forward by art educationalists and curriculum leaders and those of teachers in schools. Wilson (1987), an exponent of DBAE, cogently expressed these doubts:

Our theorizing and our research is brilliant, but when our colleagues from other countries come over here after reading us and quoting us for years, and they go to our schools, they ask, "What is wrong?" Well, what is wrong is that there is no connection between our theory, our research and our practice in a broad and general way. (p. 68)

Lanier (1976) also expressed a very pessimistic view of the link between theory and practice:

Not one of them (theorists), however, appears to have influenced in any significant measure the day-to-day activities of the classroom. It is as if the theoreticians in the field, or those who write at least, inhabit some sort of shadow world imperviously separate from the real world of the school. (p. 28)

As has already been shown, the WA Education Department has been able to give only limited in-service guidance on how to implement the Understanding Art section of the visual arts syllabus in the primary school. However, all primary teachers should have access to the K-7 Syllabus document as it has been delivered to every primary school. It is important therefore to assess how successful this document has been, in providing guidance for the implementation of policy in schools.
5.4.1 Teachers' perceptions of the K-7 Syllabus

All the teachers interviewed in this study were aware of the existence of the K-7 document. Participants A, C, D and G were very familiar with the contents of the syllabus but Participants E, F and H were not. Only Participant G used it frequently as a reference. While conducting her in-service courses with generalist teachers, Participant C found that teachers displayed very little knowledge or interest in the K-7 Syllabus which was often in the back of a cupboard, still in its original wrapper. However, she perceived that things were beginning to change and that this was due to the impact of the SOS, which focussed teachers' attention on the broad aims of education in the visual arts. Recently and for the first time, she had been asked to explain the K-7 Syllabus and to give a workshop on how to develop a Carrier Project.

Participants E, F and H said that they had used some of the information on Making Art but never used the K-7 Syllabus as a reference for Art Learning or Understanding Art. Participants G and D found the workcards particularly useful as an easy reference for techniques they could cover in class. Because Participants A, C and D were knowledgeable about the syllabus, they felt that they no longer needed to refer to it frequently. It is significant that all the participants mentioned skills areas when referring to the K-7 Syllabus apart from Participant G. Participant G was the only teacher interviewed who used the K-7 Syllabus not only as a resource for Making Art techniques, but also as a reference for her general teaching aims: "They (the teaching objectives) never fail to inspire me and make me reflect on whether I'm teaching things as well as I could be" [3.2]. Participant G was particularly enthusiastic about the quality of the K-7 Syllabus:

I actually follow the WA Syllabus quite closely .... It's very good, I think [32.2] I buy books from all overseas and interstate and I would have paid $100 for this art syllabus. It's a real credit to the people who wrote it. [32.8]
It is interesting to note here that Participant G was not originally from Australia and perhaps was in a position to compare the paucity of guidance usually available in visual arts syllabuses overseas. Participant B was surprised at the strength of enthusiasm of art educationalists towards the K-7 Syllabus when he presented it at a conference in Massachusetts in 1993: "People went mad. People actually came through Edith Cowan to the bookshop and to myself from the United States and tried to get this [the syllabus]. All these ideas - hands on things" [861]. Perhaps the muted reception of the K-7 Syllabus within WA reflects the saying that a prophet is rarely honoured in his own country.

However, in the present study, more practical reasons were given as to why the K-7 Syllabus was not referred to more frequently by teachers. Participant A, while admiring the syllabus, commented that the book was physically difficult to handle. It needed to be taken out of the spring clip folder to be used and even then it would not remain open without a weight on the pages. The WA Consultant for the visual arts felt that the sheer volume of information was intimidating; it was part of what was considered to be a "wheelbarrow curriculum" - so heavy that a wheelbarrow would be needed to carry all the primary syllabuses. Participant C and Participant A both agreed that the document was difficult to access for information: "It is difficult to read, difficult to find your way through and find what you need" [Participant A, 48].

The photographs in the K-7 Syllabus are mostly in full colour and show many inspirational examples of children's work. The Consultant felt that generalist teachers were put off by the high quality of these examples of children's work. He always advised teachers not to follow the grades too rigidly but to take what was needed for their skills and the children's experience. This perception that teachers view the pictures as a standard to be measured against was supported by Participant G, although she was not personally intimidated by comparisons with her own work: "It's nice to see what other schools are doing and what the standards
However, even this enthusiastic and experienced teacher had initially been a little intimidated by the book: "I felt a little bit afraid that maybe I wouldn't be able to do it all, but as soon as I read it I knew that I could" [32].

5.4.2 Teachers' Perceptions of Understanding Art

Teachers in this study were questioned about the extent and the means by which they incorporated the study of visual art works into their teaching programmes. Information was also gained by discussing how they generally structured their lessons with different age groups and how they would teach a specific lesson on direct observational drawing.

Participant A gave many examples of how she used visual art works to link up with the children's current interests. She linked Turner's paintings with the sea and Guy Grey Smith's paintings of landscapes. She said that she regularly introduced children to an artist of the month, and in her art room there was a special discussion area set aside with reproductions of paintings, currently two examples of Picasso's work. She was confident she was fulfilling the requirements of teaching Understanding Art even though she never used the games in the K-7 Syllabus: "I don't use games. I'm sure they're very good, but I have never been a great one for games" [310]

Participant C also included the study of art works in her teaching programme and felt that her students recognised that this was an important part of the visual arts. The previous year, for example, she said she had brought in a local artist to talk to the children who had then worked in a similar style. Mostly, however, she limited the study of art works to brief references which formed part of the introduction to a lesson: "I do it (study art works) by linking it incidentally all the way through" [141]. Reproductions of artists work were used as exemplars of art principles and techniques for all age groups, in a similar way to the methods used by Participant A. However, unlike Participant A, she regarded this as inadequate
and not fulfilling the expectations of the syllabus: "I won't ever advocate it going (Understanding Art), but you can't ever do it how it should be done" [141]. To teach art appreciation correctly, "a proper Understanding Art session" [142] as she termed it, would encompass extensive discussions and oral games similar to those at the back of the K-7 Syllabus, rather than the short discussions on art works she used in her lessons.

Participant D included the study of art works on an occasional basis: "Not every lesson, no. Every couple of lessons I'll do it - every now and then. We don't do it every time" [45.8]. She did not think many primary visual art specialist teachers would have time to teach children Understanding Art as it should be taught. Like Participant C, she felt that the syllabus required long, fairly formal discussions and oral games, but that she had had to compromise by shortening the discussions: "You see, that sort of formal one you'd only do now and then. But I think you do a lot of it incidental, as you go" [45.9]. Her current work on her Masters of Education had persuaded her that perhaps her current methods are more on target than she had previously assumed:

I feel less unequal to the task. I think I was expecting too high, I was expecting too much. I think I had my visions up there and I thought that's where we all had to be. And so I was a bit disappointed. Very rarely did I feel we made progress but after this [the M. Ed. course] I'm beginning to think "Well, maybe it's not so bad, what I've achieved." (laughs) You know how you assume that everyone else is doing better? [29.5]

Participant E was emphatic that she did not teach art appreciation in her classes although later stated that she had used visual art works in a lesson on flowers. However this was perceived to be exceptional. Furthermore, she did not feel that it constituted true art appreciation because the discussion only took a short time. She said that she had used Van Gogh's Sunflowers with Year 2 when they were painting
pictures of flowers: "We haven't really done art appreciation but we've just looked at the way it (the painting) is composed and put together [25.1]". Again, Participant E described a very interesting project where the whole school worked for a week with Aboriginal artists, but she did not perceive this to be Understanding Art.

Participant E stated that the deputy head who acted as librarian in the school had taken on the task of teaching the students about visual art works as part of the library course. I suspected she felt under some pressure because of the focus of the interview, to state that the school was implementing this part of the syllabus. On closer questioning it transpired that practical problems of changing personnel had meant this idea had never got off the ground. Questioned on her perceptions of whether other visual art specialist teachers were teaching art appreciation she stated that she knew of only one, "who is very competent in her area of art" [17.1].

Participant F considered that he rarely used visual art works in his lessons and, that when he did, it was as an adjunct to studio work. He made no mention of art works in his description of recent lessons or in the projected description of a direct observational drawing. However, during the discussion, examples of how he occasionally introduced art works surfaced: linking Impressionist artists with watercolour landscapes, making a large display of artists' work on landscapes for Year 7 (this had been taken down), encouraging children to visit the Streeton Exhibition, using the illustrator from Tintin to show cartoon imagery. He seemed to feel that Understanding Art was separate and distinct from art production and needed quite elaborate preparation. He commented on how impressed he had been by a Western Australia Art Gallery tour for young children which he had observed. This had used drama to interest the children and so he felt such an approach would not be applicable to his own teaching situation. Although visual art works appeared to be of great personal interest to him, his perception that Understanding Art was divorced from studio production meant that he could not envisage fitting it into his teaching programme. He felt that other visual art
specialists were of the same view and would use art works rarely and only incidentally.

Participant G stated that she related everything she did in the classroom to artists' works because she felt it was a very important part of the WA Syllabus. Generally she spent the first ten minutes of every 80 minute lesson discussing art works. In the interview, she was able to speak in detail of the occasions on which she had used art works and there were many examples of children's work on these themes on display: "I'm making cushions with Year Sixes and Rebecca Cool and Jimmy Pike were the influencing artists. So the cushions are quite bold and bright designs. The girls developed their designs from experiences they had while on camp at Rottnest" [27.3]. At times, she also discussed someone she had chosen as artist of the month:

So every month at quiet times, if we finish our work early or something like that, we'll sit; and that's how I develop their art language ... learning to have opinions about what mediums they like and what artists they like .... That way by the end of the year they are familiar with twelve artists and I believe that will stick with them throughout their lives. [12.4]

Participant G considered that other teachers in the independent school sector also accepted that the study of visual art works was an important part of the syllabus.

Participant H, was not aware of the existence of the Understanding Art section of the K-7 Syllabus. She never referred to visual art works in her lessons and had never met a visual art specialist teacher who did. Her network was small, as she had only recently begun teaching art, but she had asked many primary visual arts teachers for advice on how to conduct her lessons and no-one had mentioned using art works. She just did not see how anyone could have the time within the 45
Thus, only one of the participants interviewed in this study showed evidence of never using visual art works in her teaching (Participant H). All the other participants who used visual art works differed in the extent to which they used them but not in the way that they used them. No-one used the oral and written games in the syllabus but instead, contrived to integrate the visual art works into their studio work as part of a short discussion at the beginning of the lesson. Participant G had time to supplement these short sessions with monthly discussions of different artists. While there was consistency in usage, there was a great variation in opinion as to whether this fulfilled the requirements inherent in Understanding Art. Participants A and G were sure that it did, while Participants C, D, E and F were sure that it did not.

5.5 Conclusion

Although there was evidence that curriculum leaders adapted the draft proposal for the K-7 Syllabus on the basis of consultations with selected primary visual arts specialists, the normative re-educative approach was not thought to be practical for the implementation of policy change involving all primary teachers in Western Australia. It was the empirical-rational approach with its emphasis on demonstrations and in-service courses which was initially adopted, although this approach was crucially undermined by the lack of funding for in-service courses after the K-7 Syllabus was published. The continued lack of funding for in-services continues to curtail the empirical-rational and the normative-re-educative approaches favoured by the curriculum leaders interviewed, leaving the power-coercive approach to assert its influence.

Despite these efforts to ensure the adoption and implementation of the syllabus regarding the use of visual art works in primary schools, the indications from this study are that they have met with limited success. There was a general
perception by all the participants in this study that no generalist teachers were implementing this aspect of the K-7 Syllabus. There were, however, varying perceptions as to the responses of visual arts specialist teachers to the inclusion of visual art works in their teaching programmes. Participant H perceived that they were never included in teaching programmes; Participants E and F perceived that they were rarely included; Participants A, C and D thought that they were occasionally included. Only Participant G perceived that a study of visual art works was frequently included in visual arts specialist teachers programmes and these were by teachers who worked in the independent sector.

Importantly, it is also evident that there has been a lack of consensus amongst the visual arts specialist teachers in this study as to what constitutes Understanding Art. For the majority of teachers, the perception of Understanding Art was that it was a long, drawn out affair involving oral games and even writing, and that it was necessarily divorced from art production. This may in part be attributed to the lack of procedural clarity in the syllabus document itself, previously outlined in Chapter 4. The lack of examples in the K-7 Syllabus of how the study of art works can be integrated into art production as envisaged by DBAE lends prominence to the oral and written games at the back. This perception of Understanding Art as time-consuming and unrelated to art production had important implications for the teachers' perceptions of the practical problems which prescribed their teaching programmes in this area. It will be the perceptions of these practical constraints which will be examined in the next chapter.
CHAPTER 6
FACTORS INFLUENCING THE ADOPTION OF THE UNDERSTANDING ART SECTION OF THE K-7 SYLLABUS

6.1 Introduction

So far, at Level Three, there has been an examination of the way in which teachers have been persuaded to use visual art works in their teaching programmes and also an examination of primary visual arts specialist teachers' responses. In this chapter the constraints which were perceived by the participants in the study as limiting their ability to use visual art works in primary schools will be examined.

Research indicates that practical considerations are a major influence on the failure of teachers to use art works in their visual arts programmes. Clement (1994) studied UK primary generalist teachers' responses to the National Curriculum Orders for Art. He found a "significant correspondence between the identification of weakness in resources for work in Attainment Target Two (Understanding Art) and the difficulty many teachers have in coping with this aspect of the curriculum" (p. 19). Research by Chapman (1990), Bancroft (1995) and Mims and Lankford (1995) also emphasised the importance of the practical difficulties presented by time constraints, inadequate planning time, and lack of support from colleagues for teaching art appreciation. Faced with these problems, teachers may decide it is not possible to implement curriculum change. As Mims and Lankford (1995, p. 85) stated: "No-one wants to set themselves up for failure - if something sounds unrealistic or impossible, why go through the frustration of trying?"

6.2 Resources

If teachers are to introduce visual art works to children then they need to have an adequate supply of reproductions. Lack of teaching aids and inadequate resources were regarded as a major source of stress for teachers in Jenkins and Calhourn's (1989) study. Boyd (1993) found that teachers in Queensland were
reluctant to invest their time and energy in projects when it was perceived that materials and equipment were inadequate for the type of changes being suggested. Griffiths (1996, p. 32) found the reproductions which were available to teachers to be disappointing: "Though they have greatly increased the profile of Australian art, [they] do not venture far from the safe traditions of their own training". Emery (1994) commented on the current drastic cut-backs in the provision of art resources at primary, secondary and tertiary level, while Boyd (1993) reported that teachers felt that they only had enough money to spend on expendable materials and therefore would not buy reproductions of visual art works.

In contrast, Duck's (1987) research found that generalist teachers were not, by and large, dissatisfied with the resources in their schools, even though very few reproductions of art works were provided. This might suggest that the teachers did not feel the lack of this resource because they had no desire to use art works in their lessons. Boyd (1993) also found that teachers in her survey did not make use of the visual art works that were freely available in magazines and calendars, again perhaps indicating a lack of interest in this area of the curriculum.

Teachers in the present study supported the perception that funds had been lacking for the provision of reproductions of art works, although, as already discussed, there was some recognition of the generous provision of reproductions while the K-7 Syllabus was being written. Participant A contrasted the previous generous funding to today's parsimony: "Now you can't get money for anything .... There's no money for anything" [214].

Participant D singled out the availability of reproductions of art works as the most important factor in encouraging her to use visual art works with children when she first became a visual arts specialist teacher: "When I became a specialist I started using it [knowledge of art works]. Because then you started to have resources. Before that (as a generalist teacher) I didn't have an awful lot of
resources" [59.6]. Even for visual arts specialist teachers, however, resources in schools were deemed to be inadequate and patchy. Participant D reported that the reproductions now available in schools were often unsuitable for primary children and, moreover, dated back to the 1970's and 1980's when funds were available. Although her own school was well endowed with art materials for studio work, the reproductions of visual art works in school were limited in scope. Because of this, she relied on her own resources.

Participant G was in the enviable position of having a large resource of reproductions and original visual art works at her wealthy independent school. "I can take my students around the school and show them wonderful examples of prints, paintings and Aboriginal artefacts. I can take them to the real thing. We sit on the floor around the art works and analyse them" [5.0]. Interestingly, she did not use the school's resources as much as her own. The reason for this was that she prepared her classes at home and chose the art works she would discuss there: "I use my personal collection for the most part. There are a few large posters here [in school], but mostly it's from my own collection" [5.7]. Participant D agreed that this was a pattern followed by many primary art specialist teachers: "I think that's what a lot of people I know do - use their own bits and pieces from home and bring that in" [62.9].

All of the teachers who did use art works in their teaching programmes (Participants A, C, D and G) relied heavily on their own resources: buying reproductions and cutting them from magazines and old calendars. Participant A, for example, had a large collection of reproductions that she was able to show me. Participant C similarly bought extensively from art galleries and from the Art and Craft Branch when it was closed down. She felt that this wide choice of reproductions greatly assisted her ability to introduce visual art works to children: "It's definitely because it's available (the art works). I really have accumulated a lot. I wouldn't have the money to go out and buy them now" [444]. At the same
time she acknowledged that not many teachers would have this resource available: "But, and this is a big problem, other teachers will not have this resource" [205].

6.3 Knowledge of Visual Art Works

If teachers are to be able to introduce visual art works to their students, they will need some knowledge of art history, aesthetics and art criticism. Ivankovic (1991) made a study of secondary visual arts specialist teachers' perceptions of the curriculum change which introduced art history as an important component of the visual arts syllabus. A lack of knowledge of art history was felt to be a major barrier to the successful implementation of this change in policy: "The greatest difficulty in implementing the Art History syllabus was overcoming the lack of training, personal training, in the area. Overcoming those self-doubts - whether you can actually teach it" (Teacher A, in Ivankovic, 1991, p. 96). Robinson (1994) supported this view and the majority of principals in Duck's (1987) survey recognised the need for teachers to have in-service courses in the Arts.

Risatti (1987, p. 16), however, suggested that there was no need for great depths of knowledge on the part of primary teachers. The simplest of questions could constitute art criticism: "Do you like this painting? Why? That's criticism". Arnheim (1984) even argued that primary generalist teachers have several distinct advantages over secondary specialist teachers:

The supplementary resources accessible to the young mind are fairly simple, and since one teacher is in charge of all the instruction, the integration of studio experience with outside material can come quite naturally. The simple shapes and colors characteristic of the children's own work are easily related to similar styles in folk art or tribal art. Such affinity of visual conception can lead the teacher to talk about some of the social and religious functions of such work in other cultures, and it takes neither an anthropologist not an art historian to do
Griffiths (1996, p. 34) went further and suggested that teachers who lacked knowledge of visual art works could be at a distinct advantage because they would be less wedded to a traditional view of what constitutes an art work: "Their lack of fine arts formal training might actually be an advantage, because they can approach the art of Asia or any other culture afresh, without having to cast aside their European traditional base or struggle with different concepts."

In this present study, all the teachers who used art works (Participants A, C, D and G) felt that they had a good basic knowledge of visual art works and how to present them to children, although they were aware of gaps in their knowledge. Participants D and G, had a fine-arts background in their pre-service education, but Participants A and C had not. A teacher who rarely used art works (Participant F) took art courses in his pre-service education and he felt that he had a good basic grounding in art history: "I think I’ve got a lot to learn still when it comes to that, but I think it’s been very helpful having some understanding as to different periods of art" [21.2]. Despite this knowledge of visual art works, he rarely introduced visual art works into his lessons.

Participants E and H, who never used art works, were emphatic that they had received no instructions about using art works in their pre-service education courses. Participant H felt such knowledge was not relevant to her teaching, while Participant E implied she felt some regret at her lack of training: "Perhaps I am not giving everything they [the students] should be getting; whereas if you’d had specialist training all the way through, you’d have all that knowledge background behind you. And as well, you would know full well what the children should be doing" [14.2].

In summary, this study did not reveal a widespread feeling of ignorance of
visual art works in the primary visual arts specialist teachers who were interviewed. Five of the seven primary visual arts specialist teachers displayed self-confidence in their knowledge of art works and only two professed ignorance. All the teachers who had fine arts backgrounds (Participants D, F and G) felt confident in this area, and the teachers with a generalist pre-service education or a non-fine arts degree fell equally into both groups. The sample, however, was very small and was not chosen at random so it cannot be said to be typical. Moreover, the participants knew in advance of the focus of interest of the study and may well have felt that some knowledge of this area of the syllabus was expected of them. It is reasonable to assume from this study however, that teachers with a fine-arts background are more likely to have access to information about art works, but that generalist teachers are not precluded from this knowledge. Knowledge of art history seems to encourage the use of art works by teachers in this study, but it is by no means a prerequisite that all teachers should have a fine-arts background. Participants A and G, for example, both placed great emphasis on the use of visual art works in primary schools; but while Participant G was a graduate in fine arts, Participant A was a graduate in history.

6.4 Students' Disposition Towards Visual Art Works

Koroscik (1996, p10) considered children's positive "disposition toward art and the effort involved in understanding it" to be an important prerequisite for success in teaching about visual art works. Research further indicates that a major factor in teachers' rejection of the study of art works in primary schools was the perceived lack of interest shown by primary children in this area of the syllabus. Anglin's (1991) study showed that teachers who were familiar with DBAE ideas but decided not to adopt them, generally gave the reason that primary children were impatient to get to practical activity and that they were too young to understand the concepts involved. She cited Wilson (1988) as getting similar results. Darby (1986) and Robinson (1994) also noted this perception of children's lack of interest as a major factor in teachers' avoidance of teaching Understanding
Art. McKeon (1994) argued that taking the role of critic, aesthetcian, historian and artist was beyond the capabilities of most primary children.

While many teachers appear to believe that Understanding Art is beyond the interest and understanding of primary children, art educationalists such as Wilson (1987), Risatti (1987) and Wright (1989) have argued that young children can successfully be introduced to art criticism. This view has been supported by Erickson's (1992) study. Duncum's (1994a) review of the literature on this subject included studies by Piscitelli (1988), Brigham (1989), Taylor (1986), Barrett (1992), and Herberholz and Alexander (1985) which all successfully introduced art criticism to primary children, the latter to those aged as young as three to five years. Clark, Day & Greer (1989) cited research by Winner & Kircher (1975), Holden (1975), and Russell (1986) which showed that very young children could profitably discuss where the visual art works came from, who an artist was and how they become artists, and how art works were selected for public display in galleries. Duncum (1994a) successfully used an empathic approach with Grade 3, even though the method had originally been envisaged for high school students. Hagaman (1990b) argued that even the most difficult of the four DBAE components, aesthetics, could be taught at elementary level through stories from different cultures.

Gilbert's (1995) study showed how art works could be used at all ages of the primary school, even with abstract and non-realistic images. Interestingly, her research was in response to protests from primary teachers during an in-service course conducted by Gilbert, that the idea of incorporating the study of art works into their teaching programmes was impossible. They could not believe "that young children can do any more than copy modern artist's work, without any understanding at all. Is that what the National Curriculum wants, walls full of copies of modern artists' work?" (p. 234). Gilbert found that the results of her study demonstrated that children would benefit from the study of art works and their
work need not be endless repetitions of artists' images. It would be deemed significant by many teachers, however, that the teaching conditions under which her study was conducted were not easily duplicated within the normal primary timetable; after a lengthy discussion, the children were able to spend the whole day painting.

Some research indicates that perseverance may be needed when introducing the study of art works to primary children. In the USA, Bachel-Nash (1985) studied the effects of the Aesthetic Eye Project in an economically deprived, multi-cultural school. At first the responses to art works were unenthusiastic and limited, but by the end of the three months there was a significant increase both in the number of responses and in the range of the concepts being used by the children.

All the participants in the present study were very conscious of their students' desire to begin studio work, and perceived that this created tension if a long discussion was imminent. Participant F, who never used art works in her lesson, said, "They just want to get on with it" [15.0]. Participant G, who frequently used visual art works in her lessons, similarly found that "they want to get their hands into the materials and make something" [25.6]. Participants A and C both commented on the fact that the children would show hostility if they felt that a discussion of art works was going on too long: "If I have an Understanding Art session with them, they respond quite resentfully .... 'When are we going to do art?'" [Participant C, 145].

Keeping the children interested in an art work in the face of their desire to begin studio work was a major consideration in developing teaching strategies for those who chose to use them. Most of the visual art works described and those chosen in the interview from the page of reproductions (Appendix C), were selected on the basis of their potential interest for children. Aesthetic considerations, or considerations of whether the reproduction illustrated an art
element or art technique were generally of secondary consideration.

Teachers in this study were in general agreement that a discussion could not last beyond 15 minutes without the class becoming restless, because of children's desire to commence practical work. What did vary were the implications this had for their teaching programme. Participants E and H concluded that they could not include any element of Art Understanding in their lessons: "The kids come here wanting to do hands-on art for an hour and I would find it very difficult to turn around and bring in the art appreciation into their hour as well" [Participant E, 20.1]. Participant F, on the rare occasions he discussed art works, said he would often decide "Oh it's time to leave that alone because they're looking at me like I was speaking another language" [14.8].

Participant G on the other hand found that her students were very responsive although she recognised this was partly because of the support this aspect of the syllabus received from both home and school.

They love it. That's my great thrill here. At some schools its like pulling hens' teeth, but here they just bubble-over because of the way they're raised. Sometimes I'll mention an artist and they put their hand up and go "We've got his work at home." So their parents obviously care about it and they have been exposed to it. From the time they are little they are saturated with the arts at this school. [29.6]

It is significant that although Participant G's students were perceived as very interested in art works, in part because of their background, their attention span was similar to that complained about by teachers who felt their students did not enjoy it. In Participant G's case, she did not abandon the study of art works, but made sure the discussions were kept short and were relevant to the practical work on hand. Participant A faced more difficulties than Participant G in persuading
children of the relevance of her discussions of art works, yet, because she felt that
the study of art works was such an important part of the curriculum, she
persevered and even sometimes went beyond the usual time limit of a 10 to 15
minutes discussion:

Kids come in here to do things. They get very irritable if you say we are
going to do this today, we're not going to paint or draw. In fact they get
quite rebellious. In this school they will come straight forward and say
"Well, why are we doing this? When are we going to paint draw or
whatever." And they ask you "It's ten past. When are we drawing or
painting?" It used to anger me but now I just fit in what I'm going to say
within the first ten minutes. If I go for quarter of an hour I've had it,
with the older kids. They feel cheated. Sometimes I just say "We're
watching this film about Vincent Van Gogh and that's the end of it and
that's art." And they'll go out saying 'Oh, we didn't do any art today'.

All the teachers in this study felt limited to a short discussion at the beginning
of the lesson because of the urgent need of children to experience studio work.
While some felt that this prohibited any discussion of art works, others used the
short discussion time to integrate a discussion of visual art works into the main
body of the lesson.

6.5 Lack of Time

The implementation of an addition element in an already crowded syllabus
appears to be a major concern of many teachers. Jenkins and Calhoun (1989)
found that 71% of the teachers they surveyed identified task overload as a major
source of stress in teachers. Rutherford's (1986) research showed lack of time was
the practical constraint most singled out by teachers as preventing them from
teaching all aspects of the curriculum.
Chapman's (1982) study of art specialist teachers found that they also felt the pressure of limited time and because of this felt unable to satisfactorily implement their own philosophies of art education. Clearly a teacher such as Participant G, who has 80 minutes for each lesson is working under conditions much more conducive to the extension of the teaching programme beyond studio work, than someone, such as Participant H, who has only 45 minutes.

The problem is exacerbated if the teacher perceives that teaching about art works is a lengthy procedure. Marsh, (1994a) noted how Palinscar's (1992) study of a method of analysing art works called "personal response" found that, although many teachers enjoyed using this approach and found it fruitful, only 50% of teachers continued using it. This particular method of looking at art works was both demanding in terms of the teachers' skills and also in terms of time: "It takes a lot of time and it will be argued it is not worth it for one art work" (Marsh, 1994, p. 39).

Mims and Lankford reported that the average time for art each week in American elementary schools was 50 minutes. The K-7 syllabus recommends that each primary child should spend at least 90 minutes on art per week. In this study, the median time for each lesson was 60 minutes per week. Participant D had most time for an individual lesson for her upper primary students: two hours each fortnight. All her other lessons were taken weekly and lasted an hour and this was the same time given to Participants A, C, E and F. Participant G had the most contact time with 80 minutes for each lesson on a six day cycle. Participant H had the least contact time with 45 minutes per fortnight.

Participant G, with the longest contact time, felt that the time was adequate for her to fulfill the aims of her programme, but all the other teachers felt the constraints of limited time. Participant D reported that her contact time had been reduced from 80 minutes to 60 minutes for the juniors in the previous year. She
found that this drastically reduced the amount of work she could get through. Participant F’s expressed the difficulties faced by most of the teachers:

There’s only an hour .... You really do have to structure your lesson to be complete within the hour. Many of the activities that I take on with the children such as the plaster faces over there - to do that within the hour when you also have to clean up. There’s often quite a bit of mess. For another class to come in, back-to-back with that lesson." [4.0]

Part of the pressure of time was due to the difficulties created by classes coming one after the other. This left no preparation time in between lessons. The clearing away and the preparation for the next lesson had to be conducted within the same time-frame. The pressure of back-to-back lessons was felt particularly by Participants F, G and H, but all teachers in this study had experienced schools where this was a problem: "Some (principals) are only interested in getting the most work out of you that they can, so you’ll find your timetable is an absolute horror-story of one lesson after another and they don’t have the slightest interest whether its art or not. They don’t really care" (Participant A, 170). Participant A had not found this situation in her present school, where the timetable was made manageable by short breaks between the lessons. Participant C also avoided this back-to-back teaching on most days because her art lessons were interspersed with support sessions in other subjects. Participant E described the pressure of a difficult timetable arrangement:

As one class is leaving my door the next one is coming in. So there is just no leeway whatsoever. You just have to be on the ball the whole time .... As soon as it’s getting close to the pack-up time of the other class, you’re to keep an eye on what they’re doing, get the next lot organised and in, and still be with the class if they need you for the pack-up time as well. So you’re acting like an octopus for a while [3.5].
6.6 The Ethos of the School

The ethos of the school describes the characteristic attitudes of the parents, principal, pupils and teachers. Duck (1987)'s survey found that the overwhelming majority of primary teachers and principals felt that they did not receive sufficient community support for teaching the visual arts effectively. They considered that parents and inspectors placed a low value on visual arts lessons, perceiving them as merely pleasant experiences providing some relief from academic pressures.

Zimmerman (1994), on the other hand, felt that there was evidence for an improvement in the status of the visual arts in schools in the last three decades. She discussed Leonhard's (1989) survey of the status of art education in the United States compared with one done in 1969. Leonhard had concluded: "Art Education has developed impressively since 1969 and merits the high level of parent support it garners" (cited in Zimmerman, 1994, p. 79). Leonhard's survey further showed that only 6.6% of art lessons in elementary schools were taught by certified art specialists in 1969, while in 1989, this had been increased to 59.9%.

While it has been debated whether community support for the visual arts in general has been increasing or decreasing, research indicates strongly that community support for particular innovations in educational practice has a decisive impact on their successful implementation. Sevigny (1989, p. 121) singled out community support as a major factor influencing whether teachers could implement a DBAE curriculum: "Inspiring interest in DBAE among teacher educators and public school teachers will only breed frustration unless political backing in the schools and universities will support development in this direction". He found evidence that schools hostile to the use of visual art works in schools frequently undermined the work done by universities in encouraging pre-service teachers to use visual art works in their programmes. In Welch's (1996) study, pre-
service teachers perceived that their university programmes did not relate sufficiently to actual teaching practice in the schools in which they taught. A conflict between the ethos of the school and the university programme meant a decline in influence of the latter: "As in-service experience increases and teachers become inducted into the ethos of the school, positive perceptions about art education decline" (p. 81).

The school principal is generally considered to have a major impact on the ethos of a school. Vandenberghe (1981), Fullan (1982) and Evans (1997) have all emphasised the importance of the active role of the principal in supporting and providing resources for teachers who are trying to implement change.

The way the principal acts as a school leader is an obvious determinant factor .... Berman and McLaughlin (1978) have observed that the importance of the principal can hardly be over-stated to both the short and long-term outcome of innovative projects. The more supportive the principal was perceived to be, the higher was the percentage of project goals achieved, the greater the improvement in students' performance, and the more extensive the continuation of project methods and materials." (Vandenberghe, 1981, p. 14)

Giacquinta (1973), Greer (1989) and Marsh (1986a) recognised the importance of the ethos of the school in influencing the successful adoption and implementation of change. If, for example, teachers are expected to act primarily as producers of products for display on classroom walls, there will be pressure to give a series of safe one-off lessons with the maximum time given to studio work. Teachers who introduced a radical departure from such an established educational practice by, for example, spending time on studying art works, would need the support of the school, in the form of a change of expectations of their role. Vandenberghe (1981, p. 14) stated that this support may often be conditional and,
in this way, influence the extent of the change involved: "Innovations supported by the community will most probably be accepted, although they may be non-disruptive or 'watered down' versions".

Participant A and D felt strongly that there was a general deterioration in the status of the visual arts in the community. Participant D stated: "Art everywhere seems to have been given a bit of a drop. They're a bit out of favour at the moment. This is really a pragmatic business-industry-type approach. I think it's a very limited vision" [14.6]. In contrast, Participants C and G felt particularly fortunate in the support they received from the general community. Their schools were in advantaged socio-economic areas and they enjoyed a level of support which they perceived would not be available in disadvantaged areas. Participant F, whose school was in a particularly deprived area, felt the students' parents showed very little interest in the visual arts.

All the teachers in this study were conscious of the importance of the principal's role in influencing the ethos of the school. When describing the internal politicking of schools in general terms, Participant D singled out the principal as having the "overweening influence" [11.0]. Participant A was appreciative of the support given to her by past and present principals, especially for support in extending the syllabus to include references to art works:

"I've had marvelous principals who have been really interested. They talk about their travels and what they have seen - Picasso's work somewhere. They're good because they make you feel that you are doing the right thing. One bloke came in and watched the films, which I thought was really good because the kids would see him supporting the programme [169]."

Such support from the principal was also regarded by Participant E as
evidence of the principal's approval of her teaching programme: "The headteacher can see things that are happening in here and sees that what's coming through is worthwhile. It's been rewarding knowing that you're working for something and they're appreciating by giving you a good budget to work with" [9.0]. Participant E felt that the size of this budget and the autonomy she had in deciding how it should be spent, was an important indication of the strength of her support.

Participants D, F and H's comments on the role of their principals were not as effusive. While Participants F and H complained of their principal's lack of interest, Participant D considered that her principal was obstructive and antagonistic. Recently there had been a conflict between her principal and the two visual arts specialist teachers which she felt reflected the low regard in which the visual arts specialist teachers were held:

Last year out of the blue we were suddenly told we were going to take a classroom, half a classroom each. This is the latest model of an art specialist that they're trying to push at the moment. They won't acknowledge that there's a difference in the preparation or the labour intensive aspect of art production. So what they're doing is saying "Oh well you can share a classroom and do art in your spare time." That's what they tried to do to both of us at the end of last year. It caused terrible trouble.[The other visual arts specialist teacher] was just so upset about it and appalled .... She threw a complete wobbly and refused. We went to the superintendent. We went through all the normal stages and we just got nowhere. We felt it was a nightmare [8.3].

For Participant D, the latest threat was an attempt to cram 22 classes into a timetable normally given to 18 classes. Both these issues were seen to be typical of the general undermining of the status of the visual arts in schools: "The heady days have long gone. And they were heady days, they were, but they seem to be long
There were similar disparities of view regarding the support the participants felt they received from their teaching colleagues. While Participants A, C and G felt that they had the respect and support of the generalist teachers, Participant D, F and H reported a lack of interest in their work. Participants F and H perceived that the main object of their lessons from the generalist teachers' point of view, was the provision of Duties Other than Teaching (DOT) time and teachers often failed to even wait with the children while they lined up outside the art room. Participant D thought other curriculum pressures prevented generalist teachers from taking an interest in the wider aims of the visual arts: "They think of it in terms of someone who's decorating their room" [15.7].

Alliances within the school were seen by Participant D to be of great importance in maintaining what little status the two visual arts specialist had. She noted the ability of groups of teachers within the school to find common cause and lobby to push their own agenda. She felt this left the usually solitary visual arts specialist teacher exposed and vulnerable and she welcomed the fact that there was another extremely strong minded art specialist teacher in her school: "You can't get someone coming around and cutting the rug from underneath you without you having someone else to sort of help you, and that is very unusual" [12.2]. Participant F felt particularly vulnerable to pressure of this sort. He recounted how his classroom was wanted by a group of pre-school teachers and another group of teachers sought to replace him with a physical education specialist teacher.

Participant D felt very strong pressure to produce a product at the end of a lesson so that they could go on display: "Oh yes! Definitely. Oh yes, you feel the hot breath on the back of your neck. Yes, you do. (laughs) [17.6] She considered that this pressure directly limited the time she could spend in discussion at the beginning of the lesson and later singled out "this pressure to produce" [60.0] as the
main reason why most visual arts specialist teachers failed to use visual art works in their lessons.

According to Participant D, part of the pressure felt by many teachers to produce children's work of a high quality originated in the fact that so many visual art specialist teachers lacked security in their jobs.

A lot of art teachers are temporary which means they have no job security whatsoever and they can be dismissed at the end of every year. It leaves them open to an awful lot of pressure within the school, a lot of psychological pressure. They have to perform the whole year. Perform, perform, perform - that means you have to do lots of preparation, lots of presentation, lots of selling of yourself to survive your year [5.0].

Unlike Participant D, the other participants in this study did not feel under any pressure to produce children's art work for display in the classrooms. Even Participant E whose contract was under threat, did not feel any pressure to perform in this area. Very little display area was available in most of the schools and generalist teachers were reluctant to take down their own displays to make room for work produced in the art room. There was no indication that this was a lack of appreciation of their work on the part of the teachers, rather that it was a practical problem of space.

This lack of pressure meant that all the teachers in this study except Participant D, felt at liberty to take as long a time as was needed over each part of their teaching programme. Some of the embroidery work Participant C showed me, for example, took six weeks to complete and some clay figures took four weeks. Most of the children's work in Participant E's classes took two sessions to complete; the only reason she did not generally extend this further was that she perceived that the children lost interest if too many sessions were spent on one
Although these teachers did not have the pressure of producing a large quantity of children's products for display in the classrooms, there was generally a perception that the quality of the work displayed in the corridors should be of a high standard. Participant A, for example, discussed the perceptions of the principal regarding displays in the corridors and entrance hall: "He likes to have work facing the front door so that people coming in can see art. He's got an art specialist and he might as well have the results. And [the previous visual arts specialist teacher], she always had excellent displays [160]." Participant G felt pressure to keep standards particularly high because she worked at a prestigious independent school and thus watched closely the standards of work from other schools to compare it with her own students: "I do feel under some pressure to produce art of a high standard because work is displayed around the school. There are district exhibitions and I look to see if my work is up to the same standard" [7.9].

There was a perception from most teachers in this study that the Education Department was unable to influence the ethos of the school or support them in their teaching programmes. Participant A felt that the Consultant for Art and Craft was not only unaware of what primary visual arts specialists were doing in primary schools, but that he also had the "disadvantage" of being secondary trained. Participant A compared this lack of support unfavourably with the previous era: "We would see one another at meetings and there seemed to be much more toing and froing between the hierarchy in 'Silvercity', but now there is none. There's no publications, there's no interaction" [71].

While all the visual arts specialist teachers in this study were unanimous in acknowledging the impact of the ethos of the school on their ability to fulfill their educational aims, there was a distinct division between those who felt the ethos of
the school was supportive of their educational aims (Participants A, C, E and G) and those who felt it was disruptive (Participants D, F and H). The teachers who most consistently used art works (Participants A and G) both perceived that they had supportive schools. However Participant E, who also perceived that she had a school which supported the visual arts, very rarely used visual art works.

6.7 Teachers’ Sense of Efficacy

Teachers' feelings of professional efficacy depend on their perceptions of their ability to control the teaching environment within which they work. Rutherford (1986) discussed the fact that teachers trying an innovation will initially lose effectiveness in their teaching programmes. Similarly, Giacquinta (1973, p. 195) found teachers resisted change because they perceived it as "encroachments on their autonomy". By implication, only a teacher with a strong sense of efficacy would contemplate the loss of effectiveness and autonomy brought by change.

Lack of support from the school will also reduce the teacher's feelings of efficacy. Jenkins and Calhourn (1989) found that the teachers they surveyed identified pressure at work and feelings of inadequacy as major stress factors in their lives. They concluded that this reduction in efficacy had a devastating effect on teachers ability to implement the curriculum: "The most common frequent psychological reaction recorded was depression ... the most common behavioural response listed was procrastination" (p. 12).

Other research (Fullan, 1982; Sevigny, 1989; Welch, 1996) supported the view that a low sense of efficacy has a direct impact on teachers' ability to change: "There is one teacher trait related to successful implementation of change and student learning which comes through strongly: teacher sense of efficacy" (Fullan, 1982, p. 72).

In the present study, Participant B, a lecturer in art education, perceived that
there had been a distinct change of attitude towards teachers in the community which had led to a low sense of efficacy, and he related this directly to an unwillingness to consider change: "There's been that industrial climate where teachers are basically ground down and the whole attitude of doing anything extra is just not there" [766]. This relationship between efficacy and the introduction of visual art works into the teaching programme will be examined in relation to the teachers in this study.

6.7.1 The efficacy of participants who rarely or never used visual art works: Participants H, E and F

The Participants who rarely or never used visual art works were Participants H, E and F. Participant H and Participant E both protested that they were not good subjects for interview in this study. Their perceptions were that they were not "real specialist teachers" [Participant E, 17.5] and both seemed very conscious of their perceived lack of status as former generalist teachers vis a vis visual art specialist teachers who had specialised knowledge. When comparing herself to other art specialist teachers, Participant E became rather defensive in her attitude:

I'm fine with what I do with the kids and things like that but perhaps my approach is not the way that is seen to be the way to do it. Perhaps I am not giving everything they should be getting whereas if you had had specialist training all the way through, you'd have all that knowledge background behind you .... If you talk to the ones that are the real specialists, they just talk carrier projects all the time and you think "Oh, there's just more to life than just having to home in on that fine line, and that's it". [14.0]

There was also a degree of defensiveness in Participant F's discussion of his qualifications for art, although he never went as far as Participants E and H in saying that he shouldn't be interviewed for this study.
I've sometimes been approached by some people and they've said "OK, let's have a look, let's cite your qualifications in the art area." And I'll say to them straight off, 'Well look, if you want a piece of paper that says you've studied where and when, I'll say 'It simply goes back to my grounding in my junior school, high school, and at teachers' college'. However, I don't have an actual slip that says 'You are a qualified art specialist". Like a lot of us that came through in the seventies, we had the grounding in it but we didn't end up converting that into a course .... I believe we came through and had the qualifications. [2.8]

These participants appeared conscious of an antagonism on the part of some well-qualified primary visual arts specialist teachers towards those primary visual arts specialist teachers who had not had specialist education in the visual arts. Participant D, for example, felt that the appointment of generalist teachers instead of trained visual arts specialist teachers to permanent posts, compounded the problem of employment insecurity and lowered the standards of teaching:

Some people do it who don't have a clue .... The principal might ask "Who'd like to do it this term?" so a teacher does art for just one term. ... Just because they like art doesn't mean they can teach it. ... Some superb art specialist teachers can't get jobs because generalist teachers are doing it [70].

Participant H felt that she knew very little about art and even less about how to introduce visual art works to primary children: "I really know very little about how to teach art, I'm still having to learn about it" [2.6]. She had taken the post as visual arts specialist, not from any prior interest, but because that was the only teaching post that had been offered to her. This meant that she did not even fit into Participant D's category of generalist teachers who think they can do art because they like it. Despite these inauspicious beginnings, Participant H was determined to
make a success of her new teaching post. She felt able to apply her general teaching skills as long as she could research the background knowledge. The post was part-time and she used her spare time to read books and ask advice. She used the interview, for example, as an opportunity for learning about new teaching methods and, in a later telephone conversation, discussed how these lessons had proceeded.

Participant E felt that she had large gaps in her knowledge of how the visual arts should be taught. When discussing the use of visual art works in art education she knew of only one teacher who did use them. This teacher was perceived as particularly competent and she seemed intimidated by this:

I think it all stems back to, like I said to you, I'm not a fully trained art specialist. I'm just someone who enjoys art so I can show to the kids as much as I can enjoy myself and some of them communicate the same enjoyment back. I could develop my knowledge on a lot of the techniques much further [13.1].

Yet it is interesting that the areas of knowledge Participant E lacked in art techniques were covered with great resourcefulness. One example was that she had access to a kiln but did not know how to use it. She resolved this by enrolling in a night course and asking advice on firing the kiln from her art suppliers. When the school needed her to screen-print a design on T-shirts, she enquired among the staff for knowledge of the techniques involved. It is significant that when she lacked knowledge in an art technique, she felt that she could go and ask for advice without having to always appear as the expert in her field. She was comfortable in the role of a generalist teacher who had adapted to becoming an art specialist, felt very confident that the children were benefiting from her work and was sure that the school appreciated and valued her teaching. In the area of visual art works however, she, along with Participants H had relinquished any attempts to gain new
Participant F was in the unenviable position of not knowing whether he would be employed in the school after his year’s contract was finished. He thought that in all likelihood his job would disappear as the pre-school unit wanted his double room and there was pressure from the rest of the staff to get a physical education specialist. Further evidence of feelings of powerlessness came when he revealed that he had felt pressured by the principal to give the interview for this study and, despite his own reluctance, had acquiesced. Any trace of resentment soon vanished however and, warming to his subject, he gave answers which indicated a thoughtful and considered approach to teaching art. He had been, for example, on a course at the Western Australian Art Gallery and had been surprised and impressed by the way even young children could be introduced to visual art works. Despite his interest in these ideas, he did not feel that it was practicable for him to use them in his present teaching situation, and his demeanour when talking about his teaching remained rather dispirited.

6.7.2 Participants who used visual art works intermittently: Participants C and D

Participant C was perhaps the teacher with the strongest sense of efficacy in the present study. This may have been, in part, because she was not dependent on her part-time work as a visual arts specialist teacher. She felt admired and appreciated as a skilful and knowledgeable art educator and described how tertiary students had recently been to interview her and film her lessons. She felt proud that her students’ art work frequently won prizes and the art consultant had chosen one of her student’s work to go on a calendar. She was also proud of her strong relationship with her students and felt that they were willing to follow her lead even in difficult situations: "If you treat them as people they will respond" [779]. Teachers in her school were aware of the importance of her visual arts programme: "They know I have a teaching programme that I regard as just as
important as theirs" [710]. She felt autonomous and used this term to describe her status in the school.

Participant D also had a strong sense of efficacy although she worked under much more difficult circumstances than Participant C. She shared the view with Participant C that a teacher's strong character would prevent him or her from being "treated like a doormat" [Participant D, 16.2]; "It all depends on your personal strength of character .... I think it is up to your personality - how you present yourself" [17.3]. Although feeling slightly in the shadow of her more experienced colleague, she perceived that her strength of character earned her the respect of the rest of the staff: "I'm quite strong. So I haven't had that lack of respect". [5.8] Her account of her attitude to her own autonomy within the school indicated a strong sense of efficacy:

I showed them programmes, I showed them what I was doing. I explained if they want to decorate their room they go ahead and do it but they can't expect me - I'm not here just to produce little pretty things and stick them up on the wall all day. That's not what I'm here for; I have a curriculum. I have areas that I have to cover and what we call the appreciation section, (laughs) which isn't easy for them to understand is a very important part of it. [17.9]

Both Participant D and C were confident in their knowledge of the visual arts, although Participant C was exceptionally so: "I devour books and articles but I often find 'Oh! I've already thought of that'" [360]. When asked to describe an ideal in-service course tailored to her needs, she looked surprised at the question as though unaware of any shortcomings in her knowledge. After several moments she said: "I cannot think of an immediate, transparent need .... What I would like is an absolute dynamo person who could give a completely new perspective on things. I know this must sound very opinionated - it would have to be someone so dynamic
and someone from somewhere else" [372]. This strong sense of efficacy which caused Participant C to perceive that only an exceptional art educator could teach her anything new, was in marked contrast to most other teachers in the study, who seemed very conscious of gaps in their own knowledge.

6.7.3 Participants who fully incorporated the study of art works into their teaching programmes: Participants A and G

Participant A expressed confidence in her own knowledge and ability to teach art, although with some reservations: "I feel I have enough knowledge to teach about art works. I feel quite happy about what I do, but that’s not to say there aren’t any other [ways]". At the same time, Participant A felt regret at the decline in support and interest from the Education Department and many of her comments were given with an air of weariness. This could have been the timing of the interview (after a full day’s teaching), but it was a factor which came up in other contexts. For example she talked about teachers who organised exhibitions, and, while recognising that this activity was worthwhile, she said: "I’m not prepared to go and do that work. I’m too busy; I’m too tired" [92].

Participant G showed more nervousness during the interview than the other participants, and was very anxious that her identity should never be revealed. She was, however, very confident of her teaching and organisational abilities and was proud of the resources she had gathered throughout her years of teaching: "I photograph my own work and my student’s work and work from other schools if I go to their exhibitions. I write up my own cards and put them in as well [with the K-7 cards]. So I’ve got quite a good reference library now" [6.8]. If she felt there was an area which needed research, she was very confident that this would be successfully done: "I go to university extension classes. I get books and experiment .... I continually make it happen myself" [21.8]. Within the school, she felt to have the autonomy to create her own art syllabus, although she was aware that this was modified by requests from the other staff at times: "I adapt to the
wishes of the school to a certain amount" [O.1].

6.7.4 Summary

How a sense of efficacy relates to the teachers' use of visual art works is not easy to determine based on the evidence in this study. Both the teachers with a low sense of efficacy (Participants F and H) used art works rarely or not at all. The teacher with the highest sense of efficacy (Participant C) used them occasionally. Those with a fairly high sense of efficacy (Participants D, G and E) varied between high usage (Participants G), moderate usage (Participant D) and no usage (Participant E). Participant A with a moderate sense of efficacy used them consistently. While a strong sense of efficacy seems to encourage a degree of adoption of policy regarding the study of visual art works, it does not appear to be a pre-requisite.

6.8 Conclusion

There are many constraints which the teachers in this study perceived as militating against the introduction of visual art works into their primary school visual arts programme. However, it is significant that the responses to the same limitations varied considerably.

Lack of time was a constraint which was frequently named by teachers in this study, yet a comparison of almost identical time-related conditions resulted in radically different teaching practices. Participants A, C, E, and F all had the same lesson time, without any pressure to produce a product by the end of the hour, and yet only Participants A and C used art works in their lessons. Participants E and F were able to extend the time they took over one activity for as long as they thought appropriate (usually two sessions), yet felt that they could not find the time to introduce art works. Participant D felt under pressure to get work completed for displays and Participant G felt under pressure to produce work of a very high
standard, and yet both used art works in their lessons. Participants F who had none of these pressures did not use art works in his lessons.

Lack of resources and a lack of knowledge of art works were perceived as inhibiting factors by Participants G and H who had no formal training in teaching art, but both had proved able to overcome similar problems with great resourcefulness in the area of teaching art techniques. Teachers who did use art works did not rely on those reproductions provided by the school but had built personal collections.

What all the teachers agreed on was that children of primary age could not concentrate on an introduction to the lesson beyond 15 minutes but they varied greatly on the implications this had on teaching practice. Participants E and F felt it negated any chance of discussing visual art works, while Participants C and D felt that they had to do it in a cursory way. Participants A and G, on the other hand, were happy with the way that they were able to integrate the discussion of art works into this introductory time with supplementary periods at other times.

Lack of interest in visual art works on the part of the children was given as a factor inhibiting the study of art works by Participant C, E and F. While Participant A recognised this as a problem, she felt it was so important to have this aspect of the syllabus in her art programme that she persisted despite her pupils' opposition. Participant C, whose sense of efficacy was perhaps the strongest in the study, used this lack of interest on the part of the students as a reason to limit her study of art works. If an important aspect of efficacy is "a belief on the part of the teacher that he or she could help even the most difficult or unmotivated students" (Fullan, 1982, p. 72), then Participant C could presumably have set about persuading these reluctant children of the relevance of the study of art works if she felt it was a high priority. Participant A, whose sense of efficacy was not as strong, felt able to include the study of art works in face of what she felt to be some difficult
behaviour on the part of the students, because she felt it to be an essential part of
the curriculum.

Figure 3 shows a table to compare the conditions under which each
participant taught with their perceptions of the rate of implementation of policy
regarding the study of visual art works in their teaching programmes:

**Figure 3: Practical factors relating to the frequency of the use of art works by
participants in this study.**

<table>
<thead>
<tr>
<th></th>
<th>Participant A</th>
<th>Participant C</th>
<th>Participant D</th>
<th>Participant E</th>
<th>Participant F</th>
<th>Participant G</th>
<th>Participant H</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Use of art works</strong></td>
<td>frequent</td>
<td>intermittent</td>
<td>intermittent</td>
<td>almost never</td>
<td>almost never</td>
<td>frequent</td>
<td>never</td>
</tr>
<tr>
<td><strong>Art-trained</strong></td>
<td>no</td>
<td>no</td>
<td>yes</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
</tr>
<tr>
<td><strong>Curric. Leader</strong></td>
<td>yes (K-7)</td>
<td>yes (K-7 &amp; SOS)</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td><strong>Employment</strong></td>
<td>part time (govt)</td>
<td>part time (govt)</td>
<td>full time (govt)</td>
<td>full time (govt)</td>
<td>full time (govt)</td>
<td>full time (private)</td>
<td>part time (govt)</td>
</tr>
<tr>
<td><strong>Student intake</strong></td>
<td>average income</td>
<td>high income</td>
<td>mixed intake</td>
<td>average income</td>
<td>low income</td>
<td>high income</td>
<td>average income</td>
</tr>
<tr>
<td><strong>Art work facilities</strong></td>
<td>excellent</td>
<td>excellent</td>
<td>good</td>
<td>poor</td>
<td>poor</td>
<td>excellent</td>
<td>very poor</td>
</tr>
<tr>
<td><strong>Art work expertise</strong></td>
<td>extensive</td>
<td>extensive</td>
<td>extensive</td>
<td>very limited</td>
<td>good</td>
<td>extensive</td>
<td>very limited</td>
</tr>
<tr>
<td><strong>View of student timespan</strong></td>
<td>limited</td>
<td>limited</td>
<td>limited</td>
<td>very limited</td>
<td>limited</td>
<td>limited</td>
<td>very limited</td>
</tr>
<tr>
<td><strong>Lesson time</strong></td>
<td>1 hour</td>
<td>1 hour</td>
<td>2 hours or 1 hour</td>
<td>1 hour</td>
<td>1 hour</td>
<td>80 min.</td>
<td>45 min.</td>
</tr>
<tr>
<td><strong>School ethos</strong></td>
<td>supportive</td>
<td>supportive</td>
<td>undermining</td>
<td>supportive</td>
<td>undermining</td>
<td>very supportive</td>
<td>undermining</td>
</tr>
<tr>
<td><strong>Sense of efficacy</strong></td>
<td>fairly high</td>
<td>very high</td>
<td>high</td>
<td>high</td>
<td>low</td>
<td>high</td>
<td>low</td>
</tr>
</tbody>
</table>
All the participants in this study faced many pressures and practical problems which curtailed their art programmes and they all adopted strategies to overcome these difficulties. Teachers who did not use art works in their teaching programmes, perceived that the constraints were primarily practical in nature, while other teachers in the study found that they could overcome the same constraints and successfully include the study of art works. Objective circumstances certainly influence the extent to which art works can be employed, but not whether they should be included, however briefly, in the art programme. While the practical constraints that have been outlined are undoubtable real and immediate problems, it appears that teachers' responses may be affected by the priorities which are given to certain aspects of the art syllabus. It is this relationship between the teachers' educational priorities and their educational philosophies which will be discussed more fully in the next chapter.
Level 3 of this study began with an examination of the way in which the Education Department of WA sought to implement changes in teaching practice to include the use of visual art works in primary schools (Chapter 5). This was followed by an examination of the practical constraints within schools which were perceived by the teachers as limiting the implementation of this policy change (Chapter 6). This third and final section of Level 3 examines the teachers' philosophical approaches which influence the adoption of this policy.

It is to be expected that practising teachers will take their own approaches to teaching for granted and regard them as "common sense" rather than as philosophies. This is reflected in the range of terminology employed in research in this area, including "philosophy", "ideology", "implicit theory" and "belief system". The term "philosophy" is employed here in order to make explicit the connections between the variation in the teachers' perceptions of educational aims and preferred practice, and the philosophical theories which have been examined at Level 1.

7.1 The Relevance of Teachers' Philosophies to the Implementation of Change

Much of the literature on the implementation of change in education has commented on the reluctance of teachers to contemplate radical change in their methods of teaching: Fullan (1982) commented: "Lortie (1975), as sympathetic as anyone to the plight of teachers, concludes that most individual teachers are not interested in major shifts or changes in pedagogical practice" (p. 119).

Sparkes (1990) attributed this resistance to radical change to the uncomfortable feelings that ensue from changes that challenge teachers'
philosophical positions:

Challenging our own ideologies, and the ideologies of others, is very stressful because it can undermine our sacred conceptions of self, fracture our professional identities, question our daily practice, and make the routinised way in which we view the world highly problematic. As Fullan (1986) realises, it is not easy for people to change their behaviour and ways of thinking significantly, even if they are willing, yet this is exactly what is at stake in terms of implementing educational change. Since innovation is an additional stress in a hectic working year, teachers tend to adjust to the "near occasion" of change by changing as little as possible, and new content is often conveyed in the "baggage of traditional methodologies". (p. 6)

Olsen (1981), cited by Clark and Peterson (1986), found that teachers transformed and distorted a new curriculum in science so that it would fit in with their own implicit belief systems. He used the term "domesticated" to describe this process.

Sparkes (1990) further described how teachers who did not implement change used objections which often disguised or obscured the underlying unease generated by the proposed change:

A teacher's resistance to a particular innovation may be presented in professional terms as not being in the best interests of the pupils whereas this may conceal the teacher's personal interest which is to avoid the need to acquire new skills or otherwise upset established routine or even a genuine fear of the unknown. (p. 14)

The importance of the relationship between the philosophy of the teacher and the nature of the change has been recognised by many educationalists.
Vandenberghe (1981) and Fullan (1982) examined the connection between teachers' educational philosophy and the implementation of new policy. They concluded that the degree to which an innovation fitted into the teacher's preferred teaching practice and general educational philosophy was an important factor in implementation: "The evaluation of an innovation is influenced by the attitude of the teacher, his general value-orientation, his conception of the role of a (good) teacher" (Vandenberghe, 1981, p. 17).

The number of studies which have investigated teachers' educational philosophies or the relationship between teachers' philosophies and the implementation of change has, however, been small. Clark and Peterson (1986, p. 258) concluded that "much of this domain is unexplored territory". Outside the field of art education, Marsh (1986a) cited two studies which emphasised the importance of teachers' belief systems in the adoption and implementation of policy: Elliot's (1982) study of the implementation of a K-6 maths syllabus; and Harrison's (1979) study of a New South Wales primary school's implementation of new policy. In one of the studies reviewed by Clark and Peterson (1986), Duffy (1977) outlined five contrasting strategies for teaching reading and used these as a basis for analysing teachers' approaches to teaching reading. Interestingly, Duffy found it necessary to propose a sixth category at the conclusion of the research — "confused/frustrated" and only 37 of the 350 teachers manifested strong "pure types."

The purpose of "pure types" (Weberian ideal-types) is not however to offer descriptive categories, and their use does not in any sense imply the pushing of complex individuals into simplistic boxes. Moreover, teachers may hold views on different aspects of teaching which embody competing and perhaps contradictory philosophies. It is precisely because teachers are often unaware of the eclectic mixture of implicit theories which affect their teaching, that the systematic study of philosophical influences becomes significant. Just as complex colours can only be
understood by examining the primary colours from which they are made, so can teaching approaches only be comprehended by isolating the mix of ideal-type teaching philosophies from which they derive.

The ideal-type philosophies relevant to the teaching of art, and the use of art works, are those which have previously been examined in Chapter 2 in the form of Efland's (1990b) art educational models. It has been indicated that Efland's models correspond to teaching philosophies in the following way:

1. The Mimetic-Behavioural Model in which art works are copied to practice technique, to demonstrate the effective use of art elements and for moral elevation. This corresponds to hand-eye training and may also incorporate picture study.

2. The Expressive-Psychoanalytic Model in which the study of art works is given a low priority because the idea of a model of good art practice would inhibit children's natural development and stifle their creativity. This corresponds to the Child-Centred philosophy.

3. Formalist-Cognitive Model places the study of art works at the centre of art education as a unifying factor in the study of studio art, aesthetics, art criticism and art history. This corresponds to the DBAE and Neo-DBAE philosophies.

4. The Social Reconstruction Model includes feminist, neo-Marxist, multiculturalist and postmodernist art educators who see art works as a key tool in looking at various discourses and cultures. This corresponds to what has been termed the Radical Social Contextualist philosophy.

7.1.1 Indications of the current philosophical allegiances of teachers

Boughton (1989) perceived that the emphasis on techniques cultivated by hand-eye training was still very influential in elementary schools in Australian. He argued that teachers' philosophies were predominantly an uneasy combination of hand-eye training and child-centred philosophies, which he called the studio-discipline model: "The dominant model has become a 'disciplined' form of studio,
skills-based, product orientated expression .... Art history is usually a minor strand of study which supports the major studio endeavour."

Boughton (1989) argued that child-centred philosophy had also retained a strong influence on Australian primary education, albeit within the framework of a studio-based curriculum. Greer (1993) focussed on the strength of child-centred approaches to art education as a reason for teachers' resistance to DBAE ideas. Teachers who were used to emphasising the expressive and creative aspects of art education because of their training as student teachers, found it anathema to shift art production from centre stage and introduce the idea of a body of knowledge to be taught through art works.

Further research has supported Boughton and Greer's view of the strength of child-centred approaches in present teaching practice. Boyd's (1993) study concluded that the National Profile document presented a challenge to teachers in sympathy with child-centred ideas. These teachers "who were weaned in the past on Lowenfeld's (1982) 'art as a personal and satisfying activity at any age ... that gives vent to the emotions...' (p. 3) were suddenly confronted with a shift in epistemological base" (p. 44). Zimmerman (1994) and Clement (1994) similarly found that teachers were still wedded to the child-centred ideas that they had absorbed as student teachers. "Get real, these kids need a chance to be creative" was one teacher's response as reported by an art educator in Zimmerman's study (p. 85). The same art educator also observed that "educating art classroom teachers is harder than educating pre-service teachers" (p. 85). In Anglin's (1991) study, teachers who were familiar with DBAE ideas but refused to apply them, argued that individual expression was more important. Anglin also cited Wilson (1988) as getting similar results. Duck (1987, p. 37) found that teachers' views of the role of art was "somewhat restricted" to something to be enjoyed and which developed the expressive side of children's personalities. He reported that his findings were supported by Tainton (1976) and by the Queensland Inspectorate Report of 1984:
"Teachers lacked confidence in their own ability in art techniques and skills, and often preferred not to 'interfere' in a child's production of a piece of art" (Duck, 1987, p. 3).

Efland (1976) suggested that one of the reasons for the appeal of a child-centred approach was that it provided an easy option for teachers who were not sure of their own skills in teaching the visual arts:

(If) had undeniable appeal ... it required nothing from the teacher except the directive of 'taking off the lid'.... The typical progressive educator thought, therefore, that it was the ideal method of teaching art to children. This was particularly true of teachers who knew little or nothing about art. All one had to do was to give the child freedom, and he would create masterpieces. (p. 72)

Efland's social-reconstruction model places great emphasis on the use of visual art works to examine the political and social context of the work. McSorley's (1996) study of teachers' attitudes towards the deployment of visual art works in schools, indicated that teachers had little sympathy with the contextualists' position. She found that primary generalist teachers' concepts on art criticism did not "address any of the wider issues that art criticism may embrace, such as multiculturalism or gender equity. The conceptions also fail to reflect any manner of a philosophical or theoretical base from which art criticism is being taught" (p. 167).

Bancroft (1995) argued that the selection of visual art works by publishing companies was biased towards the Dead European White Male and that this encouraged teachers to be conservative in their choice of visual art works. Given the shortage of time available to teachers of art, there would be a tendency to accept visual art works which had been selected as important and significant,
usually Western fine art examples (Hamblen, 1993). Even Fehr (1994), an ardent contextualist, acknowledged that teachers needed the guidance of some kind of canon from which to choose visual art works. Smith (1985), however, concluded that teachers were not merely restricted by lack of resources, but that they were unenthusiastic or downright antagonistic to the philosophical bases of contextualism. Writing about teachers' response to Queensland's Democratic Curriculum, he argued:

Some teachers are actively opposed to a 'progressive' curriculum emphasis. Others may not be overtly oppositional, but the relative apathy by teachers as a group ... suggests that they are hardly an activist body awaiting the right conditions to, for example, emancipate themselves and working class kids. (p. 147)

Duncum (1987) distinguished three main attitudes towards popular culture: the hostility of the liberal humanists who regarded high culture as a bulwark against degraded popular culture (traditional DBAE); the liberal pluralists who argued for cultural democracy and sometimes sought social change but within the present system (neo-DBAE); and neo-Marxists who wished to use the study of popular culture to raise the consciousness of the subordinate groups so that they could recognise the need for fundamental social reconstruction (contextualists). He proposed that most art educators would be found to be liberal pluralists (Neo-DBAE).

7.1.2 Summary

It has been shown that research supports the view that teachers' philosophical positions, however unconsciously expressed, do have an important influence on the implementation of innovative policies. In the case of the use of visual art works in primary schools, there is some indication that teachers with child-centred views would be opposed to their deployment, and that those who do accept the value of
studying art works, are likely to be resistant to the aims of contextualism.

Clark and Peterson (1986) linked teachers’ philosophies with the implementation of change and discussed the relationship between the intended outcome of educational policy and actual teaching practice. They raised "the possibility that the conflict between teachers' implicit theories about good teaching and those of administrators and curriculum developers may explain historic and continuing difficulties in implementation of educational innovations" (p. 292). The rest of the chapter will therefore examine this issue of conflict between the implicit theories of the teachers and those of the curriculum developers, using the data gathered from the interviews in this study.

7.2 The Educational Philosophies of the Teachers in this Study

Data from interviews with seven primary art specialist teachers has been gathered to investigate their perceptions of teaching aims. The concern here is to examine these teaching aims so as to relate them to the various philosophies of art education examined in level 1 of this study. The perceptions of each teacher will be examined in turn to create a descriptive portrait (Bullock and Galbraith, 1992) of each teacher.

7.2.1 Participant A

Although Participant A was careful to consider the interests of the children when choosing a reproduction (Appendix C), child-centred approaches were generally regarded as of dubious value in art education. When questioned about her aims in teaching the visual arts she mentioned "expressing themselves" as the second aim, but with some strong doubts and reservations:

Then you have this thing about them expressing themselves. This is a very hard thing because what they do is almost out of control and so, if you don't fully structure their work and give them the materials and some ideas or some excitement about something and they do things,
you are dabbling with something that is almost like an uncontrollable thing and it can get really revolting. Sometimes it gets out of hand .... The kids are getting maybe hyped up about something and putting lots of black, awful colours in .... You are letting some sort of cat out of the bag, out of them. [378]

The consistently strong imagery used by Participant A, of something decidedly unsavoury being released when children are given the freedom to express themselves, makes a striking contrast with the imagery of a delicate flower used by the child-centred art educationalist Marion Richardson (1964): "No flower can more sweetly unfold or more sadly shrivel" (p. 85). This would imply that Participant A was not in sympathy with a basic tenet of child-centred philosophy.

When asked to describe her aims in teaching art, Participant A first outlined her aim of giving children a sense of where their own art fitted within their cultural heritage:

I try to provide then with this idea of continuity. I don't spell it out to them but I try to suggest to them that if we visit the art gallery, these things are worth thousands and thousands of dollars and one day it could be them. Or if it's not them, their work fits into that - their work belongs with that stuff. If you take them to look at Fred Williams they can see very easily that their work does fit (with that). Some of the work done by well known artists such as John Olsen, they love it because they can see that their own works are not far off that, they think. I think I want to provide that idea for them. I want them to think, when they are watching TV or anything, that they'll spot something and they'll think "Oh, I've seen that or I know about that." It's the idea that art is a thing, that it's a long tradition and their work belongs to it. [356]
Participant A also recognised that art works could be approached using art elements: "A lot of teachers approach in terms of style: line, the qualities of line, or colour; those art objectives. That's in the syllabus, you know, how to approach art works." [207]

Participant A was the only teacher, apart from Participant G, who, when discussing the structure of lessons she taught, always mentioned the artists' work she had discussed with the children. She was determined to pursue this course of teaching even in the face of some resistance from her students, because she felt it was such an essential part of the curriculum: "It's really intrinsic to my work because, I don't know why, but I think I'm just locked into this cultural thing; that it's part of a cultural tradition and you can't just teach it in isolation from the actual tradition. That's how I feel" [115]. While very reluctant to be disloyal to other teachers, she obviously disapproved of others who neglected this aspect of the curriculum. While walking together away from the classroom after the interview, she stated emphatically that teaching art without art works was the same as teaching surgery without a body.

Participant A was the only teacher in this study to single out learning about visual art works as the subject of her ideal in-service course. She was also the only one, again apart from Participant G, to be interested in introducing the issue of gender equity into her lessons; a focus of interest of her own postgraduate research. She wanted an in-service course which would provide information on how to teach from a feminist view-point because she felt this was a difficult area: "That's a hard one, I think" [411]. She felt that it would be difficult, for example, to introduce the issue of the way artists have perceived the female body because that entailed showing the nude to young children. Even with more acceptable themes, such as the passive role of women in visual images, she was apprehensive that the discussion would, in fact, lead into "strange" areas:
Women sitting by doing nothing while men do things - should you get a picture of that in *The oath of Horatii*; that's a good example of that. The kids might find that really boring, to look at that, that style of art; but if you brought out what was in there, that might be interesting. But who's it going to be interesting to? Then you're going to have to face the Year 7 boys all saying "Oh, but, you know, what's wrong with that?" [the view that girls are passive and boys are active] You could have a strange kind of lesson on your hands. You can see that kind of thing happening [233].

When discussing visual art works she had used in her recent lessons, she included the social and political context of the picture as being something which should be considered. For example, when discussing a painting by Turner, she discussed the fact that the ships in the picture had been turned into prison hulks in the Thames. This was partly because the information was relevant to the Australian context. The American photograph of poor people offered in the choice of art works (Appendix C) was considered but rejected: "If I was an American I might go for that [E]. I might think it was more relevant" [224].

While accepting that the issues of social, racial and gender equity were important, Participant A found she was limited by the resources available. Her own collection appeared to be from the traditional DEWM canon of artists, although she had tried to include examples from different cultural backgrounds: "The thing about that [contextualist issues] is you are limited about what you can obtain .... If you are very active and you really think it out you can get stuff, there's no doubt about that. But you'll have to pay for it and you'll have to find where to get it" [216]. She knew of a print shop which sold suitable reproductions, but they cost $25 each.

As far as technical skills were concerned, Participant A advocated teaching them as an integral part of the visual arts lesson. It appeared as the last of her three
aims of art education:

But then you've got the learning of skills as well, which you should be doing; how to use a paint brush, how to use line and how to make use of the elements of art - use of colour, complementary colours and all that. That's the sort of thing you should teach as you go along, I think. [401]

When questioned about competitions and grading of children's work, she said she was not in sympathy with this approach: "We don't go in for that much. It's so invidious and so subjective" [336].

Summary

While interested in teaching techniques, Participant A did not give this the central role allocated by the mimetic-behaviouralist model, and she was very averse to the idea of grading the children's work. This would imply that her philosophy was not in sympathy with the mimetic-behaviouralist model. Participant A's emphasis on the primary importance of introducing children to visual art works as part of their cultural heritage and her distaste for the excesses of self-expression, would place her views within the formative-cognitive rather than the expressive-psychoanalytic model. Her interest in the contextual issues surrounding the visual art works would indicate some influence of Neo-DBAE.

7.2.2 Participant C

Participant C singled out children's need to create and express as the major aim of art education. Initially, this might be thought to indicate a strong leaning towards child-centred education, but underlying her responses on this issue lay a concern to promote the learning of skills rather than the freeing of inner personal responses. Her first response is in line with child-centred philosophy: "Art is an avenue to create, to express. You can write to express, but it still seems to me that you need to express through manipulating materials" [261]. Later, however, she
stated that children needed to learn skills before they could express their imaginative images: "Children need to learn to draw before they do imaginative drawing" [320]. Looking through and discussing a large portfolio of children's work, it became clear that her teaching approach was not directly in line with child-centred art education. There were many examples of direct observational drawings of interesting subjects, for example, a skeleton dressed in a coat and a child posed with a baseball bat. Imaginative drawings had been developed by giving each child the same cut-out photocopy of a motorbike pasted on paper, allowing the children to draw a biker and a background. While there was an obvious recognition of the importance of individual expression, the input from the teacher was clearly quite strong, which would go against the strongly non-interventionist policy of child-centred art education.

She also strongly identified herself with the product of the children's work: "I have a need to express myself, perhaps through my students if you like .... Even though the students are painting or they're drawing, I'm still projecting myself" [317]. The perception that she identified herself with the children's work was supported by her reference to it as "my work", a statement which initially led the researcher to believe she was referring to work that she had produced herself.

Participant C perceived that it was important to study visual art works in the primary school, although she felt that not many teachers would agree with this: "Personally, I do believe it's important to expose children to art works" [260]. However, she stated that time restraints required her to merely link it "incidentally all the way through" [141]. Because of this perceived pressure of time, she was forced to seek out priorities, and priority was given to the learning of skills. She felt that, as with all subjects in the curriculum, there was a certain amount which must be covered and that this was primarily skills in painting, drawing, print-making and other studio activities: "Like teaching a maths concept, you need to do it over and over again to teach it" [120]. Participant C calculated that children would only have
40 hours of art a year "and then if you think, out of that time you are going to take time out to talk about art, Understanding Art, you can't do it. You can't do it at all" [139]. The phrase "to take time out", seemed to imply that Understanding Art was not, for her, in the mainstream of art education. Even given no restrictions on time, she declared that she would not be able to cover Understanding Art in the way that it should be done because children preferred studio work: "But even if I had time, if I did a proper Understanding Art session, the children would resent it" [142].

It would appear that, although she wanted to include the study of art works in her programme, Participant C gave it lower priority than teaching children technical skills. She took great pride in her ability to teach children these skills:

People say 'What a talented set of children you have'. But that's not right. They are ordinary children from a suburban school .... I really feel that I can teach the kids to draw. Before students can branch off into abstraction they need to learn the skills. It is a discipline, a real discipline. When they are drawing it is total silence. It's very exciting when you see that response. And they know it - that it's good. It's not me telling them that; they can see it. [406]

There was a general emphasis in the interview on the importance of teaching techniques in a systematic manner. While Participant C was generally opposed to the idea of competitions, she did take pride in her students' successes: "We don't usually go in for competitions but we make an exception for the CALM one and we won that" [250].

**Summary**

Participant C thus placed the teaching of skills and techniques as the main purpose of her art programme. While she did not give the study of art works a central role, she was quite prepared to use them as a resource for a skills-based
lesson. The examples of the art work she used in lessons were all used as exemplars of techniques. Although she discussed comparing the gap in wealth between the two families in the art work samples (Appendix C), contextualism never surfaced as an issue on other occasions.

This predominant concern with the systematic teaching of skills and the use of art works is an adjunct to this, would imply an art education philosophy closely related to the mimetic-behavioural model, although there is a certain ambiguity regarding competitions and prizes. That her philosophy is not strongly influenced by the formalist-cognitive model is evident in her reluctance to allocate a central role to the study of art works and the lack of frustration she felt with this arrangement.

7.2.3 Participant D

Participant D also singled out teaching skills as the main aim of teaching the visual arts:

Skills - to build up skills; to allow children to access effectively a wide range of materials, definitely; to try and break down some of the cliched barriers that you encounter - you don't encounter these so much in the junior grades; to try and get children to be involved in their work - to respect and value it; to improve on the previous efforts - especially children who have come to you with really abysmal motor coordination, lack of control and lack of any concept of what they are doing - throwing things all over the place. [27.3]

Competitions, on the other hand were seen as tending to encourage too much teacher direction: "I don't tend to like doing an awful lot of competitions actually. I feel that I'm pushing them too much to do what I think will look right. I start feeling like I'm one of the judges and I start pushing them to do a particular style or
a particular look about it" [26.5]. To encourage all the children, she tried to make sure everyone had a picture on display, although sometimes particular pictures were framed to show "indications of excellence" [25.5].

Participant D did not think that child-centred approaches had much prominence in her teaching strategies. She did not feel that she had enough intimacy with the children to have access to their private worlds:

Because of the situation we're in, I don't really know that there's a great deal of emotional blood-letting going on. I don't really note it because we don't have that intimacy when they tell you everything - if they do, it's to the classroom teachers. But in the different situation of an art lesson lots of things come out. Yes. But I wouldn't sort of claim to help them out an awful lot psychologically. I don't know about that [33.1].

This lack of emphasis on self-expression was not thought to be a serious omission for the students, however, as Participant D commented that they would get enough unstructured art activities with the generalist teachers: "They've got plenty of avenues where they can have a free reign within the mainstream classroom; because there's less background or focus" [28.1].

Interestingly, Participant D linked the idea of cathartic activities with the pleasure younger children gained from mastering new skills and producing an attractive product, which is contrary to the emphasis child-centred art educationalists place on the emotional satisfaction gained during the process of making art:

When they're younger, I think the emotional, cathartic thing for them is achieving and feeling successful and being able to accomplish something. At that level, it's success, success, success. For themselves,
they know, and from an early age, that they can't cut or that they can't control things very easily. The ones who are very weak, know it from a very early age. And when they actually achieve something, that someone else is going to say "Gee, did you make that?", that's the emotional outlet. [32.4]

The emphasis on the importance of teaching a programme of skills may have been linked to the desire to differentiate her own work from what was perceived to be the less structured lessons of the generalist teachers. This was especially pertinent to Participant D's concern for the falling status of the visual arts in primary education.

There's less ... intent or goals or whatever [in the mainstream classroom], other than something that's pretty or to be hung up or relates to their theme or something. So I think our role is different. I think we're there because we're supposed to, supposed to, have a high degree of skill as well as to know certain directions we'd like them to go [28.3].

The emphasis on "supposed" was in reference to Participant D's concerns that so many primary visual art specialist teachers were originally generalist teachers with no particular training in the visual arts.

Participant D did not feel that she had time to include the study of many visual art works in her teaching programme, and never mentioned them when talking in detail about the structure of recent lessons. Nevertheless, she displayed an extensive knowledge of visual art works, and the knowledgeable and fluent way in which she talked about how she would introduce art works to different age groups implied that she was familiar with discussing art works with children of all ages. Her choice of visual art works from the sample offered was dictated by the
interest that children would show in each art work.

She was very conscious of the importance of children viewing real visual art works in art galleries and deeply regretted having to rely on reproductions with very shiny surfaces: "I really feel that looking at visuals - it's all right - but it's still like to them a picture in a magazine. I want them to go and have a look at the real thing and to see the diversity. When you go to the gallery, you see the diversity" [61.2]. She also felt that she needed a much wider range of reproductions "so that you could really fish around with it" [60.0]. However this fishing did not include looking for visual art works which focussed on contextualist issues because Participant D found that children failed to relate to these. She did, on the other hand, try to put a visual art work in its historical context as much as possible.

If you were talking about particular art works, yes, I'll put it into an historical context for them but I'll talk more about what the life was like then .... We talked about how, for women, what was most important in their lives was to get married and catch a husband. You bring that sort of thing in but you don't sort of say (laughing and in a heavy voice) "This is the way women have been treated! This is sexist," and get up on the soap-box; because it's really beyond them at that level. [35.7]

Participant D envisaged that, in a similar way, children could pick up on issues of social justice if it could be related to themselves closely enough. Issues related to multiculturalism and Aboriginal culture were deemed to be covered through their health and social studies. Her references to visual art works she had used in her teaching programme were wide-ranging in scope and included many local and women artists.

**Summary**

Participant D's philosophical position was similar to that of Participant C's in
that she emphasised teaching skills as the main aim of art education but with a much clearer moral goal of empowering children with self-confidence. For both teachers, this concentration on the more technical side of the visual arts did not exclude the study of art works but they envisaged using them as an adjunct to the teaching of skills rather than as the focal point of the teaching programme.

It is significant that, unlike Participant A, there was no reference to children learning about their cultural heritage, which is a core element of DBAE. When discussing her regret at not being able to visit the art gallery, Participant D singled out an exhibition of children’s work as being the one that she would have been particularly fruitful for the children to see: "I’d have loved to have taken kids to have a look at that because it relates to the Year 7's. They can relate to it: ‘Wow! It’s only a couple of years older.’ They’re always looking towards High School; it concerns them; ‘This is us!’” [63.2]. These comments indicate an over-riding interest in encouraging children to increase their technical skills by showing work that they could hope to achieve in the near future, rather than demonstrating an over-riding interest in promoting their cultural heritage. For Participant D, the major influence appears to be the mimetic-behavioural model rather than the formalist-cognitive model.

7.2.4 Participant E

Participant E stated very emphatically that she never included the study of art works in her programme and showed no major regrets at its omission. She felt that it was something divorced from the aims of her teaching programme and would only countenance it if it were given by someone else outside the time allocated for studio work: "If there was time for the kids to be given time in here (the art room) to do their hands on work, and then there was a time out of here to work with the children and work on the theory and the appreciation, yes" [19.5].

It is interesting that during the conversation it transpired that she had in fact
used art works occasionally but had not considered this to be part of Understanding Art: "We refer to things and we refer to techniques when I work with the kids, but to turn around and use most of your lesson working and talking about the techniques and the styles used from other artists [is not practicable]."

Despite these examples of how she used art works on rare occasions, in general, Participant E was very uncomfortable with questions concerning the study of art works and did not feel it was central to her area of interest. In terms of the K-7 Syllabus, she felt far more concerned about her lack of knowledge of carrier projects than she did about her lack of knowledge of Understanding Art.

Although Participant E felt obliged to enter children's work for a competition run by a large local commercial firm because of its connections with the school, she did not in general approve of them as an educational tool: "I wish there weren't competitions - I think displays are a much better idea." [18.5]. However, when she chose a child's work for display she gave out a certificate to say that the work had been selected because of its excellence which could be interpreted as a kind of prize.

When asked about what she felt were the strengths she brought to her job, Participant E focussed on the pride that the children felt in their work, but also emphasised the importance of children enjoying their work:

Probably just more having the kids produce something that they feel good about. Just the way we put it together and display it together and make it look special for them. The kids love it. I mean most of them come here really enjoying themselves hopefully, well they seem to (laughs nervously). [11.3]
This concern for her student's enjoyment echoes the child-centred educationalist Richardson's (1964, p. 85) sentiments: "Before everything else, let us preserve and increase the children's love of painting and enjoyment of their lessons". However, the corresponding concern identified with the child-centred approach, of releasing the children's inner feelings and emotions was not in evidence. Participant E felt that this was not an emphasis in her work and indeed, saw too much autonomy in children as a negative factor:

The older kids I've had for four years now, so they are more or less moulded the way I would like them to work in here, so that's not bad. It's more the middle range where they're out of the little adoration years that think you are absolutely wonderful, and they're just trying themselves to see where they stand a little bit I think, before the maturity steps in [14.0].

It was also apparent that she did not feel apprehensive about showing the children her own work as examples of techniques, which would be anathema to a child-centred art educationalist. It was one of her teaching methods to make an example of a product to show the children at the beginning of the lesson. The art room only had displays of work she had herself made, such as fabric collage pictures of costumes from around the world and a rabbit outline filled in with pom-poms. She indicated that this was not because she did not value the children's work but because she was afraid that it might be damaged in the working environment of the art room.

When questioned about her educational aims, Participant E, like Participants C and D, singled out the acquisition of skills and its relationship with building up children's self-confidence:

Just to have a wide exposure, as much exposure as possible to any form
of art media; be confident in using all forms of art media and be able to tackle something and give it a go. We try and work on it if something doesn't work well. We try and work on "Well, how can we make this mistake into something more profitable?" - all this sort of thing. So more a confidence-building thing. The kids, they still have to know what they're doing. Back in my days you painted or drew - that's all you did. You had your crayons and that was it. I can always remember my art teachers laughing at what I did - that's so degrading. So with the kids, you give them as much exposure as possible, with so many different mediums and you just make them feel good about what they've done.

Teaching about skills was the area of the curriculum given most emphasis throughout the interview. Although aware of the gaps in her knowledge about carrier projects and Understanding Art, she chose screen-printing as the subject of her ideal in-service course. She also identified very personally with the product that the children made, and like Participant C, referred to it as "my art work" [20.7].

Summary.

Participant E shows influences from the child-centred philosophy in her emphasis on children's enjoyment of art, but her teaching method of using her own work for children to copy is antipathetic to this philosophy so this influence seems to have been rather superficial. Her reluctance to include the study of visual art works in her teaching programme would indicate that she had little sympathy with the DBAE position (the formalist-cognitive model). The strong emphasis she placed on the gaining of skills as the core aim of her teaching programme and her willingness to provide images for the children to copy, indicates that the strongest influence is from the mimetic-behavioural model without any inclusion of picture study ideas.
7.2.5 Participant F

Participant F was the only teacher in this study to promote the use of competitions. Earlier in the year he had organised a poster competition with a sponsor with three prizes for each year groupings. As a means of building up self-esteem, he regularly awarded small prizes for good work at the end of a lesson or series of lessons.

When asked about what he considered to be the main aims of his teaching programme he focussed very much on the technical side of art education:

Really it's to give them a grounding in what art is. Each time we tackle an area, whether its ceramics, I'll go through and try and give them a grounding in what's bisque fired, what's greenware, what's the kiln, how does it operate, what are glazes, what's an overglaze; right down to the younger ones. You can see that a lot of that information is flying over their heads like an F18 and other children are absolutely absorbing it. So, I try and present as much information as I can in each area. [12.4]

It is interesting to note that, while he accepted that much of the information was above the children's heads, he nevertheless persisted in teaching this aspect of the art curriculum because he perceived it as important. However, the same response of lack of interest for visual art works was deemed to be a valid reason for limiting the amount of time spent on Understanding Art, presumably because it was not considered to be as central to his aims.

As well as showing an inclination to adopt the mimetic-behavioural approach, Participant F also showed elements of the influence of child-centred philosophy. He felt, for example, that it was wrong to structure the children's work too rigidly as this would inhibit their enjoyment of the sensual side of manipulating materials:
The junior ones just love painting and I sometimes think its fairly strongly linked to the fact that they can get dirty and messy and they get their hands in it. When it comes to washing the palettes, they won’t just wash it out, they will cover themselves in it. They just love it. You can see them feeling the texture and rubbing it all over themselves. Just that whole involvement with it, is a joy to them. [25.2]

Although Participant F rarely used visual art works in his lessons, he considered it to be a desirable goal to get children familiar with what he termed "some of the great works" [16.6]. He encouraged children to visit exhibitions outside school hours, but felt there would be little support from home in the relatively deprived area in which he worked. He considered that the way he introduced visual art works to his students, while very rare, was not in the approved mode of teaching Understanding Art. They were used mainly to illustrate the lesson’s focal teaching technique or art element.

Throughout each term I will bring them in from home, some of the books I have at home or some of the posters I can get hold of to say "Well, this is a piece of work similar to what we were hoping to achieve," or "This person uses only those tones of colour," or "You can see this person is painting in." I brought in the illustrator from Tintin books. They [the children] think they’re cartoons but once they start to study them a little bit more carefully they can see what an architect-type draftsman can do as an artist, as well as his simple use of colours. [20.6]

When choosing from the sheet of reproductions of visual art works (see Appendix C), he first focussed on what would capture the children’s interest and then described how the picture could illustrate an art movement or art element. He said he would use The Gift with Year 6 because this would allow him to introduce
children to the idea that things do not have to be exact representations of reality. Children complained that they couldn’t draw at this age and this picture would help to show them that art does not have to be realistic: "You could show them that artists do not go out of their way to show reality. Maybe this would provide a good opportunity to show this" [30.1]. When considering the Monet painting, he decided he would use it to introduce the art elements of shadow and light to older students.

Participant F did not feel it was appropriate to bring in issues of gender, social or racial equity in the visual arts lessons, although he said that he introduced these ideas in the English lessons that he taught. This was the only school visited that had Aboriginal students, and Participant F complained of some lack of involvement of Aboriginal children with his teaching programme, yet he never mentioned using Aboriginal art works as a resource.

Summary.

Although Participant F showed a great deal of personal interest in visual art works, he rarely referred to them in his teaching programme and this would imply that he did not see them as of central importance to his students’ education. His emphasis on the importance of teaching skills and techniques and his methods of rewarding excellence in children’s work indicated the influence of the mimetic-behavioural model, but there was also some input from the child-centred emphasis on children’s enjoyment of art.

7.2.6 Participant G

Participant G was a very strong advocate of the use of art works in primary art education: "I must admit everything (I do) usually does in some way relate to what other artists have done" [3.9]. The following account of her main educational aims reflects Greer’s "guiding image of informed adults" (p 214) and the production of certain "structures-in-thought", which were deemed to be the driving force behind DBAE:
My main objective is that in ten years when people mention art to them they go "Yeah! Art, I used to love art," and they will think "Yes I want to go to an art gallery, I want to have art in my home, I want to do art." That's my main objective. Apart from that, I believe it teaches problem-solving skills. I believe it teaches them to be disciplined, to look after their work areas and care for materials. I believe it teaches them to be considerate of other people and share spaces and materials. I believe it helps their language development because they have to speak about art and defend their position. It teaches them about the world, it teaches them about their past so they can make wise decisions for their future. It puts them in touch with things like religion and morals and that sort of thing because most of the art done in the past, a great deal of it, is related to that - how people live in their environment and who they worship and all that sort of thing. [13.0]

Besides using the K-7 Syllabus extensively as a reference for her work, Participant G also frequently used Chapman's (1985) art book for teachers Discover Art which promoted DBAE idea. In her discussions of how she would use the samples of reproductions of visual art works, she focussed mainly on the art elements within the art work and sometimes on its social and political context.

Participant G was the only teacher in this study who felt able to consistently include contextualist issues in the discussions of art works. Gender equity was something that she felt strongly about personally and also considered it to be particularly relevant because she taught in a girls' school. When asked how she included this subject, she had very decided areas of emphasis:

I always make sure there's women artists represented. I speak to them about why there aren't more women artists, the social conditions that contributed to the reasons that we don't have women artists
represented in art history books. I would talk about this probably with years five to seven, I would have the most emphasis (with them), but I am very careful what I speak to the children about, the younger ones as well. [22.7]

She found that the response from the children was good, in part because they had such excellent role models in their own homes: "They don't think that women are only nurses and teachers because they've got doctors for parents and lawyers and every other job you could imagine" [23.7].

Participant G also wanted her students to be aware of social equity. Again, she had a particular interest in this because of her special education background. She helped to organise an annual arts festival at the school and tried to make sure that this issue was not neglected:

I always try and make sure that there is some sort of physically challenged person who's an artist here. Last year we had a man in a wheelchair who made clay houses. This year, I'm hoping to get some handicapped mime artists. I want to show students that everyone is valuable and can succeed. [24.2]

Although she accepted that there was no poverty in the homes of her students, she did not feel that only the wealthy went to the school where she worked. Participant G felt there would be no particular barrier to the students understanding the issues of social equity. "I am very happy that it is a Christian-based school and every year we have little fund raising things and we have a church service and they say who they are presenting their gift to and why. They know, they are aware" [25.3].

Participant G considered that multiculturalism should also be promoted
through her selection of art works. She would, for example, try to take examples of visual art works from a wide range of cultures. In one of the lessons she described earlier, for example, she had introduced the idea of making a container by examining some Aboriginal containers. She was also aware of the dangers of patronising other cultures: "I'm careful when I speak about different cultures, that we don't ever indicate that one's better than the other or that there's any right or wrong." [23.9]

Participant G recognised the importance of the expressive aspect of art education and felt it was important that the study of artists' work should not limit this individuality in the children's work: "I always at some stage say 'One of the things I love most about art is that it shows how very unique and special we are. I wouldn't expect your work to be like anyone else's. We only look at other artists' work to try and understand what they are trying to say and how they have used techniques and mediums" [4.3].

However she did have some reservations about the unbridled use of self-expression and advocated a role for the teacher in helping the children learn skills and techniques:

I may differ from some people in that I believe everything in life is really about balance, and I believe you have to get that balance between them being really expressive and still learning skills. Because without skills we're lost in life. Someone at some stage has to either let you discover or show you something. That's important, but I just try and get that balance, which isn't always easy. [15.4]

Participant G felt under some pressure to make sure that her students produced work of a high technical standard and like Participants D and E, identified closely with the product, calling it "my work": "There are district
exhibitions and I look to see if my work is up to the same standard" [7.9]. When asked about whether she would like an in-service course in any particular area, she focussed firstly on techniques which she had not used for some time such as etching, and secondly on computing in art which was new to her. Like the majority of teachers in this study, Participant G did not feel that competitions were useful educational tools. If competition flyers did arrive, she would put them on a noticeboard so that children could enter the competition if they wished, but with work they had completed at home. Generally she felt competitions militated against her aim of making every child feel that they had a special contribution to make, although she did make exceptions in certain cases:

I pretty much play down competition. It's something I feel very strongly about. At this young age every little child thinks that they're the best. It's very personal to them and they take on the hurts and they just do not understand why they don't win .... Now having said that, the Senior School (High School) and myself are working together on something. They're having a Barbie Doll competition. It's "Reinvent the Barbie Doll". Children can do any drawing, sculpture, clothing, whatever they like. My children have been invited to take part with the children, the ages, that seem really enthusiastic - I've done it in the class with them. There will be a $25 book voucher for that. I don't object to that. [8.5]

It is worth noting here that Participant G appeared rather apprehensive about the opinion of the school's administration and could well have felt obliged to acquiesce to the invitation to become part of the competition.

Summary.

While there are indications of the influence of the expressive-psychoanalytic or child-centred philosophy in Participant G's concerns to promote individual expression, the most influential philosophy appears to be that of the formalist-
cognitive model (DBAE). The study of visual art works was deemed to be central to her art programme, and even whilst recognising that the children's attention span was limited to 10 or 15 minutes, she persisted in making them a focal point of her introduction. Despite giving more consideration to contextual issues than anyone else in this study, Participant G could not be considered to be a contextualist because she did not choose the art works on the basis of their ability to promote discussion on contextual issues. The main concern of the discussions on art work were to demonstrate art elements, but her desire to include contextualist issues indicates some influence from the social reconstruction model.

7.2.7 Participant H

Participant H showed no indication that she had been influenced by DBAE ideas. She had not been aware of any expectation that the study of visual art works should be included in her teaching programme and did not feel it was an issue that concerned her. When discussing the aims of art education, she emphasised the importance of allowing children to express themselves and to feel enjoyment in their work: "It's important to me that children should enjoy what they are doing" [4.0].

Like most of the other participants in this study, she felt that it was inappropriate to use competitions and prizes as acknowledgement of children's achievements in the visual arts. She felt children's success should be rewarded by having work displayed.

Participant H was very much preoccupied with whether the children were able to complete a product within the limited time she had available and preferred a series of separate ideas rather than a continuous theme. This was partly because she had the difficulty of only seeing each class once a fortnight and partly because she gave priority to children learning purely technical skills. To facilitate the teaching process, she would often show examples of images she had produced
while trying out the technique herself. When discussing her ideal in-service she stated: "I could do with some ideas on different ways of printing" [9.0]. Participant H also used the opportunity of the interview to ask for information on different processes and was most interested in ideas which were guaranteed a satisfying product within the 45 minutes. It was this advice on technical matters of teaching art which preoccupied her when she went to her district meetings: "My knowledge on a lot of the techniques and things like that, could be developed a lot further" [6.0]

**Summary**

Participant H did not appear to have been influenced by any ideas from the formalist-cognitive or pragmatic-social reconstruction models. Her concern to promote her students' enjoyment of the visual arts indicates some influence from child-centred ideas or the expressive-psychological model but her teacher-directed methods of teaching, her emphasis on the attainment of skills and techniques and on the production of a pleasing product indicates a much stronger influence from the mimetic-behavioural model.

### 7.3 Conclusion

Despite the indications of much of the research discussed at the beginning of this chapter, there appears to be very little evidence in this study that the resistance to the use of art works is fuelled by an adherence to an expressive-psychoanalytic or child-centred philosophy. None of the participants had a close allegiance to this philosophy, indeed some seemed antagonistic to its basic premises.

This antipathy may, in part, arise from the fact that the teachers in the study were visual art specialist teachers, and were, perhaps, concerned to maintain the integrity of their subject and separate themselves from what was perceived to be poor practice in the general classroom (Efland, 1976). This view was reflected in Participant D's opinion of how many generalist teachers approached the teaching
of art by simply letting children sprinkle spangles over paper. Pressured by the precarious position of most primary visual arts specialist teachers, described by Participant D and experienced by Participant F, art specialist teachers might need to justify their programmes by defining clearly which skills were being taught.

Both Participant A and Participant G showed strong allegiance to the formalist cognitive or DBAE and Neo-DBAE philosophies, believing in the central role of visual art works in bringing children from a naive to a sophisticated knowledge of art. While Participant G worked in circumstances conducive to the inclusion of visual art works in her teaching programme, Participant A found some resistance from her students. Despite this resistance, Participant A continued to persevere, because she felt that the study of visual art works was an essential part of their cultural enrichment. As the Kingman Report (1988) argued: "Too rigid a concern with what is 'relevant' to the lives of young people seems to us to pose the danger of impoverishing not only the young people, but the culture itself, which has to be revitalised by each generation" (Clare, 1996, p. 27).

As predicted by previous research, the debate on contextualism has not permeated to this level of education to any great extent. Participant G included issues of racial, ethnic and gender equity in her teaching, but although two Participants A and D showed interest in these issues, they rarely included them in their teaching. The other participants did not consider these issues to be relevant to their teaching and even Participant E, who had a number of Aboriginal students as students, did not include the study of Aboriginal art works in his teaching.

The other teachers, and the majority in this study, showed evidence of being mainly influenced by the mimetic-behaviouralist model. However, it appears to be an adapted philosophy. Art works, for example, had originally been used to demonstrate morally uplifting themes as well as exemplars of techniques and art elements. Here they were used, if at all, in the latter capacity, as supports to art
production and not of equal importance. The moral dimension was provided by the intention to use art as a means of promoting self-esteem. Competitions were generally frowned upon, although exceptions were sometimes made; Participant F, for example, made rewards very much part of his teaching programme. Thus Boughton's (1989) perception that most primary school teachers would be a combination of child-centred and hand-eye training has some support from this study, although the influence of child-centred educational ideas appears to be fairly minimal.

The findings of this study appear to strongly support the research which indicated that the philosophy of the teacher played a major role in influencing whether a change in policy is adopted. Sparkes' (1990) concept that teachers would be uncomfortable with a misfit between their own philosophy and the philosophy implied in the desired change is also supported by this study. Some teachers "domesticated" the idea of using visual art works to support their main educational aim of teaching skills and techniques. Others found reasons why the implementation of this policy was not practicable. This is not to imply that these practical constraints were not acute, but that those teachers with philosophies sympathetic to the use of art works in schools found means by which they could be circumvented. Participants A and G worked under conditions very similar in many ways to the other teachers in the study, yet they were the only ones who consistently promoted the use of visual art works in their teaching programmes. These two teachers revealed a strong alignment to the tenets of DBAE philosophy.

The other teachers who used visual art works, did so as an adjunct to their main preoccupation with teaching art techniques. This would seem to support Sparkes' (1990, p. 6) view that: "teachers tend to adjust to the 'near occasion' of change by changing as little as possible, and new content is often conveyed in the 'baggage of traditional methodologies'".
The philosophical issues discussed in Chapter Two (Level 1 of this study) appear to have influenced the willingness of teachers to accept the importance or otherwise of the use of art works in schools. The lack of clarity as to what constitutes recommended teaching practice regarding the use of visual art works in primary schools could be caused by the philosophical inconsistencies inherent within the WA K-7 Syllabus described in Chapter Three (Level 2 of this study). These inconsistencies appear to have helped to confuse and obscure the role of art works for those who seek to use them in their programmes. The inconsistencies, along with indications that the required shift in epistemological base may not be from child-centred to DBAE but from hand-eye training to DBAE, have important implications for the successful adoption and implementation of the WA syllabus for the visual arts. These implications will be considered in more detail in the next chapter.
CHAPTER 8
CONCLUSION

This study has investigated relationships between the theoretical debate on the use of visual art works in primary schools (Level 1), the place of visual art works in the K-7 Syllabus (Level 2), and the perceptions of visual arts specialist teachers regarding the role of visual art works in their teaching programmes (Level 3).

8.1 An Overview

At Level 1 it was noted that child-centred educationalists marginalised the role of the study of visual art works because of their concern to protect the child from the imposition of adult images. Other educational philosophies, in contrast, supported the inclusion of the study of visual art works in the primary visual arts curriculum. Picture study, in the hand-eye training philosophy, used art works as a mimetic tool for imparting technical skills and as a means of promoting moral education. DBAE art educationalists placed art works as the crucial link connecting the four art disciplines of aesthetics, art criticism, art history and studio art. Feminist and neo-Marxist art educationalists and those who promoted multiculturalism, recognised the central role of visual art works in the visual arts curriculum but criticised the restrictive canon of Dead European White Males used by DBAE. In response to this criticism, DBAE, in the form of neo-DBAE, recognised the importance of issues of class, ethnicity and gender in discussions of visual art works. While neo-DBAE art educationalists would select visual art works primarily for their aesthetic excellence, contextualist art educators would give priority to those which most clearly illuminated social and political issues.

The K-7 Syllabus, although rich in practical activities, contains competing and contradictory art education guidelines. The Student Outcome Statements, which have been superimposed on the K-7 Syllabus, clearly define areas of learning and emphasise the importance of the study of visual art works. However, the
generalised nature of the wording of the SOS leaves the ambiguity at the heart of the K-7 Syllabus unresolved. This ambiguity crucially manifested itself in the teachers' differing perceptions of the role of visual art works in the K-7 Syllabus.

An examination of primary visual art specialist teachers' general educational aims for the visual arts, their understanding of the role of art works in primary art education, and their perceptions of the factors encouraging or inhibiting their deployment of art works revealed a strong influence of the hand-eye training or mimetic-behaviouralist approach. While practical constraints appeared to have influenced the extent to which visual art works were employed by the teachers in the study, it was found that it was the teachers' philosophies which played a central role in whether they adopted this aspect of the WA Syllabus or not.

8.2 Implications for the K-7 Syllabus

The authors of the Western Australian K-7 Syllabus for the visual arts were predominantly influenced by the philosophies which were to coalesce in the form of DBAE. This influence was reflected in the emphasis on the centrality of the study of art works in the stated aims of the syllabus. The central role assigned to the study of art works, however, was not reflected in the more practical aspects of the syllabus resulting in a lack of clarity and consistency within the document. The suggestion here is that this lack of clarity may derive from the eclectic manner in which the original K-7 writers made use of the differing and potentially competing philosophies of DBAE, child-centred education and hand-eye training approaches. A tension between the theoretical basis and the practical aspects of the syllabus means that teachers may not be getting the clear and unambiguous support they need for the radical changes implied by the structure of the K-7 Syllabus. The lack of consensus amongst the participants in this study as to what constitutes Understanding Art in the K-7 Syllabus implies that there is an inherent lack of clarity in the document.
If the K-7 Syllabus, with its interesting and practical ideas for art education, is to be more effective, it must be rescued from ambiguity, and there needs to be a clarification of its essential components. In this respect, the Student Outcome Statements (SOS) may aid teachers in the identification of the essential components of the K-7 Syllabus by placing them within a more coherent theoretical framework. This complementary structure re-focusses attention on the importance of including the study of art works in the primary visual arts curriculum and is clearly influenced by DBAE and neo-DBAE ideas.

With its clearer alignment with DBAE ideas, the SOS could provide a unifying philosophical framework for the K-7 Syllabus and rectify the lack of philosophical consistency inherent in the present K-7 document. The Consultant for Visual Arts and Crafts stated that "the Outcome structure ensures a balanced curriculum" (personal communication, 1995). It would be a recommendation of this study that these structures implicit within the SOS should be consistently reflected in the practical aspects of the curriculum and that this should be presented to teachers through a revision of the K-7 Syllabus. In particular, the carrier projects and the workcards of the K-7 Syllabus clearly demonstrate effective procedures for teaching studio art but fail to integrate the use of art works convincingly into these procedures. The issue of how to actually integrate the teaching about art works with studio art is an important one. Duncum (1994b) has complained that this was an issue that is generally ignored but which needs to be urgently addressed.

In an attempt to alleviate the problem of how to provide clear and practical delineations of what was expected of teachers, Rutherford (1986) constructed a Concerns Based Adoption Model (CBAM). This model stressed the importance of making sure teachers were aware not only of the essential components of a syllabus, but that these essential components were not open for adaptation, as any adaptations would seriously compromise the successful implementation of the innovation. Marsh (1986b) reported the success of this approach in Elliot's (1982)
study of the implementation of a Maths K-6 Syllabus: "The highly structured nature of the program enabled staff to be very aware of the explicit demands placed upon them." (Marsh, 1986b, p. 18). While it must be assumed that such a highly structured curriculum document would not be appropriate for a subject such as art, the explicit demands of a visual arts syllabus could still be made clear. If the study of art works is a central tenet of the K-7 Syllabus, as is implied in the main structure of the syllabus, then it is essential that this significance is reflected in the advice given to teachers on how to structure their art lessons.

Similar practical guides for teachers have been made by exponents of DBAE ideas. Eisner's (1967) "Kettering Project" was a very practical guide for teachers on how to incorporate visual art works into their teaching programme (Efland, 1989). Eisner realised that many teachers avoided using visual art works in their lessons because they lacked the knowledge and time to select suitable reproductions. Thus he provided teachers with self-sufficient lessons and materials. While the programme has been criticised as being very directed, it was used extensively in Hawaii where it was introduced, and significantly, it is still widely used there. The more recent series of books by Chapman (1985), Discover Art, also provided practical guidance on the implementation of DBAE ideas and have remained popular with teachers; the latter was a frequently used reference for Participant G who used visual art works throughout her teaching programme.

For a curriculum document to be effective it needs to express clearly and coherently the practical manifestations of the philosophy it is expounding. It is equally imperative for the curriculum planners to carefully consider their policies on implementation. However theoretically coherent and educationally sound the document might be, unless teachers accept and implement the curriculum changes, the benefits will not accrue to the students for whom the changes are intended. This lack of fit between theory and practice has been a recurring theme in educational research. Kimpson (1985, p. 185) argued that "relatively few ideas
make it 'behind the classroom doors'; Rutherford (1986, p. 15) made a survey of American school curricula changes and came to the conclusion that "much money, much time and much professional effort has left a very paltry legacy". The perceptions of the participants in this study were that few primary art specialist teachers and certainly no generalist teachers were implementing the Understanding Art section of the K-7 Syllabus.

Curriculum leaders interviewed in this study have been aware of the importance of the choice of implementation procedures to ensure the adoption of policy. The K-7 Syllabus was initially implemented using the empirical-rational approach with its emphasis on demonstrations and in-service courses. Unfortunately a lack of funds, dating from the publication of the K-7 Syllabus, has crucially undermined this approach. As Boughton (1989) commented, "In the current climate of educational and fiscal restraint it is not likely that human or material resources are likely to be available to initiate significant or rapid in-service work in the teaching of art criticism, history or aesthetics in the near future" (p. 208). Despite the reluctance of curriculum leaders to use a power-coercive approach, unless more funding is allocated to pre-service teachers' education, teachers' in-service courses and support groups, this may, by default, become the predominant means of ensuring implementation.

8.3 The Implications of the Philosophies of the Teachers

The limited nature of the study precludes any firm conclusions about the general population of primary visual arts specialists in Western Australia. However, recommendations can be suggested and useful hypotheses may be derived from this study for future research.

The adoption of policy regarding the use of visual art works in primary schools is only the first step towards the incorporation of ideas into the school
teaching programme. As Giacquinta (1973, p. 198) argued, "Successful initiation does not necessarily lead to successful implementation, and successful implementation does not necessarily lead to successful incorporation". Adoption is, however, an essential part of the procedure; if ideas are not adopted they can never be implemented. Moreover, looking closely at this first crucial stage of implementation has indicated possible reasons as to why so many teachers appear to be neglecting the Understanding Art aspect of the visual arts syllabus.

The initial responses of teachers in this study focused on the practical constraints which inhibited their use of visual art works in their teaching programmes. Teachers suggested many ways to ameliorate the situation. Longer teaching lessons, easier access to reproductions of visual art works, more preparation time, greater support from the school, greater job security, network meetings within school hours, were all suggested as aids in the adoption and implementation of policy regarding the use of visual art works in schools.

Practical constraints constitute important factors which have to be taken into account in the implementation of policy. If there is a disparity between the intention of teachers to implement policy (adoption) and their ability to implement policy because of practical constraints, an improvement in conditions and resources could play a major role in facilitating the implementation of the syllabus. If, however, there has been a low rate of adoption of policy, then an abundance of resources would have a minimal impact on implementation. This study supports the view that practical constraints do not in themselves appear to determine the adopted approach to teaching the visual arts to primary children. Teachers with very similar practical constraints had very different rates of adoption of policy regarding the use of visual art works in primary schools.

The significance of the constraints lies in the effect they have in supporting or undermining the adopted teaching approach rather than in the determining the
rate of the adoption of policy. The adoption of policy appears to be much more dependent on the philosophy of the teacher being in sympathy with that of the innovation. All the participants faced pressures and practical problems to a greater or lesser extent, but whether they perceived that they could overcome these difficulties and whether they made suitable strategies to do so, appears to be strongly linked to their educational philosophies.

Efland's models were found to be useful in locating the teachers' educational aims and beliefs within the framework derived from the first level of analysis, although no primary visual arts specialists in this study consciously located themselves within one or other of the theoretical positions. Many saw their own approach to the teaching of art as being merely pragmatic and common-sense, and were often unaware that their particular approach actually constituted one approach within a wider range of theoretical positions.

While it had been anticipated from anecdotal evidence, personal experience, and many research studies that the dominant philosophy would be child-centred, the teachers in this study showed very little allegiance to this philosophy. It might be that visual arts specialist teachers differ significantly from generalist teachers in their teaching philosophy regarding art. Much of the research on the dominance of child-centred approaches to teaching art stems from studies of generalist teachers who could regard art as a welcome break from the rigours of the more formal aspects of the curriculum. Visual arts specialist teachers, on the other hand, may need to present themselves as experts with a specific teaching programme, recognising that they are generally judged on the quality of the work produced by their students. These preoccupations would run counter to a child-centred philosophy, indeed teachers in this study were often antagonistic to this approach, almost as if fearing a lack of control over the processes in the lesson.

While two teachers consistently used visual art works and were closely
aligned with DBAE ideas, most of the teachers in this study used visual art works infrequently or not at all, and considered that the teaching of technical skills should be given priority over other aspects of the visual arts syllabus. While generally not antagonistic to the inclusion of the study of art works in their teaching programmes, these teachers gave it a much lower priority than studio work. This position had been anticipated by most of the curriculum leaders interviewed at Level 2 of the study and by Boughton (1989).

The question of how to promote the adoption of a policy which includes reflecting and responding to art works with teachers who emphasise the paramount importance of teaching skills raises several interesting issues. The Education Department may seek to fundamentally change the philosophical allegiances of the teachers by convincing teachers of the validity of the DBAE commitment to teaching children about their cultural heritage. This would be difficult to achieve. As Fullan (1982) argued, fundamental changes in philosophy involve the transformation of subjective realities and to achieve this, much time, money and effort would be need to be expended to begin such a change.

Given the present financial climate and the difficulty of changing teachers' philosophical alignments, it might be more realistic to attempt to persuade teachers that a study of visual art works could promote rather than hinder their present teaching aims. Visual art works could be used as exemplars of art techniques, concepts and skills rather than being seen as necessitating long discussions with written and oral games and therefore as unrelated to studio art. The aim would be to convince teachers that the study of visual art works can enhance the effectiveness of their programme of teaching skills, instead of being seen as an additional drain on their time and resources. If teachers could be persuaded that using art works would improve the effectiveness of their teaching, this might provide an avenue through which to introduce aesthetics, art criticism and the wider contextual issues.
At the moment teachers do not get the support that they need for this approach if they turn to the K-7 Syllabus. There are excellent examples which relate visual art work to studio work, for example in the sections on puppets and masks, but these are hidden in the mass of data on art production and they are not given the same weight or importance as the descriptions of techniques. Because of this, most participants in this study saw Understanding Art as separate and unrelated to studio art. Practical demonstrations of how the study of art works can facilitate the acquisition of skills might provide the impetus for the implementation of the Understanding Art section of the K-7 Syllabus by teachers who adhere to the mimetic-behaviouralist philosophy.

Sevigny (1989) recognised the importance of providing practical demonstrations of how to teach using DBAE ideas:

The foremost question for the immediate future is no longer what to teach but rather how to teach. The challenge for the remainder of this decade is the opportunity to unite our purposes and to develop new models that bridge DBAE theory with teaching applications .... Until this occurs, pre-service and experienced public school teachers are likely to ignore the rhetoric of DBAE, nor will they be motivated to attain the necessary skills for the implementation of discipline-based art education." (p. 121)

DBAE art educationalists, however, would be sceptical of a programme which subordinated the study of art works to the acquisitions of technical skills. They would argue that adjustments made to the curriculum document to accommodate the priorities of a competing philosophy might make the syllabus more acceptable to many teachers, but it would reduce the status of the document to DiBlasio's "bright idea" (1987, p. 225).
However, if teachers' philosophies are at variance with the philosophy espoused by the curriculum document they are required to implement, then some remedial strategies may be necessary. A watering down of the original DBAE concept may be acceptable as a compromise if it were perceived to be the only practical means of introducing children to what is considered to be an essential part of the visual arts syllabus. The "watered-down" concept would then be used as a basis for further development. Fullan (1982) recognised that if teachers have no underlying interest in the philosophical aims of the teaching innovation, then an approach is indicated which emphasises the practical aspects of the innovation and only gradually moves to the theoretical: "In-service education pertaining to an innovation must take this into account by moving from the concrete to the abstract, from the practical procedures and activities to a discussion of underlying principles, rather than the other way round, as is the more frequent order" (p. 121). While the practical aspects of the innovation would initially be emphasised, it would be important that the theoretical aspects would also gradually come into focus. As Splitter (1995) stated, if teachers are not aware of the underlying theoretical structure of a subject, they cannot teach it effectively.

8.4 Implications for Future Research

The results from this study indicate several areas for further research. Action research could investigate the most effective teaching strategies for encouraging teachers to use visual art works in their teaching programmes, particularly those teachers who are influenced by the mimetic-behaviouralist approach to art education. A quantitative research survey could help discover whether the mimetic-behaviouralist approach is as influential in the wider population of visual art specialist teachers in Western Australia as it has been in this study. There could be further research to see whether generalist teachers in Western Australia are mostly influenced by child-centred philosophy, as has been found in most other studies, or whether they reflect the aims and concerns of the visual arts specialist teachers discussed here.

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The present study has sought to establish the relationship between the theoretical debate, the curriculum guidelines and the perceptions of teachers regarding the employment of visual art works in primary schools. This has been done in order to contribute towards an explanation of the dichotomy between what Lanier (1976) has termed the shadow world of theory and the real world of practice.


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APPENDIX A
INTERVIEW GUIDE FOR LEVEL 2 OF THE STUDY

Background
* Date
* Time
* Interview code
* Timeline of career

Perceptions of the K-7 Syllabus
* What do you think are the strengths and weaknesses of the K-7 Syllabus?

Work on the K-7 syllabus
* How did you get involved in the writing of the K-7 syllabus?
* What were the main changes that the new syllabus was attempting to make?

The influence of different educational philosophies
* Were there any particular art educators who were influential at this time?
* When people discussed the Understanding Art aspect of the curriculum, what were they hoping to achieve?
  - Probe: Did they discuss: cultural heritage, gender and social equity, multiculturalism?

Attempts at implementation
* How were teachers introduced to the K-7 Syllabus?
* Did you have any experience of the in-service courses that were given to introduce the K-7 Syllabus?
  - Probe: Can you describe what they did and what they were trying to achieve?
* What support was given in the schools for the Understanding Art section of the syllabus?
  - Probe: Which visual art works were available to teachers?
* Has there been any pressure to implement the Understanding Art aspect of the syllabus?
  - Probe: Is there any follow up by regional organisers?
* Do you get the impression that many visual art specialist teachers or generalist teachers are implementing the Understanding Art section of the syllabus?
* Where can teachers go to for support or help on any aspect of the curriculum?

The Student Outcome Statements
* What is the relationship between the SOS and the K-7 Syllabus?
  - Prompt: How is the SOS being matched with the K-7 Syllabus?
  - Probe: Are there any differences in emphasis between the K-7 Syllabus and the SOS?
* What is the feedback on the SOS from teachers?
  - Probe: How is this feedback being incorporated into the procedures for implementing the SOS?
* Can you describe the assessment procedures?
  - Probe: How do you feel that this will affect teachers?
* What do you envisage to be the future developments for the SOS?
APPENDIX B

INTERVIEW GUIDE FOR LEVEL 3 OF THE STUDY

Background questions
* Date
* Time
* Interview code
* Timeline of career
* is your teaching post full-time or part-time?
* Is your teaching post permanent or temporary?
* How would you describe the economic background of most of the students at your school?
* What are your average contact hours with each student per week?

The ethos of the school
* Are you free to structure your art programme as you choose?
  - Prompt: Are there any pressures for you to do a particular type of art lesson?
* Do you have pressure to produce a product at the end of each lesson?
  - Prompt: Are pictures needed for display in the classrooms, halls or corridors?

Structuring the lessons
* I'd like to get some idea of how you usually structure your lessons. Can you describe briefly the last lesson you taught?
  - Prompt: How do you roughly divide the time in each lesson?
* How would you structure a direct observational drawing lesson for a Y4 class?
* How long can the introduction to a lesson last?

General teaching aims in art
* What do you consider to be the main role of the visual arts in primary education?
  - Probe: Which would you think was the most important of these goals?
* What factors help or hinder you in attaining these goals?
- Prompts: Is the school supportive? Do you have enough preparation time and resources?
* What do you consider to be your strengths as a visual arts teacher?
* What would be your ideal personal in-service course?
- Prompt: Which areas would you like additional help in?

The K-7 Syllabus
* What is your general impression of the K-7 Syllabus?
- Prompt: Is it useful? Is it easy to use?
* Do you use the K-7 Syllabus for your art preparation?
- Probe: Can you tell me why not? or Which sections do you find most useful?

Educational philosophies
* Do you ever have art competitions or prizes for exceptional work?
- Probe: Do you think these are valuable for encouraging children’s efforts?
* Some art educators feel that the main aim of the art lesson is to provide a creative outlet for children’s emotional needs. How do you respond to this?
- Probe: To what extent is your art programme involved in this area?
* Understanding Art in the K-7 Syllabus involves children in learning about famous artists’ work and art in the community. How much time do you give to Understanding Art in your art programme?
- Probe: How do you feel about the amount of time you give to Understanding Art?
* Do you get the impression that many teachers are teaching Understanding Art?
- Probe: What do you think are the main reasons for this?

Additional questions for teachers who do not use visual art works but would like to
* Would any factors encourage you to include the study of visual art works in your teaching programme?
- Probe: What are they?
Additional questions for teachers who use visual art works

* Which year groups do you teach Understanding Art to?
  - Probe: Are there any particular problems with specific age groups?

* Have you introduced any pictures of works of art in your lessons this semester?
  - Probe: Have you been able to do this in the last two weeks?
  - Probe: With which year groups?
  - Probe: What did you discuss with the children when you showed them the picture?

* What influenced your choice of art work?
  - Prompt: Availability, relevance to art skills or art techniques, work of a great artist, social relevance?

* Some schools are emphasising the need to examine critically the power structures in society regarding gender and economic equity. To what extent is your art programme involved in these areas?
  - Prompt: Do you ever discuss the problems of the poor or the role of women in society?

* Some schools are emphasising multi-culturalism and awareness of Aboriginal culture. To what extent is your art programme involved in this area?

Limitations to the use of art works

* Do you feel to have enough knowledge about art works to teach Understanding Art effectively?
  - Probe: How did you get your knowledge of this subject? or What support would help you to solve this problem?
  - Probe: Describe the information you gained on teaching art appreciation during your pre-service education.
  - Probe: Do you think this was adequate?

* How would children in Y1 and Y2 respond to looking at an art work as part of their art lesson?
Have you got adequate resources for teaching Understanding Art?

- Prompt: Pictures, information books, artefacts, storage space?
- Probe: What resources do you find to be most useful? or What are the major items that you are missing?

**Looking at the reproductions of visual art works**

* Which of these art works, if any, would you choose to show to a Y2 class? (Choice of five: Eileen Cooper *Gift* (1985); West Indian *Carnival costumes* (1980's); David Nash *Ladders* (1988); Paolo Uccello *Saint George and the Dragon* (1460); Dorothea Lange *Heading West, Tulare Lake, California* (1939)).
- Probes: Why did you choose that one?
- How would you present the picture to the children?

* Which of these art works, if any, would you choose to show to a Y6 class?
- Probe: Why did you choose that one?
- How would you present the picture to the children?

* How might you introduce this reproduction of Monet's painting to a Y7 class?
APPENDIX C: REPRODUCTIONS USED FOR INTERVIEWS AT LEVEL 3

   Holme, M. "Spectator". 

   National Gallery London, S 267, line tempera on canvas.

   National Gallery London, S 118, oil on canvas.

Artur Davis (1871-1939), Family Group in London (c. 1890).
   Courtesy of the collection.
APPENDIX D

REPRODUCTION OF "IN THE GARDEN" BY MONET FOR USE IN THE INTERVIEWS AT LEVEL 3

Monet
FORM OF DISCLOSURE AND INFORMED CONSENT FOR ART EDUCATIONALISTS INVOLVED IN THE FORMATION OF THE WA VISUAL ARTS CURRICULUM.

Dear .................,

I would very much appreciate it if you could spare the time for me to interview you about your work in helping to formulate the WA curriculum for the visual arts. The research forms part of a Master of Education programme at Edith Cowan University. The study is entitled "The role of art works in the theory of primary visual arts education with reference to the perceptions of Western Australian primary art specialist teachers". The resultant thesis will be made available to the Education Department of Western Australia and other education systems in Western Australia.

The first part of the research will discuss the theoretical literature which focuses on the use of art works in schools. The second part of the research will involve an examination of the WA visual arts curriculum documents and interviews with three art educators to examine the theoretical underpinnings of the WA visual arts curriculum. The third part of the research will concern the particular problems primary visual arts specialist teachers face in implementing their art programmes and what factors (both practical and theoretical) influence the frequency and choice as to the use of such art works. As part of this aspect of the study, eight primary visual arts specialist teachers in state and independent schools will be interviewed.

Your interview will take about one hour to complete and I would be very grateful if you could spare the time needed. All participants will be sent a summary of the findings on request. Data regarding the identity of the interviewees will not be published.

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Any questions about the interviews can be directed to Diana Brown (Principal Investigator) Lot 6, Lorimer Road, Success, WA 6164, tel: 410 1858 or to her supervisor Tony Monk at the Art Education Department, Edith Cowan University (Mount Lawley Campus), tel: 370 6202.

I would be grateful if you would sign this agreement to take part in the interview:

I (the participant) have read the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this activity, realising I may withdraw at any time. I agree that the research data gathered for this study may be published provided I am not identifiable.

Signed:

Date:

Thank you very much for your co-operation,

Diana Brown
(Investigator)

Date:
Dear ...............,

I have been a primary visual arts specialist teacher for the past six years and I am now taking an M.Ed course at Edith Cowan University. I would very much appreciate it if you could spare the time to be interviewed about your work as a primary arts specialist teacher. The research is part of my thesis which seeks to explore approaches to art teaching in primary schools. The study is entitled "The role of art works in the theory of primary visual arts education with reference to the perceptions of Western Australian primary art specialist teachers". The thesis will be made available to the Education Department of Western Australia and other education systems in Australia.

The first part of the research will discuss the theoretical literature on the use of art works in schools. The second part will involve an examination the WA visual arts curriculum documents and interviews with three educators who helped to write the curriculum. The third part of the research will be about the particular problems primary visual arts specialist teachers face in implementing their art programmes. One major area concerns the questions of how much and for what purposes examples of artists' work should be used as an aid for the teaching of art in the classroom, and what factors (both practical and theoretical) influence the frequency and choice as to the use of such art works.

As part of the study, eight primary visual arts specialist teachers in state and independent schools will be interviewed to find out their views on the use of art works in their teaching programmes. The interview will take about an hour to complete and I would be very grateful if you would find the time to participate in this research. All participants will be sent a summary of the findings on request.
Any questions about the interviews can be directed to Diana Brown (Principal Investigator) Lot 6, Lorimer Road, Success, WA 6164, tel: 410 1858 or to her supervisor Tony Monk at the Art Education Department, Edith Cowan University (Mount Lawley Campus), tel: 370 6202.

It is important that education leaders should know as accurately as possible the opinions and concerns of visual arts specialist teachers in primary schools, and your interview would provide an important contribution towards this goal. Data regarding the identity of individual teachers and their schools will not be published.

I would be grateful if you would sign this agreement to take part in the interview:

I (the participant) have read the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this activity, realising I may withdraw at any time. I agree that the research data gathered for this study may be published provided I am not identifiable.

Signed:

Thank you very much for your co-operation,

Diana Brown
(Investigator)

Date: