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THE PLACE OF TEACHER ATTITUDE IN CURRICULUM DESIGN: A
CASE STUDY OF HOW ART TEACHERS IN NEW ZEALAND PRIMARY
AND SECONDARY SCHOOLS VIEW THEIR ROLE

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THE PLACE OF TEACHER ATTITUDE IN CURRICULUM
DESIGN: A CASE STUDY OF HOW ART TEACHERS
IN NEW ZEALAND PRIMARY AND SECONDARY
SCHOOLS VIEW THEIR ROLE

DISSERTATION
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Ray Wallace Thorburn, M.A., D.F.A. Hons., Dip Tching

* * * *

The Ohio State University
1981

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# VITA

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SELECTED PUBLICATIONS

Ray Thorburn interviews Len Lye, Art International, Lucerne,

Ray Thorburn talks with Keith Sonnier, Art International,
Lucerne, Switzerland, Vol. XX, 1-2, Jan-Feb, 1976.

Secondary school art and the new school certificate pre-
scription, Education, New Zealand Government

Thorburn, R. W. and Smith, B. P. F. Art in Schools: The
New Zealand Experience, Government Printer,

The New Zealand INSEA project, The Journal of Aesthetic

The exemplary art teacher: A New Zealand point of view,
School Arts, March 1980.

Ray Thorburn interviews Al Hurwitz, Education, New Zealand


SELECTED EXHIBITIONS

1965  Argus Gallery, Melbourne, Australia

1970  Modular Series 2  Peter McLeavey Gallery,
Wellington, New Zealand

1971  XI Sao Paulo Biennale of Contemporary Art, Brazil

1972  Third Biennale International de L'estampe, Paris, France
1973  Modular Series 4, Rudy Koman Gallery, Sydney, Australia
1974  New Zealand Artists, Commonwealth Games Arts Festival Exhibition, Christchurch, New Zealand
1975  International Young Contemporaries, New York, U.S.A.
1976  Edge Series, Barry Lett Gallery, Auckland, New Zealand
1976  New Zealand Drawing, Auckland City Art Gallery
1978  Recent Acquisitions, National Art Gallery, Wellington, New Zealand

FIELDS OF STUDY

Major field:  Art Education
Minor field:  Curriculum Development
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BACKGROUND AND STATEMENT OF THE PROBLEM

Background to the Problem

As education officer for art in New Zealand schools I have traveled extensively throughout the country and have observed art being taught at all levels (K-13) and in most circumstances. As a result I believe that art attitudes, practices and outcomes in New Zealand schools are very diverse. This was substantiated by (1) three regional conferences to examine and identify the practices of art education on a national basis held in Christchurch, Wellington, and Auckland in 1976¹ and (2) by a national project team consisting of seconded teachers, art advisers, and college lecturers, who in 1977 visited over a hundred different schools (K-13) and community organizations throughout the country, to observe and document art educational practices according to predetermined guidelines.²

As national coordinator for both these field studies I noted that not only were the attitudes, practices and outcomes of art very diverse, but that what happened in an art class at most levels was determined by how each teacher perceived the role of art education within the context of
general education. This in turn affected how teachers accounted for the needs and interests of the individual learner or group.

Pauline Johnson (1965, p. 70) states that:

The most important factor in the child's artistic development is his teacher and no amount of supplies or equipment can take the place of a person who possesses the knowledge, creative viewpoint and interest in children needed to provide the proper guidance. . . . To discharge this responsibility he should possess personal qualities that will enable him to identify with the child; create a favorable climate for work; be familiar with good pedagogical procedures in regard to motivation, guidance and evaluation; and have knowledge and understanding of the nature of artistic growth and achievement.

She further states that "Perhaps art is the least understood, the most difficult and in many cases the poorest taught subject of any. . . . This is most often due to the inadequate preparations of the teacher whose only exposure may have been in method courses in college or possibly in a teacher's workshop." In addition to this pedagogy the "good" art teacher in secondary as well as elementary schools is expected to be artist, historian and critic.

Irving Kaufman (1966, p. 522) puts these views in context. "Any approach to art education has to be aware of the basic mystery of art, of its 'magic.' An individual teacher must himself or herself be artistic, inherently sympathetic and sensitive to the play of the senses and the symbolic character of visual forms. In addition, there has to be
an insight into human development, particularly the attributes of students."\(^6\) To adequately meet all such contingencies teachers in primary and secondary schools would require an armory of art skills and knowledge about art and education which they do not get when studying to become teachers in primary and intermediate schools or art specialists in secondary schools.\(^7\)

From our field observations it seemed that the "primary aims of art education in New Zealand (elementary) schools was to develop the creative imagination and powers of self-expression."\(^8\) Secondary schools, on the other hand, are more concerned with art as a subject, in part due to the fact that there are national examinations in both practical art and art history in the senior school. This tends to narrow the focus but the approach nevertheless is still very dependent on the attitude and aptitude of individual teachers. Consequently there is not only wide diversity of approach and outcome at all levels but an ideological distinction between approaches in the primary school and practices in the secondary school.

There has never been a regular body of literature on art in New Zealand schools, although there has been some material from overseas which teachers have been introduced to through pre-service teacher education, or in-service courses. What material there has been on art in a local (New Zealand) context, has been published by the Department
of Education. However, due to limited resources and the demise of the art and craft branch in the late 1960's, there has been no new curriculum materials published for almost ten years.9

The attitudes of general teachers in primary schools as well as art specialists in secondary schools have been influenced by many different sources: (1) courses taken in art education during pre-service training in teachers colleges; (2) knowledge of art education from spasmodic Department of Education publications, such as the primary school syllabus (1961), supporting booklets and pamphlets, and the few guidelines for national examination prescriptions at the secondary level;10 (3) support from official agencies such as short term in-service courses run by art advisers, curriculum officers, and inspectors for teachers; (4) other published material from overseas; (5) their own accumulated experience; and (6) the opinions of colleagues. Because of this there is a wide range of ideas amongst New Zealand teachers about the role of art in New Zealand schools at the primary and secondary levels ranging from art as self-expression to art as a body of knowledge.

The Problem

In curriculum development, to what extent should designers take into account how teachers in New Zealand
primary and secondary schools (K-13) see their role as art teachers?

The Importance of the Topic

Because of the diversity of background, experience and attitude towards art in education in New Zealand, it is necessary to determine (1) How teachers view their role and (2) What their needs are, in order to define patterns of learning and determine appropriate strategies that will meet national goals and satisfy local needs. "... one cannot impose a program on teachers. They must be involved in making decisions about what and how they will teach." (Silverman, 1972, p. 45)¹¹

Unless teachers can personally identify with a curriculum structure that they are expected to interpret and teach, they are likely to reject it as being not appropriate to their particular teaching situations. Moreover, if students "feel comfortable in their learning environment, they will be more prepared to take part in an interchange of ideas and will gain lasting satisfaction and confidence."¹² McFee and Degge, (1978, p. 50) state that "Teachers who are aware of the complexities of culture should be more open to their students' cultural variability and state of change. ... Likewise teachers must understand the effects of growing up in their own culture and be tolerant of children who grew up in different cultures."¹³
Both statements stress the importance of the learning environment and the relationship between teacher and students. That the curriculum must be relevant to the learner is widely accepted and echoed in much of the literature, but the extent to which the curriculum accounts for this in practice, is an open question and one which has not been attended to. "... much of what is taught is not worth knowing ..., and little will be remembered. The banality and triviality of the curriculum in most schools has to be experienced to be believed." (Silberman, 1970)¹⁴

The schism between the intention of a curriculum model which has been produced by an outside authority for use in schools and the outcome in the classroom is, I anticipate, due in part to the fact that curriculum designers have not taken into account as fully as they should the concerns and attitudes of the classroom teacher who has to implement the curriculum. This is supported by the fact that there is no literature on art teachers' attitudes and how they perceive their role.

Virginia Koehler, Assistant Director for Teaching and Instruction at the National Institute of Education acknowledges that there has been relatively few studies on effective classroom teaching. The work that has been done by researchers in educational psychology has been confined to observing classroom settings. "For many years the goal
of this research has been to identify teaching behaviors that are effective across subject matters, grade levels, geographic location or types of students.15 Significantly Koehler points out that research has concentrated on the methodology of effective instruction. "To date most research efforts have focused on the teaching of basic skills (reading and mathematics) in the elementary grades and on differences in the effectiveness of behaviors in different basic skill settings. Very little research has focused on the teaching of the arts."16 She strongly suggests "that one of the most crucial issues facing us as we contemplate a research program in arts education is the identification of the criterion or criteria of effective teaching."17 She further states that "learning goals must be developed in full cognizance of the realities of classroom life including the multiple classroom agenda." A crucial factor in the classroom agenda is the teacher but research has failed to fully account for this key component because the process/product model deals only with the causal effect of classroom processes that is "teacher behaviors and outcomes - generally student achievement."18

In art education this lack is substantiated by Elliott Eisner (1969, p. 84) who states "that relatively few efforts have been made to understand the dynamics of classroom activity from the standpoint of teacher behavior. Two efforts to frame concepts and gather empirical data on
teaching behavior in art have been made by B. Othaniel Smith (1961) and Clements (1964). Smith has formulated concepts that distinguish between various instructional goals in art, and Clements has collected data on the type of questions teachers ask in art at various grade levels. It can be seen that these efforts deal with the teaching process and do not take into account how teachers see themselves.

Philip Jackson (1968) in seeking criteria for teacher effectiveness drew on the judgements of school administrators to identify a group of outstanding teachers with whom he conducted a series of interviews that dealt with classroom practices. The questions he asked were in short (1) How do they know when they are doing a good job? (2) What was the relationship between the teacher's work and the way the institution viewed their work and a final set of questions dealt with personal satisfactions. His goal was to determine how teachers know when they are doing a good job. However, teacher attitude and teaching behaviors are interactive, Jackson speculates the teacher's goals might be different from the goals of learning theory. "The problem turns, it would seem, on the distinction between the teacher's primary concern and his ultimate concern on the thoughts and practices dominating his immediate action with students as contrasted with his hopes and expectations concerning the long-term achievement of
individuals within his class. . . . Teachers are only indirectly concerned with details of the learning process, even though a vague understanding of the process may be found to underly their immediate actions." (1968, pp. 62-63) Whereas Jackson's observational studies takes cognizance of the impact of teacher attitude, he relied on the opinion of administrators as to what constitutes a good teacher and his study concentrates on the outcomes of the teaching process but does not deal with teacher values and self image.

Geraldine Clifford points out in her article, An Historical Review of Teaching and Research that only a small part of educational research has been directed at the teaching process. "Even during the 1960's when methodological innovations and unprecedented research funding raised new research possibilities, the advance in substantive knowledge of teaching is disappointing." (1979, p. 23)

The only evidence of a major research effort that recognizes the role of the teacher in art education has come from the Smith, Schumachers evaluation of the CEMREL (Extended Pilot Trials of the Aesthetic Education Program 1972). Although here again the teacher's role is accounted for as a dependent variable in a product/process study of the CEMREL art resource packages and is not the major focus of the study. Nevertheless the researchers observations of teacher behavior are worth noting because they point to a
potential reason why there is variance between the objectives of the curriculum model and the outcomes.

A new curriculum comes into a complicated structure of school organization, faculty cliques, and curriculum reorganization. As might be expected, individual teachers responded quite differently to this new opportunity or new demand. . . . A caveat for developers who sometimes live in a cloistered setting of true belief, is that one's shining lovely creative product is not viewed that way by everyone. The corollary is that classroom teachers are caught with background talent, and ability limitations, and in their own worlds of stress and multiple demands, with children who are sometimes recalcitrant as well as creative. . . . In recent years, we have come to believe that much of teaching can be viewed from the perspective of dilemmas which a teacher faces.22 (1972, pp. 65-73)

There is a lack of substantive research on teaching. Robert Travers, editor of the Second Handbook of Research on Teaching, (1973, p. vii) states, "the reaction of the authors reflect a disappointment in the advance in substantive knowledge of teaching during the last decade."23 With regard to the role of the teacher in the visual arts in the same publication, Elliot Eisner concluded that "no one, I believe, knows with confidence what teachers of art do in the classroom beyond the general practices that are obvious. Yet an understanding, even a careful description of practice, could prove to be an important first step in improving teacher education in art and developing curriculum."24
Given the paucity of reliable descriptive information on teaching and the lack of qualitative or quantitative research specific to how teachers of art view their role, I contend that it is important for this topic to be addressed, for there is nothing within the field of art education that curriculum designers can refer to that specifically deals with how those responsible for teaching art see themselves. It is particularly important to the New Zealand situation, given the diverse state of the subject in that country.

Historical Overview and Review of the Literature

The Formative Years

Art was made a compulsory programmatic requirement in New Zealand elementary schools in 1877 when a national education system was first established. The primary focus was drawing which followed a similar systematic approach to that introduced by Walter Smith who developed a pedagogical framework for drawing in Boston Schools. By 1864 drawing was established throughout the Boston Public Schools from elementary through to and including high schools.

In New Zealand however, this was mainly restricted to the middle primary school (approximately grade 3) beginning with freehand drawing from model exemplars, leading to geometric, followed by perspective drawing in standard 6 (grade 8). In 1885 drawing was made a compulsory
examination subject. As was the case in Boston, drawing gained a measure of acceptance in New Zealand because it was seen to have a functional outcome and was linked with technical education (Industrial Arts) because it helped train the eye and the hand to render form. Plummer (1975, p. 5) states "that the term 'Industrial Arts' came to be often used as a synonym for drawing." 25

For the next forty-four years this trend was to continue in New Zealand virtually unchanged apart from the introduction of some color and a slightly broader use of materials to include crayon and watercolor techniques. In 1929 a new prescription, the Syllabus of Instruction for Public Schools was officially introduced. It still had a strong bias for drawing but the scope was broadened to include crafts such as weaving and leatherwork and a recommendation to teachers that they should pay some attention to art appreciation including Maori arts and crafts. However, the latter received scant attention and the pedagogical framework for art and craft remained predominantly a methodology of systematic instruction.

It was not until 1942 with the introduction of the Education Emergency Scheme, which was an effort to combat the drastic shortage of teachers and buildings, that art and craft education changed its focus. Students learned through direct experience, including visits to places of local
interest and other outdoor pursuits. This replaced the formality of classroom learning from the pre-war years, and relieved the pressure on space. Another outcome was that the pooling of people and places created a more flexible timetable. Out of necessity teachers became more adventurous and resourceful in using material obtained from local sources. Activities included textile crafts, mask making, construction, clay modelling and toy-making including puppetry. Laura Chapman noted a similar trend in American art education. "By the mid-1940's experimentation with materials had virtually become a doctrine in art education and few art teachers questioned the value of this means of involving children in creative activities." She goes on to say that whereas children were indeed inspired by opportunities to explore art materials, teachers too often accepted the superficial manipulation of materials as a genuine experiment or creative effort.

Emphasis on the materials and practices of making art was also fundamental to art education in New Zealand. Whereas at this time it was Dewey's progressivism and the developmental theories of Viktor Lowenfeld that influenced art education in America, it was the theories of Herbert Read which were founded on Jungian psycho-analytic theory that influenced New Zealand. Read's *Education Through Art* has been and still is arguably the most pervasive book pertaining to art in New Zealand schools. Read
together with Lowenfeld, very much influenced the thinking of Gordon Tovey who in 1946 was appointed the first National Advisor for Art and Craft by Dr. C. E. Beeby, the Director-General of Education. This followed Tovey's successful chairmanship of a committee set up in 1944 to evaluate the existing prescription for art and craft which resulted in *An Art Scheme for Primary Schools: Tentative* published in 1945. Significantly the authors ignored a demand from teachers for a guide that would show them how and what to teach in favor of a document which paid attention to self-expression, appreciation of beauty, and the acquisition of skill. The emphasis was on spontaneity; skills should be "personally acquired." In *Art in Schools: The New Zealand Experience* (1978, p. 22), Collinge notes that "one aspect of the scheme which was somewhat universal was its comprehensive statement of theoretical bases underlying the classroom practice recommended. This theory was an attempted synthesis of the relatively recent studies of the Cleveland Investigation by Lark-Horovitz Barnhardt and Stills in 1939 and the psychological theories of Herbert Read."

Changes were also occurring in secondary education. Art had been a subject in some secondary schools in the 19th century. However, in 1901 the University of New Zealand adopted drawing as a national matriculation examination subject which consisted of two papers, one on geometric drawing and the other on free-hand drawing of common objects.
In 1934 School Certificate was introduced which was another national examination that was taken the year preceding matriculation. As was the case with the matriculation exam, the emphasis was on drawing.

In 1930 the Atmore Report recommended the establishment of a professional examination in art on the assumption that "cultural education be provided not only to those students who were going to be manual workers but also to students in clerical and professional courses." The Preliminary Fine Art Diploma was a one year course which included drawing, painting, modelling, design, perspective, geometric drawing and English. This examination was later to become the major entrance qualification for the two schools of art at the University of Canterbury and Auckland. Hence by the mid 30's art was a national examination subject for School Certificate taken in Form 5 (grade 11) and matriculation taken in Form 6 (grade 12) following the successful passing of School Certificate the previous year. Furthermore, a special exam in art, the Preliminary Fine Art Diploma, that could also be taken in grade 12 was established.

In 1943 The Thomas Committee which was formed to investigate the post primary curriculum, produced a report (The Thomas Report) which emphasized equal opportunity for the development of all adolescents and not just the academic development of a selected few. Of major significance was
the recommendation of a common core program to include "a craft or one of the Fine Arts." The intention was to enhance and stimulate creative ability and to give students a background in drawing, painting, design and craft as well as an appreciation of art that would lead to a continued interest in art and craft in adulthood. This was in marked contrast to the primary scheme. The Thomas Report did not regard art as a national means of expression for all, rather it was seen as a subject discipline with its own definable content.

In 1945 as a result of The Thomas Report, new regulations for Drawing and Design for the School Certificate examination were introduced. The prescription consisted of (a) design and lettering and (b) poster layout, painting and drawing from memory. Art appreciation was not included in the prescription hence it was relegated to the first two years of secondary education (if taught at all). At this time, art or craft was made a core requirement for all students in their first two years of high school and an elective examination subject in years three and four. This was a profound step and many schools were not prepared. The effect was spasmodic activity and great variation in interpretation and outcome throughout the country. Nevertheless despite these problems the tentative primary syllabus and the "core" recommendations meant that by 1946
art had gained official recognition in the primary and secondary curriculum.

Soon after he was appointed National Adviser for Art and Craft, Gordon Tovey paid special attention to the training of a national team of specialist art advisers. Their job was to implement the 1945 primary art scheme in schools and also to familiarize teachers with the scheme through inservice training programs. Collinge (1978, p. 29) states that Tovey was "more interested in creative arts than in craft work, in his thinking he placed prime emphasis on the most mysterious of faculties, the imagination," which he believed was "the natural birthright of all children." Consequently the belief that art education was primarily to encourage creative imagination and develop powers of self-expression became firmly rooted. The teachers' role was that of a guidance counsellor to stimulate ideas but not teach technique and skills which were considered an imposition of adult methods which if imposed would hinder children's natural artistic growth.

The art and craft advisory service concentrated on working with primary school teachers encouraging them to develop creative imagination and self-expression in the general classroom in the belief that if established in the early years these abilities would carry over into secondary education. In an attempt to bridge the gap between the divergent primary and secondary methodologies, Tovey in
1951 appointed liaison organizers whose job was to conduct refresher courses for primary and secondary teachers that would encourage the furtherance of studio activities based on his belief in the creative process. This scheme was abandoned in 1963 due to the lack of suitably qualified people.

It is interesting to note that during the same period in America, as a result of the self-expressive movement, art was seen as a humanizing influence on behavior. It was felt that one of the ways to insure the liberation of the human spirit was to provide creative opportunities for the individual to express feelings. Art education was seen as a therapy to release inner tensions. The dominant theme in the 50's was human development through self expression. Arthur Efland (1979, p. 161) states "the expressive-psychoanalytic tradition had its greatest impact upon teaching in the visual arts in the period between the end of World War II and the late fifties, a time when there was a tremendous expansion of art in the schools. Consequently, the methods associated with this orientation are still widely espoused and practiced." This also sums up the prevailing attitude of teachers in New Zealand at that time.

Whereas the expressive tradition as espoused by Read and Lowenfeld has been the dominant orientation, the pragmatic tradition has also had a significant effect on the classroom practices of New Zealand primary school
teachers. According to Collinge (1978) "the most important experiment in art and crafts tried during the 1950's took place in the far north of New Zealand . . . the idea was to promote art and craft activities as an integrated part of the curriculum. The area was chosen because of its isolation and limited educational opportunities for the children. The aim was to see if creative activities could stimulate language development. The teacher was Elywn Richardson and the success of this experiment is thoroughly documented in Richardson's book *In the Early World* published by the New Zealand Council for Educational Research in 1964.

Richardson had a scientific background with an interest in the natural sciences. In his teaching he made no distinction between subjects. He believes that

Children not only express themselves through the language arts, but they also learn or conceptualize by externalizing the ideas which arise through drawing, talking about, writing about, painting about something. Children do not always learn well through words alone; most children need to learn also through the same integrative means that they use for their expression; through movement, the arts, crafts, talking as well as touching, feeling and playing about with things. So art and craft, drama, mime, talking, looking, playing around with ideas and so on, have an enormous place in the school as a means of learning everything. This attitude reflects the experiential position of John Dewey that learning is experience, a process of interaction between learner and the environment. The
integration of art into the general curriculum is also
well documented by Sylvia Ashton-Warner in her book,
Teacher which describes how she builds her curriculum
around the cultural and environmental experiences of young
Maori children. Both teachers viewed art as communication.

Manuel Barkan shared the view that art is a vehicle
of communication, a visual language consisting of a set
of abstract symbols which when translated into action is
embued with individual attitudes, feelings and ideas which
communicate to others in a particular cultural context.
"He offers his pictures for others to see, as if he were
speaking to them; he "talks through visual forms rather
than words."36 (Barkan, 1955, p. 90) In this sense Barkan
viewed artistic experience as a synthesis of idea and form
but is careful to point out that "the value of the arts
in experience and education is intimately related to our
personal and cultural values."37

Hence he rejects the notion that art is a universal
language common to all people. The intrinsic value of
artistic language must be translated in terms that are rele-
vant to a particular group of people if they are to have
meaning. This strikes at the heart of what Richardson meant
when he said in Art in Schools: The New Zealand Experience
that "education is surely getting to know one-self. I
find the idea that social studies alone will lead to the
development of a social conscience quite contrary to fact.
People do not change their behavior unless they are involved emotionally. The one area where you are involved with feeling is that of the language-arts communication."  

Whereas Barkan maintained an axiological position believing in the intrinsic value of art as a vehicle for the communication of feelings and ideas, others had a more pragmatic view that art communicated specific socially accepted values that enhanced the quality of life. The Owatonna Art Education Project sponsored by the University of Minnesota in the 30's stressed that no differentiation should exist between the fine and the useful arts, that art relates to every aspect of living and that in the realm of goals, aesthetic discrimination as it effects everyday living should be developed." The pedagogy aimed at developing discriminatory powers through activities such as poster-making and the design of everyday objects. In so doing these activities reinforced socially accepted values by endeavouring to improve the quality of those values. In this sense the Owatonna Project has a notable resemblance to the goals of the 1945 New Zealand Thomas Report on secondary education previously discussed, in that both were trying to deal with the problems of equipping all students to be responsible citizens in a democratic society.

A specific example of art as communication grew out of the war years when patriotism was strong in American
schools, many of whom mass produced decorative items such as lapel buttons for the Red Cross, etc. What is important about this movement was the recognition of the school as a social institution. Because art is an effective way of communicating ideas, art education has sometimes been misused for social and political propaganda, or to reinforce established values not dissimilar to the first art appreciation scheme known as the picture study movement of the early twentieth century. This concept was based on texts or pictures selected for their pious content that reflected heroic deeds and hard work. Such programs at the time found favor because they were considered suitable to teach young people how to appreciate the finer qualities of life, an obvious hangover from pre-revolutionary times. "A premium was placed on beauty, patriotism, religious values (both overt and covert) and other such sentiments and critics and teachers placed a high priority on literary association, story telling and speculative discussions regarding the personal lives of the subjects of the painting."41 (Hurwitz, Madeja, 1977) The teaching of art appreciation using the picture-study method was an ingenious way of reinforcing social values but had little to do with learning art. Although very biased and restrictive, the picture-study mode nevertheless represented a broader view than the mimetic structured drawing program of the Walter Smith era that preceded it. The patriotic fervor of the
World War II years and the picture-study movement of the early twentieth century gave credence to the belief that art teachers should deal with the ways visual forms in the environment help shape human values and beliefs. This had a similar tone to the 1928 Syllabus of Instruction for Public Schools in New Zealand which recommended that teachers pay attention to developing an appreciation of art through the study of well known art works. However, unlike in America there is no evidence to suggest that this was ever implemented in New Zealand to any marked extent.

Yet another strand in this complex tapestry was woven as a direct result of the political situation in Europe in the 30's. Due to political, social and artistic repression, a number of German artists fled to America including some teachers from the very influential Bauhaus School of Design founded in Weimar, Germany in 1919. The Bauhaus philosophy was built around the importance of experimenting with materials. According to Chapman (1978) American teachers who were trained by these immigrants found the Bauhaus approach was in accord with Dewey's belief in creative activity for children and the experimental approach to learning.

One such teacher was Gropius who Efland states (1978) "proposed a new form of art education which would attempt to bridge the gap between fine arts and the crafts." The
method was built around a set of universal elements of design that were fundamental to all art independent of culture. This approach aligned with the formalist aesthetic theories of Roger Fry and Clive Bell, an intellectual concept based on the formal relationship of the individual properties in a work of art which when manipulated by the artist combined to create what Bell termed "significant form." This objectivity was in marked contrast to the expressive tradition exemplified by Cizek, Lowenfeld and Read and contrary to the Barkan's view that the value of the arts in education is intimately related to our personal and cultural values.

Hence, in the 50's the parameters for an ideological battle were clearly drawn. On the one side were those who advocated art as self-expression and supported the Deweyan concept of progressivism and the psychoanalytic theories of Lowenfeld, etc., and on the other side were those who supported the objective traditions and perceived art as a separate discipline in education based on a set of universal aesthetic properties with its own definable content. This divisionism is succinctly put by Victor D'Amico in the preface to his book, Creative Teaching in Art (1953). "In the traditional approach to education the tendency was to discuss technique or method first and to consider the child second. . . . In the new education the opposite is often true -- all the emphasis is put on the child as an
individual but the motivation, processes and tools for developing individuality remain vague and confused."

A Mid-Century Turning Point

This represented a period of transition which resulted in the redefinition of art in education. From 1942-1955 a National Committee on Art Education led by Victor D'Amico met annually at the Museum of Modern Art. The committee's ideological stance was to bring art education closer to the work of artists. In 1947 the National Art Education Association was founded, with the intention of creating a nationwide art teacher organization. It was this group that undertook to support research studies in art education. Following the war there was a rapid growth of fine art and art education in colleges which gave art a sound basis for scholarly research. This created a new generation of leaders.

In the 50's the N.A.E.A. published three books devoted to research in art education. These books reflected the work of a new generation of people completing doctoral degrees whose status within the university was earned on the basis of the quality of their research efforts. The nature of this inquiry was postulated by Elliot Eisner (1962, pp. 8-10) in a paper on the role of research in art education. "Research is useful in teaching not because it can provide directive, but because it can provide
Students of art education need to be able to understand the language of research if they are to be able to utilize the models that are generated by research."

This academic activity lent weight to the redefinition of art in education. The emphasis shifted away from the psychological human development model, to a greater concern for art as a body of knowledge. It created a schism between advocates of "... educational through art and those who supported education in art." (Chapman, 1978)

Research in art education during the late 50's and early 60's emphasized the cognitive development of the child. This corresponded with the space era and the emphasis on scientific inquiry that resulted from the space race. The public required, and politicians echoed, a call for a science and technology oriented curriculum. The shift in emphasis in art education reflected this attitude. The movement was given further impetus by the work of Jerome Bruner, (1966) the Harvard psychologist whose theories in curriculum emphasized structure and fundamental understanding of subject matter.

In 1962, Manuel Barkan signalled the transition from child-centered to discipline-centered learning in art. Firstly, he reviewed the history of art education in his book, A Foundation for Art Education (1955). Secondly,
according to Efland (1971, p. 13) in a paper "Transitions in Art Education," Barkan in 1962 argued that art education is a body of knowledge and a discipline that should help "students engage independently in disciplined inquiry in art." (pp. 12-18) The best illustration of this change is in Barkan's commentary on art in secondary schools. "The secondary schools have failed to provide sufficiently widespread or sufficiently significant education in the visual arts. . . . Almost all the current teaching of the visual arts in secondary schools has been . . . in the production of works of art. . . . If secondary schools are to establish instructional programs for the critical analysis of works of art, experimentation and development must be put in motion through cooperative efforts of schools and universities." (Barkan, 1962, pp. 456-472).

In New Zealand the schism between the psychological-progressivism and philosophical-traditionalism is highlighted by two events. Firstly the publication of the syllabus Art and Craft in the Primary School (1961) best described by Collinge (1978). "Like the previous syllabus this syllabus was permissive rather than prescriptive . . . teachers were advised to keep direct instruction to a minimum and to encourage children to solve their own problems in their own way. Older children could be extended in their art work by encouraging more careful observation, experimentation with new media and self criticism rather than
direct experience of skills."52 He explained this by stating "Art was said to be a natural mode of expression for some of the child's deepest feelings. Consequently the infinite variety of ways in which children express themselves did not allow for fixed or absolute standards, but only for personal standards for each child."53 The syllabus was later criticised by Ray Thorburn and Murray Gilbert at a national teacher in service course in 1976 to review the role of art in the primary school, for its lack of specificity and clarity that gave no direction or model of instruction for teachers to implement the syllabus. At the same time there was a strong resurgence of interest in the arts and crafts of the Maori which culminated in the publication of The Art of the Maori (1961)54 which was widely used by art advisers at teacher courses throughout the country in an effort to give the Maori culture equal place in the curriculum with the dominant European artistic tradition.

Secondly in 1957 the School Certificate examination was again revised retaining the two three hour papers but modifying their content. Paper one was confined to painting and drawing and paper two was on design. It is interesting to note that this reorientation reflected a greater interest in aesthetic considerations and an emphasis on working with materials that coincide with the reevaluation that was occurring in America at much the same time. In 1974 this
examination prescription underwent another major reappraisal that included both a concern for working with two dimensional and three dimensional materials and in the second paper a strong leaning towards developing "a critical understanding of the visual environment including a knowledge of the work of New Zealand artists, craftsmen, designers and architects including Maori art and craft and of the physical environment both natural and man made."55 This is a synthesis of art as a subject discipline (albeit with a studio bias) and the traditional aesthetic objectivity that Barkan discussed as well as incorporating the universal language ideas of Gropius all related to a particular cultural tradition.

These two developments reflect the ideological differences previously discussed. They co-exist in the New Zealand educational system. However, co-existence has not produced a comfortable relationship. Both the elementary and secondary camps are critical of each other's attitude for much the same reasons D'Amico alluded to.

In America the sixties represented a ferment of research, conferences, papers, and wideranging points of view covering the full spectrum of philosophical positions and aesthetic content. Logan (1975, p. 10) in his update of the growth of American art education puts it succinctly.

A roster of the subject matter tackled included elementary and secondary school education in visual arts, expressive behavior in art, art appreciation, research and curriculum development, humanities, newer media
the role of the crafts, instructional TV in art, leadership in art education, museums and education, advanced placement in art, roles of the arts for the disadvantaged and aesthetic education.\textsuperscript{56}

This unprecedented proliferation of words, inevitably produced a number of key publications by leading figures.

In 1968 the National Art Education Association published a position paper that summed up the new attitude. 
"... art in schools is both a body of knowledge and a series of activities."\textsuperscript{57} This overview encompassed everything on Logan's list and reflected a greater concern for human values that were echoed in Barkan's criticism of art in secondary schools. This more humanistic view, was due in part to the research and cognitive demands of the sputnik era and also to the social issues and political unrest that was a feature of the 60's and introduced the 70's.

Towards Maturity

Studies in art curriculum reflected these concerns. Three texts in particular, all published within two years of each other, represent the dual concerns for studio art and learning about art: June McFee's revision of \textit{Preparation for Art} (1970),\textsuperscript{58} Edmund Feldman's \textit{Becoming Human Through Art} (1970),\textsuperscript{59} and Elliot Eisner's \textit{Educating Artistic Vision} (1972).\textsuperscript{60} All three had impact in New Zealand, particularly the first edition of McFee's \textit{Preparation for}
Art because of the lack of suitable texts at the time for art in secondary schools. Each presents a methodology for dealing with art curriculum "... to integrate the child student of art into a totality of environment, which is to encompass expression in visual arts and the recognition of unique qualities in the self, the ethnic background, the neighborhood, and finally, in works of art which have transcended their original period and locale with meaning significant to our time." (Logan, 1975)

Clearly the pendulum had swung away from the non-directed child-centered approach to learning through art in favor of a directed discipline-centered learning about art. In part this was due to the need to be educationally accountable which led to a greater demand for more art in art education. "To reach educational objectives through art, a person must make and appreciate art. Thus the major aim of art education is the production of artists and connoisseurs of art." Pedagogically this meant a return to structured or sequential learning, a systematic means-end approach to curriculum design that ensured continuity and development within the discipline. "Barkan's classification of art content into manageable units, components, organizing centers and so on has come to be related to the current issue of accountability in art education." The lack of qualified art teachers in elementary schools led Hubbard and Rouse to develop a teacher-proof
curriculum based on behavioral objectives that followed a clearly defined sequence of instruction. Meaning, Method & Media Series (1973) is a paradigm example of a self-contained art centered curriculum that could be implemented and tested without regard for any outside variables that might effect learning such as socio economic class or cultural conditions. Such a textbook program is the extreme opposite to the 1961 New Zealand primary school syllabus.

One other major thrust that I have not mentioned, but which has been a part of the art education scene for a long time, is the concept of interdisciplinary education through art. This movement gained impetus during the child-centered movement of the 40's and 50's. The concept had its roots in the psychoanalytic theories previously discussed. Art, along with all other subjects, was seen as being inseperably interwoven into the fabric of the curriculum, in the belief that learning was more effective, when the cognitive and affective domains were integrated. "because every creative process involves the whole child and not only a single segment of him, art education may well become the catalyst for a child-centered education in which the individual and his creative potentialities are placed above subject matter, in which his inner equilibrium may be considered as important as his scientific achievements." (Lowenfeld, 1957)
In 1965 Barkan advocated a greater emphasis on content in art education, a year later he was stressing the creative involvement of the learner, in a program that integrated the making of art, with the viewing and analysis of what artists did. In 1970, the Central Midwestern Regional Education Laboratory (CEMREL) published Guidelines Curriculum Development for Aesthetic Education. Barkan was the director of the guidelines project which represented the basic theoretical constructs of the cognitive movement of the sixties, but also incorporated personal expression in a structured program that incaptured all the arts, including language arts. Aesthetic experience was described as that "... which is valued intrinsically, an experience which is valued for itself..." Curriculum writers are to coordinate their ideas about instruction and to implement their thoughts in units that will in turn, lead students to significant aesthetic encounters." (Barkan and Chapman and Kern, 1970) As predicted by Smith and Schumacher, recent history indicates that the CEMREL concept has not had as big an impact in art education nationally as was anticipated, because the concept was too complex for art teachers or for that matter, all teachers of aesthetic subjects to deal with. "One of our major findings is that the teachers had
limited conceptions of aesthetic education . . . this had major consequences in the implementation of the program." (p. 10)

The 70's then is an era of pluralism. On the one hand, the cognitive movement and on the other, the affective movement. The fact that both are not in conflict but represent two sides of the same coin has not been fully recognized. Chapman (1971, p. 49), sums this up well: "In terms of curriculum design, art educators would need to draw parallels between the concerns of students and the professional roles of artists, critics and historians of art. A curriculum would reflect the overlapping aesthetic and life concerns of both groups. . . . Through these same activities students might be led to answer their own questions about art and life."  

Art education in the early 70's in New Zealand was marking time. No direction was forthcoming from the Department of Education as there was nobody appointed to fill the role of National Adviser for art and craft which had been absorbed into the Curriculum Unit, a team of subject specialists with national responsibility for their respective fields. Hence the momentum of the 50's and 60's under Tovey stopped. Not, however, before many of the publications that were planned and written by art and craft advisers to support the 1961 syllabus for primary schools
were published through the School Publications Branch of the Department of Education. (For a complete list of publications see footnote 70)

The 1974 School Certificate examination prescription revision mentioned earlier, was but one of a number of other important changes in the examination system for art in secondary schools, all of which focused on art as a body of knowledge. In 1965 the Preliminary Diploma of Fine Arts Examination was revised and about the same time art was reinstated as a matriculation subject for the University Entrance examination for the first time since 1943. The new prescription clearly indicated the art-centered cognitive approach that secondary education was heading toward since the 1943 Thomas Report recommended a "common core" to give students creative opportunities in drawing, painting design, craft and an appreciation of art. Notably the prescription included the study of art history including the art of New Zealand, as well as practical studies centered around design principles and design in the environment. The latter reflected the influence of the Bauhaus. Later the prescription was to include a specific section on the Bauhaus and Cubism as a foundation for the study of the art of the 20th century.

In 1975 a curriculum officer in art education was appointed to fill the gap left by the abolishment of the
position, National Adviser for Art and Craft. Since that time a number of developments have occurred. Firstly, national courses were held to review the role of art in primary and secondary schools that led to a plan of action that resulted in a range of audio visual resources for schools, including a 30 minute film that concentrated on the teaching of art in a New Zealand cultural context. This was designed to support the book *Art in Schools: The New Zealand Experience* (1978)\(^1\) co-authored by Peter Smith and Ray Thorburn for the Department of Education. Following publication copies were distributed free to all state and private primary and secondary schools.

The book was aimed at providing paradigm examples of different classroom learning experiences that exemplified the five aims of art education that were specifically designed for New Zealand schools. In no special order they are: (1) To help people to give visual form to the expression of their ideas and feelings; (2) To help develop and sustain the skills of visual perception; (3) To help encourage versatile use of a wide range of art forms by developing confidence and skill in the handling of techniques and media; (4) To help sustain and encourage visual imagination and inventiveness by accepting personal responses as points of growth, rather than as a measure of success or failure; (5) To help promote recognition and understanding of the diversity of visual forms employed by
past and present cultures. This statement of aims was an effort to recognize both the cognitive and affective domains of learning as well as the appropriateness of both the psychological-expressive and the philosophical-aesthetic idealogies in a New Zealand setting. The book does not however stress one way of working at the expense of another, rather it provides models of both formal and informal methods of working that can be adapted to suit a particular teacher's orientation. This is in marked contrast to the exclusivity of most American texts.

The history of art education in New Zealand and America is characterized by changing emphases in theory and practice. The curriculum field has been dominated by psychological-expressive and philosophical-aesthetic concerns that have created an ideological schism that has never been resolved. In New Zealand this disparity is clearly demarcated. The art practices in primary schools have since the 40's been pre-occupied with the child-centered model and the notion that art was a natural mode of expression for the child's innermost feelings. Whereas secondary education has paid more attention to cognitive development, adopting the artistic model and lately has incorporated the historical-critical model encapsulated in the examination structure of the senior high school. In America the pendulum has swung back and forth between the psychological or the philosophical as the theoretical basis for art education.
but this has been interpreted as a continuum from K-12 not as in New Zealand, demarking elementary from secondary. In both countries the pedagogy emphasized studio activities as the primary method of instruction. Whereas this overview indicates a degree of parallelism due to developments in both countries occurring at approximately the same time, it is a moot point whether the changes in New Zealand were influenced by what was happening in America although most of the American publications mentioned in the text have sooner or later found their way to New Zealand.

Related Research

Apart from a survey undertaken by S. M. Williams, Acting National Supervisor for Art in 1942 to ascertain the nature of art activities in schools, there has never been a systematic study of art in New Zealand schools until the I.N.S.E.A. Curriculum Project described in this chapter.

There are reasons for the lack of formal research in art education in New Zealand. The population is comparatively small (3-1/2 million) and is distributed evenly over two elongated islands spanning 1600 kilometres. Universities depend almost entirely on state funding. There is very little private endowment. Art and art education do not feature largely on the academic scene, in fact, art education does not exist as an academic discipline in the universities.
Art teachers themselves have been pragmatic in approach. The influence of the 1940's has been persistent and many teachers, convinced of the need to remain true to principles of artistic originality and creativity, have been suspicious of verbalization and of national generalization. New Zealand is a small nation which contains considerable variety, geographically and culturally.

It is for these reasons that I planned a research project that would provide, if not absolute answers, then accurate indicators that would yield evidence of the state of art in New Zealand schools that could be used in a variety of ways.

The New Zealand INSEA (International Society for Education Through Art) Curriculum Project assumed that there are three major questions which any curriculum planner must resolve: what to teach? how to teach it? and how effective are the results? Our first task was to become thoroughly familiar with the national situation in art education. We believed that curriculum development can be a waste of time if those responsible merely sit in their ivory towers sifting data and compiling reports. We further assumed that what we in New Zealand needed in art education was a curriculum structure around which teachers can build programs relevant to the culture, interests, and needs of their local schools and communities.
We reached this conclusion after an extensive tour of schools throughout the country. We also noticed that, apart from formal national examinations in the senior high school, learning about art (in contrast to making art) was almost nonexistent. If it occurred at all, it was almost a matter of accident, not design. Our general impression was that teachers, particularly in the primary school, knew little about art. Many only had a superficial knowledge of art processes. How then could they teach art? Without knowledge there can be no curriculum structure, no way to encourage discussions about works of art, no way to cultivate skills and attitudes. Whatever may be said for this view, we did discover many excellent teachers in primary schools who used art practices to help children express ideas and attitudes in a broad human-values perspective. These children made meaningful visual statements which demonstrated control, sensitivity for the medium, perceptiveness, and invention. Although this might not be art in the purest sense, it certainly can be educative if it includes sensory development and knowledge of the cultural heritage and the environment. In New Zealand art education is not vocationally oriented (with the exception of a very few talented pupils in the senior high school); rather, art education is interpreted as a component of general education. Art education exposes pupils to the creative process which helps them to understand how artists,
craftsmen, designers, and architects reflect social structures and cultural heritages. The hope is that those who have had a sound education in art will make sensitive and aesthetic judgments in their everyday lives.

Another interesting discovery we made concerned the purposes and uses of media. At all levels non technical printmaking was very strong. The medium was popular due to the immediacy of result and the fact that a mediocre design can become quite spectacular with thoughtful repetition and inventiveness. Painting was sensitive and invigorating in the junior and middle primary school, but then tailed off. When pupils were mature enough to handle abstract concepts, the dominant impression was not painting but colored illustration. At that time I was not sure why. I suspected it was not due to an inability to conceptualize in abstract terms, but probably to a lack of confidence in drawing and in the skills of visual perception. These impressions were later reinforced by colleagues. Above all, we were left with a very clear message from teachers of art at all levels: communication and help are needed.

As a result of personal observations, professional comment, and convictions formed during the study, we decided to engage in action research: to study the situation with people in the field. The research structure was evolutionary and what we had done determined what we did.
At the formative stages our strategy was to a large degree intuitive, with only one guiding principle -- to involve people from all levels of the educational system as well as those outside the system. Decisions were made by the time-consuming but necessary process of consensus opinion. Although this process might appear initially to be ponderous and wasteful, in terms of acceptance and results it is more efficient than autocratic methods.

In the initial stages of the project I was not concerned at the teachers (particularly in the elementary school) lack of knowledge about art for my primary interest at this point was to build a general picture of what was happening in a variety of typical situations that would provide the basis for further planning. After all, Morris Weitz has pointed out that art is an open concept that does not depend on a closed set of essential characteristics, and thus it is not necessary to conform to predetermined sets of criteria. That is to say, theoretical straitjackets are contrary to both art and education. In this respect, Arthur Eland's observations about curriculum are pertinent.

As long as the arts and humanities involve contending values, the possibility of identifying structures which can represent these domains to the learner does not exist. Domains need to be represented as arenas of contending values, and specific goals can be designated only at the expense of narrowing the range of inquiries. Moreover, since conceptions of value enact themselves in several modes of inquiry, the principal task of the curriculum-maker is to find ways
of representing the search for new aesthetic values in the classroom. While the lack of cumulative-hierarchical structure in art would seem to suggest that subject matter sequence is one of arbitrary choice on the part of a teacher, it is nevertheless possible to consider levels of activity selected on the basis of maturity and prior experience. Finally, although the nature of readiness for learning in art is not precisely known, we can presume that in large part this involves capabilities in perceptual and symbolic manipulation. We are learning also that there are enormous differences in the abilities of youngsters from various social origins, and we should begin to account for these differences in our teaching.74

The INSEA project had as its goal, then, developing and documenting (1) the New Zealand position within the international situation on trends and thinking on art education; (2) the practices of art education within a multi-cultural society; (3) baseline information on art education for purposes of planning and development; (4) guidelines for art education which span all levels, including community and special education; and (5) resource material for New Zealand in-service and teacher training.

The Director General of Education appointed Mr. Mr. B. P. F. Smith and me to be the Department's representatives on the INSEA planning committee based in Australia, the venue for the 23rd World Congress. In fairness I must say that if it had not been for the INSEA Congress being held in the southern hemisphere for the first time, the curriculum project would have taken longer to reach the classroom.
From its inception midway through 1976, following two national in-service courses to evaluate the role of art in primary and secondary education, the project was seen within the art teaching community as a much needed shot in the arm for art education in New Zealand particularly at a time when the educational catchcries were "slow development," "back to basics," and other conservative slogans characteristic of a period of economic repression. We saw the INSEA Congress as an opportunity to make a statement of New Zealand's position and experience to an international audience. It was also a rare chance to assemble people and mount the resources necessary for a thorough evaluation of our situation. The Director-General gave his support to the proposal by making it possible to set up regional and national conferences, and to send a team of teachers, lecturers, and art advisors to survey art education from pre-school to the tertiary level throughout the country.

The professional way these project officers went about the complicated and diplomatically difficult task of assembling information as diverse as that about a potters' commune and six-year-old's construction of a mechanical flower is a tribute to the team's dedication. This was further demonstrated when the team came together (supplemented by literary and art editors for the book plus the film-maker and audio-visual designer) at a special
conference to present their findings and to select material for the book, film, and audiovisual package. It was a very intensive but exhilarating week. On the one hand, the team discovered some rather spectacular events which are best described as supplemental enrichment or extension experiences; they also found some unspectacular but educationally sound continuing programs.

Some American educators, for example Vincent Lanier, might not have been very impressed, for there was little evidence at any level of popular arts, such as movies, television, photography, magazines, advertising, and packaging. The last two categories of popular arts, however, are both part of the form five and six examination prescriptions, and photography is gaining as a medium for expression in art. (It is noteworthy that one project officer came across a primary school teacher with an estimated $20,000 of his own money invested in television equipment in his room, which was like a permanent television studio!) And at a secondary school, the art teachers, with assistance from the rest of the school, took two years to make their own feature-length movie, which at that time, although still unedited, had already been purchased for television. But these examples are despite, not because of, the system. What is more, cost is very much a reality when it comes to television and film equipment. And so most of our secondary schools are fine-arts oriented with
design problem-solving gathering momentum. The team found little evidence of film appreciation even though many of the pupils devote more time to watching television than to any other single activity. Likewise the "pretty picture" -- the tourist paintings of the snowcapped Alps reflected in Lake Wanaka -- are not used, even though they are the most acceptable form of painting for a large percentage of the population. There is, in short, very much of an imbalance in our schools between fine and popular arts. As things are now, it must be said that we practice artistic elitism. However, the commonest characteristic at all levels of the educational system in art was the emphasis on the environment as a resource for learning. The typical form of rendering was drawing based on direct-observation using greasy crayon, wax-resist, ink, pencil, or other traditional media.

First the INSEA project has resulted to date in a comprehensive hardbound book, which includes a statement of aims and objectives for art education at all levels of the school system and for community activities. The book is based on documented evidence of art programs in schools and in the community that reflect the spirit of the statement of aims. The book has been distributed free by the New Zealand Department of Education to all schools ranging from pre-school through teachers colleges. Second, there
is an audio-visual tape-slide package, which further elaborates and illustrates particular aspects or approaches that have been written up in the book. Third, a 30 minute 16 mm film closely examines teaching technique, the interaction between teacher and pupil, the magic of involvement in making art, and the effect of cultural background and environment in determining art programs. In addition, we designed a national survey questionnaire that it was hoped would give us information and provide accurate indicators of current and future situations.

Before this project could proceed any further a great deal more research had to be done to get substantive information on which to base future directions. This is the purpose of this dissertation:- To analyze and interpret data relevant to my topic from *A Baseline Survey: Art Education in New Zealand State Primary, Intermediate and Secondary Schools* (1977) which I initiated and designed in conjunction with B. P. F. Smith with the help of research officers in the Research and Statistics Division of the Department of Education.
FOOTNOTES TO CHAPTER I

1. The Aims of the 1976 Regional Conferences are detailed as Appendix A.

2. The project guidelines for the national project team are detailed as Appendix B.


4. Ibid., 55-56.


7. Primary school teachers undertake a three year training period during which they will elect to study one or two curriculum subjects (including art) as major studies for an extended period. Hence the majority of students have little more than cursory introduction to the subject. Art teachers in secondary schools study art at a university with a strong studio bias. After 3-4 years degree study they attend a teachers college for a years post graduate study in education and related topics.


10. For a complete list of Department of Education publications since 1961 see Footnote 70 in this section.

12. Ibid., p. 45.


16. Ibid., p. 40.

17. Ibid., p. 53.

18. Ibid., p. 41.


29. Ibid., p. 29.


34. Department of Education, op. cit., p. 204.


37. Ibid., p. 92.


43. Efland, A. D., op. cit., p. 162.
47. Chapman, L. H., op. cit., p. 11.
53. Ibid., p. 40.


65. Lowenfeld, op.cit., p. 11.


67. Ibid.


70. Since 1961, School Publications have published the following material compiled by what was then the Art and Craft Branch of the Department of Education: Art and Craft in the Primary Schools; Basic Activities in Art and Craft; Working with Clay; Expression through Legend; Drawing and Painting; Construction; Needlecraft; The Arts of the Maori; Carving, Tukutuku and Kowhaiwhai; Single Long Poi; Weaving; Ceremonial Costume; Kete Making; Action Songs; Children's Paintings; and a number of supporting pamphlets and guides for the teaching of the School Certificate and University Entrance prescriptions. . . . Other publications have from time to time included articles on specific themes, for example, a ten-part series in Education magazine on "Landscape Painting in New Zealand" (1973); "New Zealand Architecture" (1975); "Maori Art and Artists" (1976); "Aspects of New Zealand Sculpture" (1977); "Design" (1978); "New Zealand Painters" (1980).


72. Ibid., 52-56.


76. F. Sturrock and J. White, Research Officers.
CHAPTER II

METHODOLOGY

Objectives

To determine patterns of similarities and differences in how teachers in New Zealand primary and secondary schools view their role as art teachers.

To discern ways of matching curriculum theory to the needs of those teaching art education in New Zealand Schools.

To indicate whether curriculum development in art education should account for the teacher's point of view when formulating national policy.

To predict possible future directions for curriculum development in art education for the New Zealand community.

Background to the Study

Art is part of compulsory studies in primary schools (ages 5 to approximately 13 years), intermediate schools (ages approximately 11 to 13 years), area schools (ages 5 to senior secondary level), and secondary schools (ages approximately 14 to 17 years). At primary school level art is normally the responsibility of the general class teacher. Usually some members of staff will have curriculum and organizational responsibility for art as "syndicate
leaders." Most intermediate schools employ full time art specialists. Area schools, which provide education for comparatively extended rural areas, will usually employ teachers with strengths in art and one or two other subjects. Secondary schools employ fully specialist teachers with a wide variety of training backgrounds.

In primary and intermediate schools some curriculum direction is offered by the 1961 art syllabus, largely in terms of desirable objectives. There is no direction from the Department of Education to study particular activities or subject matter. Schools or individual teachers are encouraged to develop programs based on the objectives of the 1961 syllabus.

At secondary school level there is no national system of specific guidelines, prescriptions or syllabuses, other than those for national examinations which can be studied in the third, fourth and fifth years. Secondary schools prepare their own courses; these are monitored in the course of general inspections of schools by departmental officers.

New Zealand art education gained considerable impetus in the 1940's when the codes for compulsory subjects in the curriculum were re-determined. An educational reorganization at that time established an art advisory service under a national supervisor. The late Gordon Tovey held the first appointment. More recently the office of supervisor
has been replaced by an education officer for curriculum development in art in the Development Directorate.

As described in Chapter 1, the major emphasis under Tovey was upon art as a curriculum agent for the development of creative potential and personal expressive powers. Advisors worked intensively in the primary field, but had more limited contact with specialist teachers in secondary schools. A deliberate policy of limited national syllabus direction was adopted in the belief that teachers would evolve courses matching individual and local needs, and utilizing local resources. A natural consequence has been the diversity of interpretations of purpose in art education and very considerable variation in practice, previously referred to. Summations of the status of art education to date have rested very largely upon opinion and generalized observation. Such assessments as exist have most commonly issued from national or regional conferences attended as a rule by competent and experienced art teachers. The results suffer a "virtuoso" effect: assessment based upon the best performances by the most able teachers; a very biased overview.

Limitations of the Study

This study is part of a larger longitudinal research project aimed at determining future directions for art education in New Zealand. Furthermore, the data has been
extracted from the baseline survey of art in New Zealand primary schools and secondary schools which was one part of that project. Therefore the findings will only contribute to the total picture and should not be viewed as conclusive. Moreover they represent only one aspect of the survey, that is, material which indicates how teachers see themselves, necessary to determine the degree to which curriculum development on a national scale should account for their views in planning.

The four year history should not effect the external validity of the study as there has been no significant change in the structure or nature of art education practices in New Zealand schools since the survey was conducted in 1977. The time interval between implementation and analysis is due to the lack of research budget to hire personnel to undertake the compilation of the data which proved to be a major task due to the unexpectedly large set of raw data the survey yielded. Hence, I was very dependent on what time the Research and Statistics Directorate of the Department of Education could make available within their existing schedule. If it had not been for the assistance of those research officers to do what they could when they could, I would not have got the data necessary for this study.

Within the limits of this study the analysis is confined to a set of generalizations drawn from a broad
range of phenomena. Although the generability of the conclusions are reliable they do not constitute a theory. Rather they provide a frame of reference which together with conclusions from the larger project may have implications for general education as well as the teaching of art in New Zealand schools.

The Questionnaires

My first task was to identify the topics of concern for the survey. This was accomplished initially through discussions between the principal investigators and teachers, college lecturers and art advisers. Specific questions were then formulated to examine these general topics and these were compiled in a series of questionnaires with the help of the Research and Statistics Division. Four, one each for primary and secondary schools and one each for primary and secondary teachers were piloted in 37 schools and sent to school inspectors, advisers and heads of art departments in teachers colleges for comment. As a result of this trial, the two questionnaires to teachers were amended (because of valid teacher criticism of content and clarity) to produce four separate teacher questionnaires: one each for teachers with pupils up to form 2 (in primary, area and district high schools); intermediate teachers; teachers in form 3-7 schools and the secondary sections of area and district high schools; and teachers in form 1-7
high schools. Separate teacher questionnaires were required because of differences in class levels among the various types of schools. Thus six questionnaires were used in the survey -- two for schools and four for teachers.

The Sample

A stratified random sample of New Zealand state schools was drawn for the survey. Primary schools were divided by the ten education board districts and then further subdivided into four categories according to roll size: 1-50 pupils, 51-120 pupils, 121-350 pupils, and 351+ pupils. A 10% random sample was selected from each of these 40 groups, yielding 192 primary schools.

Intermediate schools (for form 1 and 2 pupils) were also divided by the ten education board districts and then into three size categories: 1-500 pupils, 501-620 pupils, and 621+ pupils. A 50% random sample was drawn from each of these 30 groups, yielding 69 intermediate schools.

Secondary schools were divided into four inspectorate areas (Auckland, South Auckland, Central and Southern). Form 3-7 coeducational secondary schools were then further subdivided into six categories according to roll size: 1-300 pupils, 301-500 pupils, 501-850 pupils, 851-1200 pupils, 1201+ pupils, and new schools which had opened in the last few years and had not reached their full roll.
A 50% random sample was drawn from each of these 24 groups, yielding 81 form 3-7 coeducational schools.

Single sex secondary schools were subdivided into girls' schools and boys' schools and 50% randomly selected from each of the eight groups. Twelve girls' schools and twelve boys' schools were included in the sample. A 50% random sample of form 1-7 schools was drawn from each of the four inspectorate regions, yielding 19 schools.

Fifty percent of district high schools and area schools were selected from each of the four regions to receive the secondary questionnaires for their sections of the school from form 3 up. The remaining 50% received the primary school questionnaires. Fifteen of these schools received the primary questionnaires and 16 received the secondary.

In all 416 schools were sent a school questionnaire, 276 receiving the primary questionnaire and 140 the secondary questionnaire.

Teacher questionnaires were sent to 416 schools; questionnaires for teachers with pupils up to form 2 to 207 schools, intermediate teacher questionnaires to 69 schools, secondary teacher questionnaires to 121 schools, and questionnaires for teachers in form 1-7 schools to 19 schools.
Data Collection

An initial letter was sent to the principals of the selected schools explaining the survey and requesting their assistance and that of the staff concerned. Two weeks later a school questionnaire and teacher questionnaires were sent to the principals. For both primary and secondary schools it was requested that the school questionnaire be completed by the principal or a member of the staff who was in a position to answer questions about art education on behalf of the school.

In secondary schools the teacher questionnaire was to be answered by all teachers in the school who taught some art on a regular basis. In primary and intermediate schools, a teacher questionnaire was to be completed by all teachers who had some special responsibility for art, e.g., full-time art teachers, syndicate leaders for art, or general class teachers with extra responsibility for art with several classes. In addition, a sample of teachers in conventional (i.e., non open-plan) classrooms taking art with only their own class was included. The sample was drawn by the principal according to a random selection table. This table enabled the principal to randomly select one teacher to answer a questionnaire if he or she had up to 10 eligible teachers (i.e., teachers taking art with their own class). If there were 11-20 eligible teachers, the principal selected two teachers using the table, and
if there were more than 20 eligible teachers, he or she selected three.

For open-plan units one teacher was randomly selected from among those eligible in each unit using the above procedure.

The sampling method employed provided a random cluster sample of secondary school teachers taking some art on a regular basis. The sample of primary teachers included a random cluster sample of teachers taking some art on a regular basis plus a random selection from each school or cluster of general class teachers taking art with only their own class and open-plan teachers with shared responsibility for art.

**Questionnaire Returns**

A set of questionnaires was returned from 86.6% of schools receiving the primary questionnaires and from 90.7% of schools receiving the secondary questionnaires. There were 239 returns from the 276 primary schools and 127 from the 140 secondary schools. Because of difficulties in interpreting reports by principals of the number eligible teachers in each school, a percentage rate for teachers cannot be calculated. The number of teacher questionnaires received was: 299 from teachers with pupils up to form 2, 126 from intermediate teachers, 186 from secondary teachers, and 25 from teachers in form 1-7
schools. There were a total of 636 returns from teachers. An addition of 220 more than the 416 that were sent out. Therefore it is assumed that there was at least one return from each school receiving the teacher questionnaire.
FOOTNOTES TO CHAPTER II

1. For a detailed description see Related Research: The New Zealand INSEA project.
CHAPTER III

ANALYSIS OF THE DATA

Overview

A review of the literature (Chapter I) has pointed out that there is no substantive research that accounts for teacher attitudes about their roles as art teachers. Geraldine Clifford states "educational aims must be realized through the human beings who are the designated agents of educational philosophers and public opinion" (1979, p. 18). Yet teachers who are the key people with a background knowledge of the teaching environment have for the most part been left out of the traditional curriculum decision making process at all levels beyond the schools in which they work. The data that follows deals with those questions from the Baseline Survey of Art in New Zealand Schools (See Appendices C & D) that provide information on the current view of primary, intermediate and secondary teachers towards art education.

This descriptive study was undertaken to examine the state of affairs in New Zealand schools to determine patterns of similarity and differences for curriculum
design, resource allocation and planning in art education.

The intention was to identify patterns of teacher attitude and to seek clues for the changing views between different school levels and groups of teachers. Hence, the emphasis has been on exploratory data analysis and descriptive statistics.

Exploratory data analysis has been described by John W. Tukey, as quantitative detective work, a way of seeking clues to provide indications, not finite confirmatory answers. "In exploratory data analysis there can be no substitute for flexibility, for adapting what is calculated . . . In this mode this analysis is detective work -- almost an ideal example of seeking what might be relevant.”

I have sought to identify major patterns that are relevant to curriculum issues in a New Zealand context that impact on policymaking and affect direction. Therefore, only in those frequency tables where subtle distinctions may be of interest have I applied selected statistical analysis.

The data has been organized under three headings:
(1) Professional: Information about training, qualifications, confidence in teaching art, support and encouragement, further training and problems encountered in teaching art; (2) Curriculum: Information about aims and objectives, content and guidelines for instruction; (3) Teaching
Approaches: Information about compulsory content, planning, the teaching of skills, the place of theory and the relationship of art to other educational areas.

Questions

The way the questions were framed was determined by the nature of the question and the kind of response required. Consequently there were three basic types of questions: (1) Those that requested a single response, for example questions that identify the level a person is teaching at or the type of art and craft training received at teachers college or the choice between two options like "a national prescription all must use or national guidelines to be used if one wishes"; (2) Those that required a multiple choice to ascertain the degree of value a teacher places on a series of options for example, to determine how teachers view compulsory content in their art programs or how they plan their art lessons; and (3) Those questions that require a rank ordering or mean rating of a number of independent variables. For example, when wanting to determine the degree of importance and/or priority a teacher gives to a range of objectives or art activities, or how helpful are different sources of support and information such as official publications, in-service courses, parents and community, subject associations, etc.

Only those questions that required a single response are calculated as a percentage out of 100. Questions that
required a multiple response are either ranked or the percentage totals of those who responded to each category are shown.

**Professional**

Tables 1-9 in this section deal with teaching background. They provide information about teacher training, confidence in teaching art, sources of support and encouragement, further training and problems encountered in teaching art. The tables have been selected from the original Baseline Survey of Art in New Zealand Primary and Secondary Schools. (see Appendices C & D).
### TABLE 1
RESPONSIBILITY WITHIN THE SCHOOL FOR ART*

<table>
<thead>
<tr>
<th>POSITION</th>
<th>% of Teachers (n=636)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>Full-time art teacher</td>
<td>1.3</td>
</tr>
<tr>
<td>Syndicate leader</td>
<td>5.0</td>
</tr>
<tr>
<td>General class teacher, extra responsibility</td>
<td>10.0</td>
</tr>
<tr>
<td>General teacher</td>
<td>65.6</td>
</tr>
<tr>
<td>Open plan, extra responsibility</td>
<td>4.0</td>
</tr>
<tr>
<td>Open plan, shared responsibility</td>
<td>9.7</td>
</tr>
<tr>
<td>Open plan, not specified</td>
<td>0.3</td>
</tr>
<tr>
<td>Other, e.g., part-time or relieving</td>
<td>4.0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0</td>
</tr>
</tbody>
</table>

*Teachers with responsibility for art within primary, intermediate and secondary schools were asked to indicate the nature of that responsibility.

NOTE: Approximately two thirds of primary teachers who answered the questionnaire were general class teachers taking art with only their own class. Nearly half of the intermediate teachers were full-time art teachers, but there were also two fifths who were general class teachers taking art with only their own class. This mix was to be expected since, according to the survey procedure, in primary and intermediate schools a teacher questionnaire was to be completed by all teachers who had some special responsibility for art plus a random sample of teachers in conventional
TABLE 1 (cont'd)

classrooms taking art with only their own class. In secondary schools all teachers who taught some art on a regular basis were to be included. Art was the only subject taught by three quarters of the secondary teachers who answered the questionnaire. Table 1 gives the exact percentage of teachers in each category for the three school types.
### TABLE 2
GENERAL QUALIFICATIONS AND TRAINING AT TEACHERS
COLLEGE OF PRIMARY AND INTERMEDIATE TEACHERS*

<table>
<thead>
<tr>
<th>Qualifications and Training</th>
<th>% of Teachers (n=425)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>Only Trained Teacher's Certificate</td>
<td>31.0</td>
</tr>
<tr>
<td>Diploma in Teaching (2/3 of a bachelors degree)</td>
<td>14.4</td>
</tr>
<tr>
<td>Degree</td>
<td>7.4</td>
</tr>
<tr>
<td>Part of a degree</td>
<td>31.2</td>
</tr>
<tr>
<td>Specific art qualifications (fine arts or design)</td>
<td>6.0</td>
</tr>
<tr>
<td>Other (e.g., trade or other professional certificates)</td>
<td>10.0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100.0</strong></td>
</tr>
<tr>
<td></td>
<td>(n=299)</td>
</tr>
</tbody>
</table>

*Teachers in primary and intermediate schools were asked what type of qualifications they had.

Unlike America all teachers in the primary system are trained as generalists. This means that they should be capable of teaching all subjects in the primary and intermediate curriculum, whereas secondary teachers are trained as specialist art teachers.

**NOTE:** It can be seen that 78% of primary teachers and 49.5% of intermediate teachers have less than a Diploma in Teaching which is awarded after completing two thirds of a bachelors degree. Of the remainder only 6% of primary and 21.4% of intermediate teachers have specific art qualifications.

Table 3 presents the nature of their art and craft training at teachers college. The percentage of secondary and form 1-7 teachers with specific art qualifications is given in Table 4.
TABLE 3
ART AND CRAFT TRAINING AT TEACHERS COLLEGE
OF PRIMARY AND INTERMEDIATE TEACHERS*

<table>
<thead>
<tr>
<th>Art and Craft Training</th>
<th>% of Teachers (n=425)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
<td>Intermediate</td>
</tr>
<tr>
<td>2 or 3 years selected study</td>
<td>20.7</td>
<td>33.3</td>
</tr>
<tr>
<td>1 year selected study</td>
<td>14.7</td>
<td>11.1</td>
</tr>
<tr>
<td>Basic content or curriculum course</td>
<td>62.9</td>
<td>46.1</td>
</tr>
<tr>
<td>Other, e.g., in-service training</td>
<td>6.7</td>
<td>9.5</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>
<pre><code>                                              | (n=299)               | (n=126)   |
</code></pre>

*Teachers in primary and intermediate schools were asked what was the nature of their art and craft training at teachers college.

NOTE: The results indicate that approximately one third of teachers in primary and intermediate schools with responsibility for art (see Table 10 for the type and exact percentage of that responsibility) have had a 1-3 year selected study in art. The remaining two thirds have only had a basic content or curriculum course which depending on the teachers college they attended, would range from twenty five to fifty hours duration at some point in a two or three year program.

Primary and intermediate teachers whose art and craft training at teachers college was one year or two-three years selected study were notably more confident than teachers who did a basic content course or a curriculum course. (For the exact percentage and degree of confidence see Table 6).
It should be noted that the strong association between the confidence of teachers and their possession of a specific art qualification does not imply a causal relationship. Other characteristics of teachers such as teaching experience may account for the differences reported, and these possible confounding variables have not been teased out.
### TABLE 4

**TEACHING QUALIFICATIONS OF SECONDARY TEACHERS***

<table>
<thead>
<tr>
<th>Course Attended</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Teachers College, Division A</td>
<td>19.2</td>
</tr>
<tr>
<td>Primary Teachers College, 3rd year Specialist Course</td>
<td>6.2</td>
</tr>
<tr>
<td>Secondary Teachers College</td>
<td>34.0</td>
</tr>
<tr>
<td>Division C</td>
<td>33.0</td>
</tr>
<tr>
<td>Division B Course</td>
<td>1.1</td>
</tr>
<tr>
<td>Other, e.g., foreign</td>
<td>6.5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100.0</strong></td>
</tr>
<tr>
<td></td>
<td><em>(n=211)</em></td>
</tr>
</tbody>
</table>

*Secondary teachers were asked how they obtained their teacher training.

The NZ system requires those wishing to become art teachers in secondary schools to complete one year teacher training at a teachers college once they have graduated. This requirement can be fulfilled at any college with a secondary division or at the Secondary Teachers College.

**NOTE:** Just over a third of secondary teachers reported that they had attended Secondary Teachers College and about the same proportion had attended Division C. Approximately one fifth reported having attended Primary Teachers College. The exact percentages in each category are presented in Table 4.
**TABLE 5**  
**SPECIFIC ART QUALIFICATIONS OF FORM 1-7 AND SECONDARY TEACHERS**

<table>
<thead>
<tr>
<th>Specific Art Qualifications</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Form 1-7</td>
</tr>
<tr>
<td>DipFA (Hons)</td>
<td>4.0</td>
</tr>
<tr>
<td>DipFA</td>
<td>8.0</td>
</tr>
<tr>
<td>BFA</td>
<td>.0</td>
</tr>
<tr>
<td>MFA</td>
<td>.0</td>
</tr>
<tr>
<td>Technical Institute 3 year Diploma</td>
<td>4.0</td>
</tr>
<tr>
<td>Technical Institute 4 year Diploma</td>
<td>.0</td>
</tr>
<tr>
<td>Other, e.g., primary college selected study</td>
<td>28.0</td>
</tr>
<tr>
<td>Less than 1-3 year primary selected study</td>
<td>56.0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0</td>
</tr>
<tr>
<td>n=211</td>
<td>(n=25)</td>
</tr>
</tbody>
</table>

*Teachers in Form 1-7 and secondary schools were asked what specific art qualifications they had.

**NOTE:** Table 5 shows that 48.3% of teachers in secondary schools have a Diploma of Fine Arts (3 year full-time course of study at university) or better. This trend is reversed in F 1-7 schools which are a relatively new type of school that have incorporated the intermediate school mainly in rural areas to avoid duplication of resources. From this table it is assumed that the majority of teachers in F 1-7 schools are primary trained hence the lack of specialist art qualifications. Likewise the table indicates that the majority of teachers responsible for
Teachers who reported having specific art qualifications were, in their own view, notably more confident in teaching the activities they believe necessary in an art program than teachers without specific art qualifications. This is true for primary, intermediate and secondary teachers. For an exact percentage of confidence level see Table 6.
TABLE 6  
PERSONAL CONFIDENCE IN TEACHING ART*

<table>
<thead>
<tr>
<th>Confidence Level</th>
<th>Primary</th>
<th>Intermediate</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very confident</td>
<td>39.6</td>
<td>57.6</td>
<td>65.0</td>
</tr>
<tr>
<td>Fairly confident</td>
<td>45.3</td>
<td>35.2</td>
<td>28.4</td>
</tr>
<tr>
<td>Very uncertain</td>
<td>15.1</td>
<td>7.2</td>
<td>6.6</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$x^2=19.93, p < .01$ (n=299) (n=126) (n=211)

*Teachers were asked as a result of their training and experience how confident were they in teaching the activities they believe necessary in an art program.

NOTE: The majority of teachers in all three school types reported that as a result of their training and experience, they were "very confident" or "fairly confident" in teaching the activities they believed necessary in an art program.

The original five-point scale of confidence was reduced by combining "very confident" and "confident" to "very confident, and "uncertain" and "very uncertain" to "very uncertain." The median point "fairly confident" remained the same. The proportion of teachers reporting themselves to be "very confident" increased at higher class levels, with a corresponding decrease in the number indicating they were "fairly confident."

Although the numbers involved were small, twice as many primary teachers as intermediate and secondary teachers reported themselves to be "very uncertain" in teaching art. It should be noted that there were more full-time art teachers in the sample of intermediate and secondary teachers than in the primary teachers sample.
The distribution of these ratings was examined by Chi-Square (using frequencies) and found to be significant, $x^2=19.93$, $p<.01$. This supports the conclusion from inspection of the percentages, that the patterns of differences of the distribution of confidence ratings are significantly different. We can see from the tabled percentages that the Primary Teachers are not as confident as the Intermediate and Secondary Teachers.
TABLE 7

AREAS OF FURTHER TRAINING: PERCENTAGE OF TEACHERS CHOOSING EACH AREA AND RANK ORDER OF CHOICES WITHIN SCHOOL TYPE*

<table>
<thead>
<tr>
<th>AREAS OF FURTHER TRAINING</th>
<th>PRIMARY</th>
<th>INTERM.</th>
<th>FORM 1-7</th>
<th>SECONDARY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% Rank</td>
<td>% Rank</td>
<td>% Rank</td>
<td>% Rank</td>
</tr>
<tr>
<td>Theory of teaching art</td>
<td>28.4</td>
<td>4</td>
<td>32.8</td>
<td>4</td>
</tr>
<tr>
<td>Practical techniques for teaching art</td>
<td>94.0</td>
<td>1</td>
<td>87.2</td>
<td>1</td>
</tr>
<tr>
<td>Knowledge about art, architecture and design pre-1945</td>
<td>9.7</td>
<td>6</td>
<td>21.6</td>
<td>6</td>
</tr>
<tr>
<td>Knowledge about art, architecture and design post-1945</td>
<td>15.4</td>
<td>5</td>
<td>28.8</td>
<td>5</td>
</tr>
<tr>
<td>Developing understanding of art through art activity</td>
<td>74.9</td>
<td>2</td>
<td>72.8</td>
<td>2</td>
</tr>
<tr>
<td>Understanding of different cultural traditions</td>
<td>66.9</td>
<td>3</td>
<td>72.0</td>
<td>3</td>
</tr>
<tr>
<td>Other</td>
<td>8.4</td>
<td>18.3</td>
<td>42.9</td>
<td>3</td>
</tr>
</tbody>
</table>

Rho(p) = .85, p = < .01

*Teachers were asked if further training was available what would they choose.

NOTE: Teachers, regardless of school type, chose "practical techniques for teaching art" most often amongst areas of further training they would choose if available. "Developing understanding of art through art activity" was chosen second by primary and intermediate teachers and "understanding different cultural traditions in art" third. These two areas were third and second respectively for secondary teachers.

Table 7 gives the percentage of teachers at each level answering "yes" to each area of further training and the rank ordering of the areas within each level.

The patterns of similarities among these teachers ratings were examined by calculating** the average intercorrelation of ranks, Rho, the result p = .85 confirms that which is apparent by inspection, that the patterns are highly similar.
**TABLE 8**

**SOURCES OF SUPPORT AND ENCOURAGEMENT IN TEACHING ART**

<table>
<thead>
<tr>
<th>SOURCE OF SUPPORT AND ENCOURAGEMENT</th>
<th>Primary</th>
<th>Intern.</th>
<th>Forms 1-7</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>3=</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Head of Department</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Most other staff</td>
<td>1</td>
<td>3=</td>
<td>3=</td>
<td>5</td>
</tr>
<tr>
<td>Inspectors</td>
<td>6</td>
<td>7</td>
<td>6=</td>
<td>6</td>
</tr>
<tr>
<td>Advisers</td>
<td>2</td>
<td>3=</td>
<td>6=</td>
<td>3=</td>
</tr>
<tr>
<td>Subject associations</td>
<td>3=</td>
<td>6</td>
<td>3=</td>
<td>3=</td>
</tr>
<tr>
<td>Parents and the school community</td>
<td>3=</td>
<td>5</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>Teachers colleges</td>
<td>9</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff of other tertiary institutions</td>
<td></td>
<td></td>
<td>6=</td>
<td>7</td>
</tr>
</tbody>
</table>

Rho(p) = .77, p < .05

*Teachers were asked to rate the support and encouragement they received from a number of persons and bodies on a five-point scale ranging from "excellent support and encouragement" to "poor support and encouragement." Table 8 presents the rank ordering** of the persons and bodies listed in terms of the reported support and encouragement received by teachers in the four different types of schools.

**NOTE:** From Table 8 it can be seen that primary teachers report receiving most support and encouragement from most other staff and advisers, whereas intermediate, form 1-7 and secondary teachers report most support and encouragement from the principal and head of department. Teachers colleges were reported as giving least support and encouragement by form 1-7 and secondary teachers, and inspectors were ranked low according to teachers in all groups.

Although it was possible to rank order these individuals and groups on the basis of reported support and encouragement received by teachers, it should be noted that the differences among the scores were not great, with most falling around "good support and encouragement."
TABLE 3 (continued)

The similarities of these four teachers ratings were examined by calculating the average intercorrelations of ranks (see Mueller and Schuessler). Rho(γ) was .77, confirming that there is moderately high agreement amongst the teacher groups.

**Ranks were derived from mean values on the rating scale for support and encouragement. While the means themselves are of dubious validity, given that an equal interval scale cannot be assumed, they do provide a useful means of assessing the relative degree of reported support and encouragement from different persons and bodies.
### TABLE 9

**PROBLEMS IN TEACHING ART: MEAN PROBLEM RATING AND RANK ORDER OF PROBLEMS**

<table>
<thead>
<tr>
<th>Source of Problems</th>
<th>Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td></td>
<td>Mean rating Rank</td>
</tr>
<tr>
<td>size of classes</td>
<td>2.3</td>
</tr>
<tr>
<td></td>
<td>7</td>
</tr>
<tr>
<td>room space for size of classes</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td>6</td>
</tr>
<tr>
<td>amount of equipment for size of classes</td>
<td>3.1</td>
</tr>
<tr>
<td></td>
<td>4</td>
</tr>
<tr>
<td>number of pupils met each week</td>
<td>1.6</td>
</tr>
<tr>
<td></td>
<td>8</td>
</tr>
<tr>
<td>adequacy of budget</td>
<td>3.3</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>availability of appropriate materials</td>
<td>3.3</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>storage for work in progress</td>
<td>3.7</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>adequacy of resource material to support desired teaching approach</td>
<td>2.8</td>
</tr>
<tr>
<td></td>
<td>5</td>
</tr>
<tr>
<td>attitudes of pupils towards subject</td>
<td>1.3</td>
</tr>
<tr>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

*Rho(p) = .97, p = .05*

*Teachers were asked to rate a number of considerations in terms of the extent to which they posed a problem in their art teaching. A five-point scale was used ranging from "no problem" to "very serious problem."*

**NOTE:** Table 9 presents the mean response in terms of reported problems given by teachers and the rank ordering of these problems.
Although it was possible to rank order these considerations on the basis of reported problems, it should be noted that the differences among the scores were not great, with all being between "no problem" and "moderate problem."

From the table it can be seen that teachers in all three school types considered "storage for work in progress" as their most serious problem, even though it was only reported to be a moderate problem. "Adequacy of budget," "availability of appropriate materials" and "amount of equipment for size of classes" were reported close together as moderation problems. "Attitudes of pupils towards subject" was seen as no problem for primary teachers and a minor problem for intermediate and secondary teachers. The remaining four considerations were reported to be minor problems. Although teachers were invited to comment on any of the problems mentioned, no pattern emerged from the many diverse responses received.

These judgements are highly correlated, that is, the view of teachers about these problems are very similar.
Curriculum

Tables 10-17 in this section deal with curriculum. They provide information about aims and objectives, content and guidelines for instruction. The tables have been selected from the original Baseline Survey of Art in New Zealand Primary and Secondary Schools. (see Appendices C & D).
TABLE 10
IN VolVEMENT IN FORMULATING AIMS AND OBJECTIVES*

<table>
<thead>
<tr>
<th>Areas of involvement</th>
<th>Mean involvement rating</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>for your whole school</td>
<td>3.9</td>
</tr>
<tr>
<td>for sections of your school</td>
<td>3.4</td>
</tr>
<tr>
<td>for the whole art department</td>
<td>-</td>
</tr>
<tr>
<td>for you as an individual teacher</td>
<td>1.4</td>
</tr>
</tbody>
</table>

*Teachers were asked to indicate the extent to which they were involved in formulating aims and objectives for art at various levels in their schools by using a five-point scale ranging from "entire responsibility" to "not at all."

NOTE: Table 10 gives the mean response for teachers in the three school types. Teachers in all three types of school reported that they were involved "to a moderate extent" in formulating aims and objectives for the whole school and sections of the school. For the whole art department intermediate teachers were involved "to a moderate extent" and secondary teachers "to a large extent." This category was not applicable for primary teachers. All teachers reported entire responsibility for their aims and objectives as an individual teacher.
# TABLE 11

**SOURCES FOR AIMS AND OBJECTIVES***

<table>
<thead>
<tr>
<th>SOURCE FOR AIMS AND OBJECTIVES</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PRIMARY</td>
</tr>
<tr>
<td>1961 art and craft syllabus</td>
<td>5</td>
</tr>
<tr>
<td>Teachers college courses</td>
<td>6=</td>
</tr>
<tr>
<td>Inservice courses</td>
<td>6=</td>
</tr>
<tr>
<td>National Examination Prescriptions</td>
<td>8</td>
</tr>
<tr>
<td>School staff discussions</td>
<td>3</td>
</tr>
<tr>
<td>Your accumulated experience</td>
<td>1</td>
</tr>
<tr>
<td>Books, journals etc including international material</td>
<td>2</td>
</tr>
<tr>
<td>Films, television</td>
<td>4</td>
</tr>
</tbody>
</table>

*Teachers were asked to rate a number of possible sources of aims and objectives for art education in terms of their importance as a source for the teachers' own aims and objectives. A five-point scale was used ranging from "only source" to "not used as a source."

NOTE: Table 11 gives the rank ordering of these sources for the different teacher groups. From this it can be seen that teachers rated "accumulated experience" first and "books, journals, etc." second in importance as sources used in formulating their aims and objectives for art education. Least important for the four groups were teachers colleges' courses.
TABLE 12
RANK ORDER OF TEACHERS' RATING OF THE IMPORTANCE
OF OBJECTIVES OF ART EDUCATION
WITHIN EACH CLASS LEVEL*

<table>
<thead>
<tr>
<th>OBJECTIVES OF ART EDUCATION</th>
<th>TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Up S1</td>
</tr>
<tr>
<td>Opportunity for self expression</td>
<td>1= 2</td>
</tr>
<tr>
<td>Development of creative potential</td>
<td>3</td>
</tr>
<tr>
<td>Development of communication ability</td>
<td>5= 4=</td>
</tr>
<tr>
<td>Development of skills in making art</td>
<td>5=</td>
</tr>
<tr>
<td>Understanding concepts of art, eg line, shapes, colour, form, composition, contrast, movement</td>
<td>2= 3= 5</td>
</tr>
<tr>
<td>Knowledge about the fine arts</td>
<td>16</td>
</tr>
<tr>
<td>Appreciation of the fine arts</td>
<td>15</td>
</tr>
<tr>
<td>Knowledge about the designed (man-made) environment</td>
<td>12</td>
</tr>
<tr>
<td>Appreciation of the designed (man-made) environment</td>
<td>11</td>
</tr>
<tr>
<td>Appreciation of the natural environment</td>
<td>5=</td>
</tr>
<tr>
<td>Understanding the arts of our own culture</td>
<td>9</td>
</tr>
<tr>
<td>Understanding the arts of other cultures</td>
<td>10</td>
</tr>
<tr>
<td>Developing appreciation of accepted canons of good taste</td>
<td>13= 14= 11= 15=</td>
</tr>
<tr>
<td>Personal enjoyment of art activity</td>
<td>1= 1=</td>
</tr>
<tr>
<td>Development of hobby skills</td>
<td>5= 4= 6</td>
</tr>
<tr>
<td>Understanding the techniques of critical/aesthetic judgement</td>
<td>13= 13</td>
</tr>
<tr>
<td>Other</td>
<td>17</td>
</tr>
</tbody>
</table>

For all groups: Rho=.38
For Primary and Intermediate: Rho=.81
For Secondary: Rho=.01
p = <.05

*Primary intermediate and secondary teachers were asked in their view how important were the above criterion for the class levels which they teach.

NOTE: Table 12 gives the rank ordering in terms of importance for 17 objectives of art education by seven class levels across all school types. The ranking was
TABLE 12 (continued)

was determined by the mean importance score computed for each objective on a five-point scale ranging from "of utmost importance" to "of no importance". The rankings should be considered in conjunction with the means given in Table 13. Teachers with pupils from infants to form 5 gave "personal enjoyment of art activity" as their most important objective. Second and third were "opportunity for self expression" and "development of creative potential." Ranked fourth and fifth by teachers with pupils up to form 2 were "development of communication ability" and "appreciation of the natural environment." Teachers of form 3, 4 and 5 pupils gave "development of skills in making art" and "understanding concepts of art" as fourth and fifth.

Form 6 teachers reported "development of creative potential" as their most important objective. This objective was among the top three for teachers at lower class levels. However, their next two choices, "knowledge about the designed (man-made) environment" and "appreciation of the designed (man-made) environment" were never higher than rank eight at other class levels. "Personal enjoyment of art activity," ranked first at lower class levels, was placed fourth by form 6 teachers along with "appreciation of the natural environment."

The first, second and third choices for form 7 teachers were never higher than sixth for teachers at other levels. "Personal enjoyment of art activity," ranked the highest for all groups lower than form 6, was placed fourth by teachers of form 7 pupils and "development of creative potential," never lower than rank three in other groups, was eighth.

Among the least important objectives for teachers of infants to form 5 were "knowledge about the fine arts" and "appreciation of the fine arts," while form 6 and form 7 teachers considered as least important "developing hobby skills" and "developing appreciation of accepted canons of good taste."

The patterns of similarities and differences among the teacher groups was examined by calculating the average intercorrelations of rankings of the 17 items.

Across all 7 teacher groups there was a low correlation, Rho = . 38.
After further inspection it appeared that the Primary and Intermediate teachers rated the items in similar ways, rather differently from the Secondary Teachers.

These similarities and differences were examined by calculating Rho for only the four groups of teachers at the primary and intermediate levels. These ratings were found to be highly similar (Rho=.81).

No agreement was found among the three groups of Secondary Teachers; Rho=.01, indicating that the rankings among these three groups are basically independent.
<table>
<thead>
<tr>
<th>OBJECTIVES OF ART EDUCATION</th>
<th>TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opportunity for self expression</td>
<td>1.4 1.6 1.6 1.8 1.8 2.2 2.2</td>
</tr>
<tr>
<td>Development of creative potential</td>
<td>1.7 1.7 1.6 1.5 1.5 1.5 2.3</td>
</tr>
<tr>
<td>Development of communication ability</td>
<td>2.1 2.2 2.1 2.7 2.1 1.9 2.0</td>
</tr>
<tr>
<td>Development of skills in making art</td>
<td>2.4 2.4 2.4 1.9 1.9 2.6 2.8</td>
</tr>
<tr>
<td>Understanding concepts of art, eg line, shapes, colour, form, composition, contrast, movement</td>
<td>3.1 2.7 2.6 2.0 1.9 2.0 2.1</td>
</tr>
<tr>
<td>Knowledge about the fine arts</td>
<td>4.3 3.9 3.7 3.3 2.9 1.9 1.8</td>
</tr>
<tr>
<td>Appreciation of the fine arts</td>
<td>4.0 3.6 3.3 3.4 2.6 1.9 1.9</td>
</tr>
<tr>
<td>Knowledge about the designed (man-made) environment</td>
<td>3.7 3.4 3.1 2.9 2.4 1.7 2.3</td>
</tr>
<tr>
<td>Appreciation of the designed (man-made) environment</td>
<td>3.6 3.2 3.0 2.7 2.3 1.7 2.4</td>
</tr>
<tr>
<td>Appreciation of the natural environment</td>
<td>2.4 2.2 2.1 2.1 1.9 1.8 2.3</td>
</tr>
<tr>
<td>Understanding the arts of our own culture</td>
<td>3.2 2.9 2.7 2.7 2.4 2.4 2.4</td>
</tr>
<tr>
<td>Understanding the arts of other cultures</td>
<td>3.5 3.2 3.0 3.0 2.8 2.8 2.4</td>
</tr>
<tr>
<td>Developing appreciation of accepted canons of good taste</td>
<td>3.9 3.6 3.0 3.3 2.0 2.3 3.1</td>
</tr>
<tr>
<td>Personal enjoyment of art activity</td>
<td>1.4 1.4 1.4 1.4 1.5 1.8 2.0</td>
</tr>
<tr>
<td>Development of hobby skills</td>
<td>2.4 2.1 2.3 3.0 3.0 3.3 3.3</td>
</tr>
<tr>
<td>Understanding the techniques of critical/aesthetic judgement</td>
<td>3.9 3.5 3.4 2.5 2.7 1.9 1.2</td>
</tr>
<tr>
<td>Other</td>
<td>4.4 4.3 2.9 2.6 2.5 2.5 2.7</td>
</tr>
</tbody>
</table>
TABLE 14
RANK ORDER OF ACTIVITIES INCLUDED IN TEACHERS' ART PROGRAMMES AT DIFFERENT CLASS LEVELS*

<table>
<thead>
<tr>
<th>ART ACTIVITIES</th>
<th>Up to S1</th>
<th>S2 to S4</th>
<th>F1 and F2</th>
<th>F3 and F4</th>
<th>F5</th>
<th>F6</th>
<th>F7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting</td>
<td>1= 2</td>
<td>1</td>
<td>1</td>
<td>1= 2</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drawing</td>
<td>1= 1</td>
<td>2</td>
<td>2</td>
<td>1= 1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silk screen printing</td>
<td>17 18</td>
<td>15 10</td>
<td>9 8</td>
<td>11=</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lino printing</td>
<td>16 6</td>
<td>5 4</td>
<td>3= 7</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mono printing</td>
<td>8 10</td>
<td>9 7</td>
<td>8 14=</td>
<td>11=</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etching</td>
<td></td>
<td>22= 19</td>
<td>17 16</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Relief printing</td>
<td>9 11</td>
<td>10= 8</td>
<td>10 14=</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lithography</td>
<td></td>
<td>25= 27</td>
<td>27 26</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photography</td>
<td>22 22</td>
<td>24 25</td>
<td>20 11=</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Batik</td>
<td>18 19</td>
<td>20 17</td>
<td>18 19</td>
<td>19</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tie dying</td>
<td>15 17</td>
<td>10= 16</td>
<td>19 20</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weaving</td>
<td>7 7</td>
<td>8 20</td>
<td>21 22</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Macrame</td>
<td>19 15</td>
<td>23 21</td>
<td>22 24=</td>
<td>24=</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stitchery</td>
<td>6 8</td>
<td>16 23</td>
<td>25= 27</td>
<td>24=</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Embroidery</td>
<td>14 14</td>
<td>21 24</td>
<td>24 24=</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carving</td>
<td>12 9</td>
<td>7 13</td>
<td>12 17</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modelling</td>
<td>5 5</td>
<td>6 5</td>
<td>6 6</td>
<td>6 8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collage</td>
<td>3 4</td>
<td>3 3</td>
<td>5 9=</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assemblage or construction</td>
<td>4 3</td>
<td>4 3</td>
<td>6 3=</td>
<td>5 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ceramic sculpture</td>
<td>21 20</td>
<td>19 14</td>
<td>13 11=</td>
<td>15=</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pottery</td>
<td>13 13</td>
<td>13 12</td>
<td>14 9=</td>
<td>15=</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Commercial or graphic design</td>
<td></td>
<td>18= 11</td>
<td>7 4</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three-dimensional design</td>
<td></td>
<td>12= 9</td>
<td>11 3</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enamelling</td>
<td>23 23</td>
<td>27 26</td>
<td>25= 23</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewellery</td>
<td>20 21</td>
<td>26 22</td>
<td>23 21</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other two-dimensional (specify)</td>
<td>11 16</td>
<td>17 18</td>
<td>16 13</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other three-dimensional (specify)</td>
<td>10 12</td>
<td>14 15</td>
<td>15 18</td>
<td>18 6</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Intermediate and form 1-7 only
+ Form 1-7 only

\[ \text{Rho}(\overline{p}) = .79, \ p = \lessdot .05 \]
TABLE 14 (continued)

*Teachers were asked which of the above activities do they include in their program at each class level.

NOTE: Table 14 presents the rank ordering of art activities taught at each class level, with a rank of one given to the activity with the highest percentage of teachers reporting it within each level. The Table giving the percentage of teachers reporting including each activity in their programs is in Table 15. The two Tables should be considered in conjunction.

Painting and drawing were the two most commonly taught art activities except in form 7 where commercial and graphic design ranked higher than painting. Consistently highly ranked were assemblage or construction, collage (except at form 6 and 7 levels), linoprinting (except up to standard 1) and modelling.

Teachers with pupils from form 1 to form 7 ranked stitchery low, while it was placed sixth and eighth at lower class levels. Weaving was reported as rarely taught in secondary schools but was ranked seventh and eighth by teachers with pupils up to form 2.

Lithography, macrame, enamelling and jewellery were rarely taught at any class level.

The extent of similarities among the ratings of the seven groups of teachers was examined by calculating Rho, the average intercorrelation of ranks. The $\bar{p}$ value was .79, evidencing that there is a relatively high level of significant similarity among the ratings of all these teacher groups.
TABLE 15
PERCENTAGE OF TEACHERS AT DIFFERENT CLASS LEVELS INCLUDING ACTIVITIES IN THEIR ART PROGRAMMES

<table>
<thead>
<tr>
<th>ART ACTIVITIES</th>
<th>Up to S1</th>
<th>S2 to S4</th>
<th>F1 and F2</th>
<th>F3 and F4</th>
<th>F5</th>
<th>F6</th>
<th>F7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting</td>
<td>100</td>
<td>99.4</td>
<td>99.0</td>
<td>99.5</td>
<td>97.4</td>
<td>81.2</td>
<td>62.7</td>
</tr>
<tr>
<td>Drawing</td>
<td>100</td>
<td>100</td>
<td>98.5</td>
<td>99.0</td>
<td>97.4</td>
<td>92.2</td>
<td>71.7</td>
</tr>
<tr>
<td>Silk screen printing</td>
<td>9.6</td>
<td>22.6</td>
<td>49.5</td>
<td>63.4</td>
<td>68.0</td>
<td>53.9</td>
<td>50.8</td>
</tr>
<tr>
<td>Lino printing</td>
<td>21.7</td>
<td>69.2</td>
<td>82.6</td>
<td>91.8</td>
<td>92.4</td>
<td>55.4</td>
<td>59.3</td>
</tr>
<tr>
<td>Mono printing</td>
<td>49.7</td>
<td>52.8</td>
<td>61.7</td>
<td>84.5</td>
<td>88.8</td>
<td>45.5</td>
<td>50.8</td>
</tr>
<tr>
<td>Etching</td>
<td></td>
<td></td>
<td>33.1*</td>
<td>36.3</td>
<td>55.6</td>
<td>44.9</td>
<td>52.7</td>
</tr>
<tr>
<td>Relief printing</td>
<td>42.8</td>
<td>50.9</td>
<td>60.2</td>
<td>83.0</td>
<td>84.9</td>
<td>49.5</td>
<td>50.9</td>
</tr>
<tr>
<td>Lithography</td>
<td></td>
<td></td>
<td>20.9*</td>
<td>4.7</td>
<td>8.8</td>
<td>6.9</td>
<td>11.1</td>
</tr>
<tr>
<td>Photography</td>
<td>1.8</td>
<td>5.0</td>
<td>27.9</td>
<td>13.6</td>
<td>56.7</td>
<td>50.5</td>
<td>47.5</td>
</tr>
<tr>
<td>Batik</td>
<td>8.4</td>
<td>13.2</td>
<td>36.3</td>
<td>41.5</td>
<td>51.7</td>
<td>34.0</td>
<td>32.7</td>
</tr>
<tr>
<td>Tie dyeing</td>
<td>22.2</td>
<td>23.2</td>
<td>60.2</td>
<td>42.5</td>
<td>40.5</td>
<td>26.8</td>
<td>13.2</td>
</tr>
<tr>
<td>Weaving</td>
<td>64.9</td>
<td>66.7</td>
<td>62.2</td>
<td>35.9</td>
<td>51.1</td>
<td>15.0</td>
<td>7.5</td>
</tr>
<tr>
<td>Macrame</td>
<td>7.8</td>
<td>24.5</td>
<td>30.8</td>
<td>25.0</td>
<td>22.1</td>
<td>7.3</td>
<td>1.9</td>
</tr>
<tr>
<td>Stitchery</td>
<td>76.8</td>
<td>65.4</td>
<td>45.8</td>
<td>16.1</td>
<td>14.1</td>
<td>6.3</td>
<td>1.9</td>
</tr>
<tr>
<td>Embroidery</td>
<td>25.1</td>
<td>36.5</td>
<td>34.3</td>
<td>15.1</td>
<td>15.3</td>
<td>7.3</td>
<td>0</td>
</tr>
<tr>
<td>Carving</td>
<td>29.3</td>
<td>57.0</td>
<td>63.7</td>
<td>62.1</td>
<td>77.6</td>
<td>41.7</td>
<td>41.4</td>
</tr>
<tr>
<td>Modelling</td>
<td>91.8</td>
<td>87.5</td>
<td>80.6</td>
<td>91.2</td>
<td>90.7</td>
<td>57.0</td>
<td>53.4</td>
</tr>
<tr>
<td>Collage</td>
<td>99.4</td>
<td>96.9</td>
<td>98.0</td>
<td>94.9</td>
<td>90.8</td>
<td>53.0</td>
<td>50.0</td>
</tr>
<tr>
<td>Assemblage or construction</td>
<td>96.5</td>
<td>97.5</td>
<td>95.0</td>
<td>85.6</td>
<td>93.4</td>
<td>64.4</td>
<td>60.3</td>
</tr>
<tr>
<td>Ceramic sculpture</td>
<td>5.4</td>
<td>12.6</td>
<td>37.0</td>
<td>54.7</td>
<td>72.0</td>
<td>50.5</td>
<td>44.8</td>
</tr>
<tr>
<td>Pottery</td>
<td>27.5</td>
<td>39.0</td>
<td>58.2</td>
<td>66.1</td>
<td>66.4</td>
<td>55.0</td>
<td>44.8</td>
</tr>
<tr>
<td>Commercial or graphic design</td>
<td>38.5*</td>
<td></td>
<td></td>
<td>62.7</td>
<td>89.5</td>
<td>69.7</td>
<td>62.6</td>
</tr>
<tr>
<td>Three-dimensional design</td>
<td>58.3+</td>
<td></td>
<td></td>
<td>71.3</td>
<td>83.4</td>
<td>72.7</td>
<td>54.4</td>
</tr>
<tr>
<td>Enamelling</td>
<td>1.2</td>
<td>2.5</td>
<td>6.5</td>
<td>10.5</td>
<td>14.1</td>
<td>13.0</td>
<td>17.5</td>
</tr>
<tr>
<td>Jewellery</td>
<td>6.0</td>
<td>8.9</td>
<td>14.6</td>
<td>17.1</td>
<td>18.4</td>
<td>21.2</td>
<td>16.7</td>
</tr>
<tr>
<td>Other two-dimensional</td>
<td>31.4</td>
<td>24.2</td>
<td>42.4</td>
<td>40.4</td>
<td>62.5</td>
<td>47.1</td>
<td>40.0</td>
</tr>
<tr>
<td>Other three-dimensional</td>
<td>31.8</td>
<td>43.1</td>
<td>52.5</td>
<td>49.0</td>
<td>65.7</td>
<td>39.1</td>
<td>56.5</td>
</tr>
</tbody>
</table>

* Intermediate and form 1-7 only
+ Form 1-7 only
**TABLE 16**

GUIDELINES FOR ART EDUCATION*

<table>
<thead>
<tr>
<th>Types of Guidelines</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>a national prescrip-</td>
<td>2.0</td>
</tr>
<tr>
<td>tion all must use</td>
<td></td>
</tr>
<tr>
<td>national guidelines</td>
<td>91.6</td>
</tr>
<tr>
<td>to be used if one</td>
<td></td>
</tr>
<tr>
<td>wishes</td>
<td>6.4</td>
</tr>
<tr>
<td>other</td>
<td>100.0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0</td>
</tr>
</tbody>
</table>

*Teachers in all types of school were asked if they believed art education should be based on:

1. A national prescription all must use; or
2. National guidelines to be used if one wishes.

NOTE: Almost all teachers in the three school types believed that art education should be based on "national guidelines to be used if one wishes." Very few felt there should be "a national prescription all must use." This Table should be considered in conjunction with Table 17.
TABLE 17
AIMS AND OBJECTIVES FOR ART EDUCATION*

<table>
<thead>
<tr>
<th>Type of aims and objectives</th>
<th>Rank Order of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>a set of national aims and</td>
<td>3(56.9)</td>
</tr>
<tr>
<td>objectives for art education</td>
<td></td>
</tr>
<tr>
<td>for your level, e.g., &quot;aims</td>
<td></td>
</tr>
<tr>
<td>of primary/secondary art</td>
<td></td>
</tr>
<tr>
<td>education&quot;</td>
<td></td>
</tr>
<tr>
<td>a set of national aims and</td>
<td>4(45.5)</td>
</tr>
<tr>
<td>objectives for art education</td>
<td></td>
</tr>
<tr>
<td>embracing all levels</td>
<td></td>
</tr>
<tr>
<td>a set of aims and objectives</td>
<td>1(73.8)</td>
</tr>
<tr>
<td>for art education in your</td>
<td></td>
</tr>
<tr>
<td>school</td>
<td></td>
</tr>
<tr>
<td>a set of aims and objectives</td>
<td>5(--)</td>
</tr>
<tr>
<td>for art education for your</td>
<td></td>
</tr>
<tr>
<td>art department</td>
<td></td>
</tr>
<tr>
<td>a set of aims and objectives</td>
<td>2(67.3)</td>
</tr>
<tr>
<td>which embrace all the aesthetic activities of your school</td>
<td></td>
</tr>
<tr>
<td>e.g., art, craft, music,</td>
<td></td>
</tr>
<tr>
<td>drama, technical crafts, etc.</td>
<td></td>
</tr>
</tbody>
</table>

*Teachers in all types of school were also asked if they believed there should be national aims and objectives based on the following criterion:

NOTE: Approximately half of primary, intermediate and secondary teachers believed there should be "a set of national aims and objectives for art education" for their level and "a set of national aims and objectives for art education embracing all levels." Two thirds of intermediate teachers and three quarters of primary and secondary teachers felt there should be "a set of aims and objectives for art education" in their school. "A set of aims and objectives for art education" for their art department was favored by two thirds of intermediate teachers and four fifths of secondary teachers. This category was not applicable to primary teachers. "A set of aims and objectives which embrace all the aesthetic activities" of their school was endorsed by approximately two thirds of all teachers. Table 17 gives the rank order and exact percentages of teachers indicating each alternative.
Teaching Approaches

Tables 18-27 in this section deal with how teachers organize their program. They provide information about compulsory content, planning, the teaching of skills, the place of theory and the relationship of art to other educational areas. The tables have been selected from the original Baseline Survey of Art in New Zealand Primary and Secondary Schools (see Appendices C & D).
### Table 18

**Compulsory Content in Art Programs**

<table>
<thead>
<tr>
<th>Subject areas</th>
<th>Subject Areas</th>
<th>Primary</th>
<th>Intermediate</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>some form of aesthetic activity (eg, dance, music, art)</td>
<td></td>
<td>91.4</td>
<td>91.7</td>
<td>87.3</td>
</tr>
<tr>
<td>some form of interdisciplinary program in the aesthetic field (eg, involving at least two of music, visual arts, drama, etc)</td>
<td></td>
<td>59.5</td>
<td>62.2</td>
<td>71.4</td>
</tr>
<tr>
<td>practical art activity (eg, the making of paintings, sculptures, designs)</td>
<td></td>
<td>89.5</td>
<td>89.1</td>
<td>92.2</td>
</tr>
<tr>
<td>knowledge of art (eg, knowing about paintings, sculptures and designed forms as they exist in past and present cultures)</td>
<td></td>
<td>13.5</td>
<td>30.2</td>
<td>66.0</td>
</tr>
</tbody>
</table>

*Teachers were asked what they thought should be compulsory study in art activity at the different class levels in the schools in which they taught.

**NOTE:** Table 18 shows that almost all primary teachers felt there should be "some form of aesthetic activity" from junior classes to form 2, as well as "practical art activity." Slightly less than two thirds thought students in junior classes to standard 4 should have "some form of interdisciplinary program in the aesthetic field," with just under three quarters believing this should be taught in.
forms 1 and 2. Knowledge of art was thought necessary for form 1 and 2 pupils by two thirds of primary teachers, whereas only one third felt it was necessary for Standard 2 to 4 pupils and one fifth for junior classes to Standard 1.

Most intermediate teachers thought that "some form of aesthetic activity" and "practical art activity" should be compulsory study for Form 1 and 2 pupils. "Some form of interdisciplinary program in the aesthetic field" was felt necessary by two thirds of the teachers and "knowledge of art" by one third.

Four fifths of secondary teachers believed "some form of aesthetic activity" was necessary for Form 3 and 4 pupils and about two thirds for pupils in Forms 5, 6, and 7. "Some form of interdisciplinary program in the aesthetic field" should be compulsory study for Form 3 and 4 pupils according to three fifths of these teachers, and for Form 5, 6 and 7 students according to two fifths of the teachers. Three fifths also thought "practical art activity" necessary for Form 3 and 4 pupils, two fifths for Form 5, one third for Form 6 and one quarter for Form 7. "Knowledge of art" was chosen as necessary for Form 3, 4 and 6 pupils by half the teachers and for Form 5 and 7 pupils by two fifths of the teachers. The exact percentage of teachers choosing each alternative is given in Table 18.

Looking at the percentages over class levels, it appears that less compulsory study is deemed necessary for higher class levels, except for "knowledge of art" which tended to be chosen as compulsory study by more teachers as class level increased. Table 19 gives the rank order for all class levels.

**TABLE 18 (continued)**

<table>
<thead>
<tr>
<th>Class Level</th>
<th>Necessary Alternatives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form 1, 2</td>
<td>Knowledge of art</td>
</tr>
<tr>
<td>Form 3, 4</td>
<td>Some form of aesthetic activity</td>
</tr>
<tr>
<td>Form 5, 6, 7</td>
<td>Some form of interdisciplinary program in the aesthetic field</td>
</tr>
<tr>
<td>Form 5, 6</td>
<td>Practical art activity</td>
</tr>
<tr>
<td>Form 7</td>
<td>Knowledge of art</td>
</tr>
</tbody>
</table>
# TABLE 19
RANK ORDER OF COMPULSORY CONTENT IN ART PROGRAMS

<table>
<thead>
<tr>
<th>Subject areas</th>
<th>Rank Order of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td></td>
<td>Up to S1</td>
</tr>
<tr>
<td>some forms of aesthetic activity (e.g., dance, music, art)</td>
<td>1 1 2 1</td>
</tr>
<tr>
<td>some form of interdisciplinary program in the aesthetic field (e.g., involving at least two of music, visual arts, drama, etc.)</td>
<td>3 3 3 3</td>
</tr>
<tr>
<td>practical art activity (e.g., the making of paintings, sculptures, designs)</td>
<td>2 2 1 2</td>
</tr>
<tr>
<td>knowledge of art (e.g., knowing about paintings, sculptures, and designed forms as they exist in past and present cultures)</td>
<td>4 4 4 4</td>
</tr>
</tbody>
</table>
## TABLE 20

PLANNING APPROACHES USED IN TEACHING ART*

<table>
<thead>
<tr>
<th>Planning approach</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td></td>
<td>Up to S1</td>
</tr>
<tr>
<td>mostly single, structured lessons</td>
<td>21.3 22.6 25.5</td>
</tr>
<tr>
<td>some single, structured lessons</td>
<td>70.5 75.8 84.6</td>
</tr>
<tr>
<td>mostly sequences of structured lessons</td>
<td>13.5 21.4 23.5</td>
</tr>
<tr>
<td>some sequences of structured lessons</td>
<td>65.7 73.9 74.0</td>
</tr>
<tr>
<td>mostly aid and support to pupils working on individual tasks</td>
<td>38.2 26.6 33.3</td>
</tr>
<tr>
<td>some aid and support to pupils working on individual tasks</td>
<td>69.1 69.4 71.2</td>
</tr>
<tr>
<td>mostly aid and support to groups working on particular tasks</td>
<td>38.8 24.2 22.0</td>
</tr>
<tr>
<td>some aid and support to groups working on particular tasks</td>
<td>70.7 69.4 73.8</td>
</tr>
</tbody>
</table>

Rho(\(\bar{p}\)) = .58, \(p = < .05\)

*Teachers were asked whether their teaching approach at each class level included any form of structured lessons according to the above criterion.

NOTE: Table 20 gives the percentage of teachers at each class level indicating their use of a number of different planning approaches to teaching art. In primary schools approximately two thirds of teachers with pupils up to Standard 4 used "some single, structured lessons," "some sequences of structured lessons," "some aid and
TABLE 20 (continued)

support to pupils working on individual tasks" and "some aid and support to groups working on particular tasks." A third or less used "mostly" these approaches. Primary teachers of Form 1 and 2 pupils reported three quarters or more using "some single, structured lessons" etc., and a third or less using "mostly" these approaches. In intermediate schools, three fifths or more of the teachers indicated "some" use of the methods listed and a quarter or less used "mostly" these methods.

In secondary schools, teachers with pupils in Forms 3 and 4 tended to follow the same approaches as teachers in intermediate schools except that more than half of these teachers also used "mostly sequences of structured lessons." This tendency for approximately half or more of secondary teachers to use this particular approach extended across class levels through to Form 7. Also, more secondary teachers of pupils from Form 5 to 7 used "mostly aid and support to pupils working on individual tasks," while fewer used "mostly aid and support to groups working on particular tasks." This latter approach and "mostly single, structured lessons" were the least used by secondary teachers with Form 5 to 7 pupils, whereas the other approaches were used by approximately half of these teachers.

Looking at the pattern across class levels from junior classes to Form 7, the distinction between "mostly" and "some" use of various approaches tended to narrow as class levels increased, with, for example, approximately one tenth of teachers of pupils up to Standard 1 using "mostly sequences of structured lessons" and two thirds using "some sequences of structured lessons," but approximately half of Form 7 teachers using each of these approaches. In addition, the use of "mostly sequences of structured lessons" and "mostly aid and support to pupils working on individual tasks" tended to increase at higher levels whereas "mostly aid and support to groups working on particular tasks" decreased.

The patterns of intercorrelations among these judgements by teachers were examined by calculating the average intercorrelations of the ranking orders of these percentages.
The result was an intercorrelation value, Rho=.58, that indicates the overall pattern of choices of the eight teacher groups were only moderately similar.

Two further sets of intercorrelations among the rankings were calculated: one for primary teachers, the other for intermediate and secondary teachers.

Among the three groups of primary teachers there was high agreement, Rho=.87.

Among the intermediate and secondary teachers there was moderately high agreement, Rho=.7.
### TABLE 21
TIMING OF TEACHING SKILLS IN HANDLING TOOLS AND MATERIALS*

<table>
<thead>
<tr>
<th>Times when skills taught</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>taught before the main activity commences</td>
<td>61.2</td>
</tr>
<tr>
<td>taught in association with the activity</td>
<td>84.2</td>
</tr>
<tr>
<td>taught 'on demand', as pupils seek advice or</td>
<td>68.4</td>
</tr>
<tr>
<td>encounter difficulties</td>
<td></td>
</tr>
<tr>
<td>not emphasised at any stage</td>
<td>6.2</td>
</tr>
</tbody>
</table>

*Teachers were asked when did they teach skills in handling tools and materials.

NOTE: Only a small minority of teachers at each school type did not emphasize skills in handling tools and materials at any stage. Four-fifths or more of all teachers taught these skills "in association with the activity." About two thirds of primary and intermediate teachers indicated they taught skills "before the main activity commences" and "on demand, as pupils seek advice or encounter difficulties," whereas half and three quarters respectively of secondary teachers taught skills at these stages. The exact percentage of teachers responding to each category is given in Table 21.
TABLE 22

TIMING OF TEACHING SKILLS IN HANDLING TOOLS AND MATERIALS IN RANK ORDER

<table>
<thead>
<tr>
<th>Times when skills taught</th>
<th>Rank Order of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>taught before the main activity commences</td>
<td>3</td>
</tr>
<tr>
<td>taught in association with the activity</td>
<td>1</td>
</tr>
<tr>
<td>taught 'on demand', as pupils seek advice or encounter difficulties</td>
<td>2</td>
</tr>
<tr>
<td>not emphasized at any stage</td>
<td>4</td>
</tr>
</tbody>
</table>
### TABLE 23
PERCENTAGE OF WEEKLY ART PROGRAMME GIVEN TO SPECIFIC THEORY LESSONS*

<table>
<thead>
<tr>
<th>Class level</th>
<th>Mean percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary - Form 3 &amp; 4</td>
<td>10.32</td>
</tr>
<tr>
<td>Form 5</td>
<td>10.40</td>
</tr>
<tr>
<td>Form 6</td>
<td>49.68</td>
</tr>
<tr>
<td>Form 7</td>
<td>49.36</td>
</tr>
</tbody>
</table>

### TABLE 24
INCLUSION OF SPECIFIC ART THEORY LESSONS NOT INVOLVING PRACTICAL ACTIVITY*

<table>
<thead>
<tr>
<th>Class level</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate - Form 1 &amp; 2</td>
<td>1.6</td>
</tr>
<tr>
<td>Secondary - Form 3 &amp; 4</td>
<td>37.4</td>
</tr>
<tr>
<td>Form 5</td>
<td>44.5</td>
</tr>
<tr>
<td>Form 6</td>
<td>85.0</td>
</tr>
<tr>
<td>Form 7</td>
<td>73.4</td>
</tr>
</tbody>
</table>

*Intermediate and secondary teachers were asked if they had specific art theory lessons, and, if so, what percentage of the weekly art program they.
Only 1.6% of intermediate teachers included specific theory lessons, therefore the rest of the information for these teachers will not be reported.

NOTE: More than one third of secondary teachers with pupils in Form 3 and 4 had specific art theory lessons which took 10 percent of the weekly art program, whereas approximately two fifths of Form 5 teachers devoted 10 percent of their art program to theory. Over four fifths of Form 6 teachers and about three quarters of Form 7 teachers spent approximately 50 percent of their art program time in specific art theory lessons. Tables 23 and 24 give these percentages.

Those teachers who did conduct specific art theory lessons were asked to indicate how important these lessons were in familiarizing pupils with a number of items. A five-point scale ranging from "of utmost importance" to "of no importance" was used. Table 25 gives the mean importance rating for each item. Most responses clustered around a rating of "important," with such items as "with art works in general" and "with a survey of the development of art in New Zealand" being considered marginally more important than "with 'accepted' works of fine art" and "with graphics, film and television as art form."
### TABLE 25

**IMPORTANCE OF SPECIFIC ART THEORY LESSONS**  
(SECONDARY TEACHERS ONLY)*

<table>
<thead>
<tr>
<th>Items</th>
<th>Mean importance rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>with art works in general</td>
<td>2.7</td>
</tr>
<tr>
<td>with a survey of the development of art in New Zealand</td>
<td>2.7</td>
</tr>
<tr>
<td>with a view of contemporary art trends in New Zealand</td>
<td>2.9</td>
</tr>
<tr>
<td>with a view of international contemporary art activity</td>
<td>3.2</td>
</tr>
<tr>
<td>with architecture and industrial design as well as fine arts</td>
<td>3.0</td>
</tr>
<tr>
<td>with 'accepted' works of fine art</td>
<td>3.4</td>
</tr>
<tr>
<td>with a range of art from 'popular' to 'fine' art</td>
<td>3.2</td>
</tr>
<tr>
<td>with graphics, film and television as art form</td>
<td>3.4</td>
</tr>
</tbody>
</table>

*Teachers were asked if they do conduct specific theory lessons, to rank how important they were in familiarizing students with the above criterion.

**NOTE:** From Table 25 it can be seen that all listed criterion are considered either important or very important and therefore have a place in the secondary school art curriculum with the emphasis on "art works in general" and "the development of art in New Zealand." Of least importance is "accepted works of fine art" and "film and television as art form" although this is of minor significance.
### TABLE 26

**RELATING PRACTICAL ACTIVITY TO ADULT ARTISTS WORK**

<table>
<thead>
<tr>
<th>Extent of reference to adult artists work</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>Always</td>
<td>0</td>
</tr>
<tr>
<td>Frequently</td>
<td>3.0</td>
</tr>
<tr>
<td>Sometimes</td>
<td>36.0</td>
</tr>
<tr>
<td>Rarely</td>
<td>39.7</td>
</tr>
<tr>
<td>Never</td>
<td>21.2</td>
</tr>
</tbody>
</table>

\[ X^2 = 198.55, \text{ df}=8, \ p < .01 \]

*Teachers were asked when teaching practical activity (e.g., sculpture, painting) to what extent do they refer students to an adult artists' work which is in line with the activity or subject matter being explored.

**NOTE:** Table 26 presents the exact percentage of teachers choosing each alternative. Approximately a third of primary teachers indicated that when teaching practical activity, they "sometimes" refer pupils to adult artists' work which is in line with the subject matter being explored, two fifths said they "rarely" did so, and one fifth said "never." Among intermediate teachers, half "sometimes" did so and a third rarely did. Two fifths of secondary teachers "frequently" related practical activity to adult artists' work and half sometimes did so.

This distribution was evaluated by Chi-Square \( (X^2) \) and resulted in a \( X^2 \) value of 198.55 which is notably beyond the .01 level. I conclude therefore that the distribution of choices of each of the three teacher groups are significantly different.
TABLE 27
NATURE OF WRITTEN AIMS AND OBJECTIVES
(EDUCATIONAL AREAS)*

<table>
<thead>
<tr>
<th>Educational areas</th>
<th>% of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>the relationships of art to overall educational objectives</td>
<td>79.0</td>
</tr>
<tr>
<td>the relationship of art to other subjects</td>
<td>93.2</td>
</tr>
<tr>
<td>the relationship of art at the level at which you are teaching to art teaching at other levels, e.g., primary and secondary, etc.</td>
<td>34.3</td>
</tr>
</tbody>
</table>

*Teachers were asked if they had written aims and objectives for some or all of their art classes, did they make reference to:

NOTE: Table 27 shows that most teachers in all school types who have written aims and objectives made reference in them to "the relationships of art to overall educational objectives" and "the relationship of art to other subjects." Approximately half intermediate and secondary teachers and a third of primary teachers took into account "the relationship of art at the level at which they were teaching to art teaching at other levels."
FOOTNOTES TO CHAPTER III


CHAPTER IV

INTERPRETATION OF THE DATA

Qualifications and Confidence

As indicated in Chapter 1, Historical Overview and Review of the Literature, there are notable differences in attitude towards the role of art education between primary and secondary teachers of art. This is substantiated by the results of the survey.

Of those people responsible within the school for art, two thirds of primary teachers are general classroom teachers (see Table 1) 75% of whom have less than a Diploma in Teaching (see Table 2). Two thirds of the total (62.9%) have only had a basic content or curriculum course at teachers college (see Table 3). With intermediate teachers the pattern changes due to the fact that intermediate schools are entitled to an art specialist. Just under half of the teachers working at the intermediate level (47.9%) are full time art teachers yet 38.1% of those responsible for art are general classroom teachers, responsible not only for the whole or sections of the schools art program, but in addition,
are also responsible for an average class size of twenty-eight students on a regular basis. Of the total number who responded only one fifth of the intermediate teachers had specific fine art qualifications. One third had a two or three year selected study course at teachers college but nevertheless the majority (46.1%) had only taken a basic studies course.

Hence a pattern emerges that of all those primary and intermediate teachers responsible in full or in part for art in their schools, over half have less than minimum art qualifications to teach the subject they are responsible for.

In secondary schools the situation is in reverse order. Three quarters (75.3%) are full time art teachers of whom half (see Table 5) have had the benefit of a three year course leading to a Diploma of Fine Arts or better from a university school of fine arts.

When the nature of teachers general educational training is taken into account, it can be seen that the major part of a primary teachers training is in general studies other than art, whereas secondary teachers spend three years exclusively studying fine art or design followed by a years teacher training (see Tables 3 and 4). When these variables are considered in relation to specific art qualifications it can be assumed that
primary and intermediate teachers are for the most part more familiar with educational psychology and teaching methodology whereas secondary art teachers are more familiar with the philosophy, history and practices of art.

Although not important in itself, when considered historically and in relation to other data it acquires importance. Suffice to say at this point, it gives evidence to an earlier observation. That the impetus for the swing in the 40's and 50's away from design rendering and interpretative picture-making (see Chapter 1: Historical Overview) to a child-centered approach based on the psychological theories of Herbert Read meant "that the primary aim of art education in New Zealand was to develop the creative imagination and powers of self-expression" (1978, p. 31) with minimum help from the teacher particularly at the elementary level. However, secondary teachers because of their art training and the requirements of the national examination system have interpreted their role as facilitators of a subject centered curriculum. This will be further discussed when interpreting the data pertaining to curriculum.

Another interacting variable is the marked increase in the degree of confidence reported by all teachers who had specific art qualifications. However, by itself this does not imply a causal relationship. Other characteristics such as teaching experience may account for
the differences reported and these possible confounding variables have not been teased out. Nevertheless the degree of confidence increased at higher class levels with just over two thirds of secondary teachers reporting they were "very confident" compared to two fifths of primary teachers. Likewise, of those who reported they were "very uncertain" 15% were primary teachers compared with 6.6% of secondary people (see Table 6).

From this evidence it would appear that there is a need for more specific art training for teachers at the primary and intermediate levels to feel confident in teaching art. Whether or not more art qualifications would help narrow the gap between the child-centered approach of the primary division and the subject centered approach at the secondary level will be discussed later.

Areas of Further Training and Sources of Encouragement

A clue to the nature of these art qualifications if further training was possible can be gotten from people's responses to what they would choose if they had the opportunity for further training (see Table 7). Notably teachers at all levels ranked "practical techniques for teaching art" first. This reinforces the traditional idea that art education is primarily practical activities such as painting, drawing, modelling, etc. Equally notable is
that primary and intermediate teachers are least interested in "knowledge about art architecture and design," and Fl-7 as well as secondary teachers rank art knowledge low but rate theory of teaching art last in rank order. The latter does not suggest that secondary teachers consider educational methodology unimportant, rather it reflects the practical nature of their art school training.

Also of interest is that teachers at all levels rank "developing understanding of art through art activity" and understanding of different cultural traditions highly, that is, either second or third on a six point scale. I interpret this to mean that New Zealand teachers tend to view theoretical knowledge of art and other cultures as an integrated component of studio activities and not as a separate study. The actual relationship of theory to practice and the content of such lessons will be discussed when reviewing the data related to methodology.

Table 8 indicates that teachers at all levels get most support from sources directly related to the school, with the exception of advisers, ranked second by primary teachers, third equal by intermediate teachers and third equal by secondary teachers. The only other external sources ranked highly were subject associations which in New Zealand are essentially teacher "self help"
organizations. Officers of the Department of Education and teachers colleges were ranked lowest. However, as stated in the explanatory notes to Table 8, scores were not great with most falling around "good support and encouragement." Conversely the results show that none of the sources listed provided very good or excellent encouragement, indicating that in general all teachers have a need for more support and encouragement from all sources. The kind of support needed will be discussed later but the implication for teachers colleges and inspectors are clear. Teachers get least help from external or official sources and depend very much on their own internal resources for support. However, whether such external support is wanted by teachers is not clear.

Problems in Teaching Art

With regard to physical conditions (see Table 9) teachers at all levels report that "storage for work in progress" is their major concern. This highlights a basic problem for those responsible for designing and equipping schools. "Adequacy of budget" was ranked as the second most serious problem which suggests that the Department of Education is not providing sufficient fiscal resources for teachers in their view to do an adequate job. Likewise it tells secondary school principals that art teachers need more funds, although it should be noted
that there is great variation between what is allocated. An adequate sum based on school size has not been computed in this study. The next most serious problem is seen as "availability of materials." This I interpret to mean protracted and hence inconvenient time delays between the placement of an order with the Department of Education and delivery. At the other end of the scale "the attitude of the pupils towards the subject", number of pupils met each week and class size are the least cause for concern and only of "minor" to "no problem." In general on the basis of this evidence, teachers seem satisfied with their working environment.

**Aims and Objectives**

Because there are no national guidelines with the exception of guidelines for examinations in the senior high school and a non directive syllabus for primary schools published in 1961, teachers of art at all levels are left very much to their own resources to develop an art program either for their class or the school. The mean involvement rating for formulating aims and objectives is given in Table 10. Teachers in all three types of schools reported they were involved to a "moderate extent" in formulating objectives for the whole school but all reported entire responsibility for their aims and objectives as an individual teacher.
Given that all teachers are responsible for their own program and to a moderate extent for at least sections of the school (if not the whole school) and that they receive least support from official agencies external to the school, the question arises on what basis do they formulate their aims and objectives when half of the teachers at all levels have less than the minimum art qualifications for teaching at their level.

Table 11 provides an important clue. Teachers in all groups rate their own "accumulated experience" first in rank order and "books, journals, etc., including international material" are ranked second. Likewise, teachers at all levels ranked their teachers college courses last as a source for aims and objectives. Teachers college lecturers in art have very restricted direct contact with the schools which are spread over a wide area external to training centers. Nevertheless they are the only source of pre-service teacher training in art education in the country, hence one assumes that they should have greater lasting impact in helping student teachers formulate aims and objectives. Given that teachers colleges have little effect either as a source of encouragement (see Table 8) or in shaping objectives, apart from their own experience, teachers turn to books, etc., in the absence of other forms of support.
The responses appear to indicate that teachers are seeking practical advise as demonstrated by the high ranking of books and journals by all groups (there is little prescriptive material published by the Department of Education). This is supported by teachers favoring further training in practical techniques for teaching art and that the way to develop understanding of art is through art activity (see Table 7). Furthermore, responses indicate a correlation between confidence and art training as a source of support and encouragement but they regard their training at teachers college negatively.

These responses are not unexpected in light of the diversity of training backgrounds, but these views contrast markedly with a popular view that the New Zealand art teacher is one who wishes "to go it alone" and is suspicious of the written word and prescriptive material because it inhibits self expression and non verbal communication.

**Importance of Objectives and Practical Activities**

As a result of this evidence it is necessary to examine what type of objectives teachers consider to be important and the range of activities teachers offer to determine whether there is any pattern between the source of the objectives, the teachers' intention and classroom practices.
Table 12 rates the importance teachers place on a range of criterion for objectives of art education and Table 13 gives the mean importance score.

There is strong evidence that "personal enjoyment of art activity" is a major emphasis at all levels. However, the powerful effect of examined prescriptions which emphasizes art history, appreciation, aesthetic judgement and knowledge of the man made and natural environments shows up in the senior high school. (Although the latter is ranked highly at all levels.) The same pattern emerges with "the development of creative potential which is ranked very highly at all levels except in Form 7.

Notably all criterion that relate to studio practice and learning about art through making art, are ranked highly with a mean importance score ranging from important to of utmost importance. The exception is "the development of hobby skills" which is ranked very highly by primary and intermediate teachers who consider this to be very important. Whereas secondary teachers consider this to be not very important, ranking it last in order of priority in the senior high school and thirteenth equal on a seventeen point scale at the form 3 & 4 level (grades 9-10). The high mean importance score and ranking of "appreciation of the natural environment by all
groups suggest that New Zealand teachers consider the natural environment as a very important resource for learning.

Another overall pattern emerges, that is all criteria that relates to forms of knowledge about art that teachers construe as being separate areas of study from practical activities rank low in order of priority and mean importance. For example all teachers with the exception of levels F 6 & 7 view knowledge and appreciation of fine arts as not very important with the lowest ranking although there is a slight shift in mean importance the higher the level.

Hence there is evidence that indicates that teachers of art with the exception of F 6 & 7 see their main purpose as developing self-expression and creative potential through practical activities and that theoretical understanding of art unless related to the practices of art, are of little to no importance. Overall this reflects a concentration in New Zealand art education upon individuality and personal creativity and a suspicion of directed knowledge.

Practical Activities in Art Programs

As can be seen from the above results, New Zealand teachers of art are preoccupied with practical activities.
To determine the nature of those activities they were asked to rank order the activities they included in their art program (see Table 14).

Almost all teachers without exception, included some form of painting and drawing in their program on a regular basis followed by either modelling, collage and construction. It is noteworthy that these are the activities that are recommended in the 1961 primary syllabus. Although as seen in Table 11 the syllabus is only ranked fifth by primary teachers and third equal by intermediate teachers on a seven point scale as a source for aims and objectives, but this is probably due to it being in existence for a long period and is one of the few sources available. On the other hand, the high ranking of commercial or graphic design and three dimensional design is because of the requirements of the nationals examination in the senior high school. Both indicators support the contention that teachers rely on printed materials no matter what the source.

As expected non technical printmaking procedures such as lino, mono and relief printing are favored by primary teachers, but unexpected was the low ranking of the more technical methods such as lithography, etching and photography at the secondary level, particularly because they impact on graphic design which is ranked highly.
There has been a clear shift from the emphasis on handcrafts that were being stressed in 1942 which were thought to be relaxing and a break from normal class routine as well as to prepare people for a constructive leisure time in adulthood.\(^4\) I attribute this shift to the pervasive influence of the art and craft advisers who under Tovey's guidance spent much of their time helping teachers implement the spirit of the 1961 syllabus. that as previously mentioned stressed painting, drawing and modelling activities.

Other confounding variables such as cost and availability of materials have not been accounted for in Tables 14 and 15, hence a causal relationship, for example, between the high ranking of self expression and creative potential and painting and drawing plus other similar variables in Tables 12 and 13 cannot be claimed. However, in short there is sufficient correlation between interacting variables in other tables, such as teacher training, the degree of confidence relating to art qualifications which impacts on the choice of more training in practical techniques and the low ranking of the more theoretical aspects of art education to claim that New Zealand art teachers up to F5 level believe art in schools to be a maximum of activity and a minimum of learning about art by other more theoretical means.
Although there is no clear picture regarding key books, journals, etc., apart from Department of Education supplements, a sampling of the comments suggests that primary and intermediate teachers turn to methods books such as titles like "Handwork Ideas," "Starting Points" and "Creative Art Series". Of the forty-five secondary teachers who commented, the most mentioned publications were *Designscape*, *Art in New Zealand*, and the Kurt Rowland series such as *Pattern and Shape*; this suggests a change in attitude at the secondary level towards more theoretical content.

**Guidelines for Art Education**

The validity of teachers' claims that apart from their accumulated experience, their major source for aims and objectives "were books and journals including international publications," is substantiated by their response to Table 16, which was designed to test the support for national guidelines.

Ninety percent of teachers in all school types replied positively to "national guidelines to be used if one wishes." However, the type of aims and objectives that teachers would find most useful was not so clear. A description of the rank order and percentage breakdown for each category is given in the explanatory note to Table 17. Note-worthy, is that three quarters of primary teachers and two
thirds of intermediate teachers believe there should be "a set of national aims and objectives for art education in their school," whereas four fifths of secondary teachers favor "a set of aims and objectives for their art department. This reflects the type of responsibility for art as detailed in Table 10 and also indicates a desire for greater support from official sources that accommodates local needs. However, approximately half of teachers at all levels believed there should be "a set of national aims and objectives for their level" and "a set of national aims and objectives for art education embracing all levels."

I interpret this information to mean a call by many teachers for documented support from the Department of Education which includes and defines national goals for art education that (1) allow teachers to formulate their own aims and operational objectives to meet local needs that are consistent with the purpose of national goals, and (2) guidelines that provide direction for teachers to develop an ongoing program for their class, art department or school that recognizes artistic growth and child development at all levels, which teachers can use if they wish.

Teaching Approaches

Having analyzed the nature of teacher training and their attitude toward curriculum, it is important to
examine the ways teachers go about the task of teaching art to determine if there is a pattern between what they believe and what they do in practice.

With regard to compulsory content (see Table 18) ninety percent of primary and intermediate teachers believe there should be "some form of aesthetic activity (e.g., dance, music, art)" likewise practical activity is rated very highly. There is strong supporting evidence to conclude that New Zealand art teachers in primary and intermediate schools place a high degree of importance on practical activities and conversely have little time for knowledge about art which rates lowest in all tables whenever reference was made (see Tables 7, 12, 19, 26).

In secondary schools some form of compulsory aesthetic activity is considered to be valuable by most teachers at all levels of the secondary school. Compulsory practical art activity is considered less important in the senior high school. There is a noticeable decline of interest in compulsory art making from F5-7. Whereas knowledge of art remained relatively consistent in its level of compulsory importance with a mean of 45.5% from F3-7. What is interesting is that "some form of interdisciplinary programme in the aesthetic field" being compulsory is considered of equal value (46%) from F3-7 as knowledge of art. Although not a critical finding, it does suggest that many secondary art teachers think that
some form of aesthetic program should be compulsory at all levels of the secondary school in addition to or in conjunction with the visual arts.

With regard to sequence and structure of art lessons it is notable that a third or less of primary and intermediate teachers plan "mostly sequences of structured lessons" whereas over half of the teachers in secondary schools at all levels (56%) plan sequentially. The tendency for sequencing and structure not to be used to any marked extent in primary schools but to be more applicable at the secondary level links with the facts that only a third of primary teachers have more than minimum art qualifications whereas half of all secondary teachers have had the benefit of a three year full time university course or better.

This strongly suggests a causal relationship between art training (see Tables 3 and 5) and the teacher's capacity to conceptualize a planned curriculum in art. In other words, the better informed a teacher is about the theory and practices of art, the more confident and capable they are of organizing a meaningful art education program. Their level of confidence (see Table 6) also supports this contention.
The Place of Skills in Teaching

Given that teachers in all groups place a heavy emphasis on practical activities, it is appropriate to ask what part the teaching of skills and the handling of tools and materials play (see Table 21). Notably four fifths of all teachers "taught skills in association with the activity" while two thirds (primary) to a half (secondary) teach skills on demand. When considered in relation to the fact that all teachers up to F5 rank personal enjoyment of art activity very highly and the development of skills in making art (see Table 12) highly, the results imply that teachers view skills and techniques of making art as an important means to facilitate enjoyment by achieving results that are pleasing to the student but do not necessarily improve the quality of the art product.

However, I suspect that if teachers have minimum experience and qualifications in making art, their ability to teach the appropriate skills is also minimal. Hence, "skills taught in association with the activity" or "taught 'on demand' as pupils seek advice or encounter difficulties" means not instruction in controlling tools and materials but motivation and encouragement to keep expressing themselves despite a lack of demonstrative control. Support for this view comes from the observations of the national project team following an extensive
tour of the country visiting schools (refer Chapter 1: Related Research). My research results, although inconclusive on this point, nevertheless do not refute the project team's impression that art teachers particularly in the primary service do not stress the teaching of art skills as an end in themselves. This contention is further supported by the teachers request for further training in practical techniques in teaching art (see Table 7).

Theory Lessons in the Art Program

From Table 24 it can be seen that of all intermediate teachers who responded to the question only 1.6% included any form of specific theory lessons in their programs. With secondary teachers there was a distinct percentage increase from junior to senior levels due I believe, to the demands of the national examination prescriptions which include art history and criticism. This is reinforced by Table 23 which shows that in the junior forms at secondary schools, just over 10% of the time is allocated to theory lessons whereas in forms 6 & 7, 50% of the time is spent this way. The importance teachers place on types of theory lessons is illustrated in Table 25. Furthermore, when asked to what extent they related practical activities to the work of adult artists there is a similar trend. Sixty one percent of primary teachers responded that they did so "rarely" or "never." Eighty
six percent of intermediate teachers said "sometimes" or "rarely," whereas eighty nine percent of secondary teachers stated "fréquently" or "sometimes" (see Table 26 for the exact percentages).

What these particular tables reinforce is the previously expressed view (in Chapter IV: Teaching Approaches) that (1) Teachers in secondary schools see art as a discipline with its own unique content and (2) The pervasive power a formal, content specific, examination prescription has on the attitude of secondary teachers and how this impacts on their approach to art education. Conversely primary and intermediate teachers who are mainly generalists, possess fewer formal qualifications and consequently have less knowledge of art theory and practice than their specialist secondary colleagues. Likewise, they get less specific guidance and direction for the teaching of art at their level from official sources (refer to Chapter IV: Practical Activities in the Art Program).

On the basis of this evidence there are clear indicators that teachers of art at all levels but particularly primary and intermediate, have a need for resources that provide much more concise directions that state more specifically the purpose of art in education. Additionally, such resources should provide paradigm examples of alternative ways that these requirements can be met in a local context. Furthermore given the diversity of approaches
and outcomes at all levels (K-13) throughout the country, and the schism that exists between the apparent conflicting ideologies held by primary and secondary teachers of art, the key question becomes: To what extent should the attitudes of teachers toward art education be taken into account in curriculum development and is their theoretical justification to do so?
FOOTNOTES TO CHAPTER IV

1. The mean involvement rating for primary, intermediate and secondary teachers indicating their degree of involvement in formulating objectives for art education for the whole school or sections of the school is given in Table 10.

2. Collinge, op. cit.

3. The Department of Education has a catalogue of basic art and craft materials which can be purchased by schools. This does not preclude schools from purchasing from local suppliers. Rather, due to bulk purchase it keeps costs per item generally below commercial rates.

4. The craft emphasis was rationalized in an article in the Education Gazette. New Zealand Government Printer, October, 1942.
CHAPTER V

THEORETICAL RATIONALE

Overview

What constitutes curriculum theory is not at all clear from the literature, indeed it is the center of a debate that has been ongoing amongst educators in America ever since curriculum as an organized system for learning was first recognized as a specialist field of study at the beginning of the twentieth century.

The concept of curriculum in America is European in origin, it was greatly influenced by Herbartian philosophy. Johann Herbart was a German philosopher whose idea that effective teaching and learning required the systematic organization of selected content, received widespread attention during the latter half of the nineteenth century. The effect of this interest was to focus attention on curriculum content that resulted in the "Committee of Ten" reporting in 1893 that education must deal with such matters as required courses, electives and practical subjects. However, it was not until Frank Bobbit published The Curriculum in 1918 that the concept of a curriculum specialist was recognized. Bobbit's book inspired a ferment of activity in the following years.
a result it was the 1920's that can be regarded as the formative years of curriculum as a specialist field of study.

The field is still very much in its infancy, so it is not surprising that there is a lot of disparity amongst specialists as to what constitutes the curriculum. "Among the most persistent difficulties in this regard is the definition of the word 'curriculum' when it is used to refer to a plan for education."1 (Zais, 1976, p. 6) It follows that the theoretical foundations are equally disparate. To adequately address the concept of curriculum development, it is necessary to deal with the notion of theory because traditionally, at least, it has been assumed that theory must precede action. Hence, responsible decisions demand the examination of philosophical assumptions and theoretical bases to justify curriculum action.

My intention is to establish a theoretical background against which I will discuss influential trends in education and curriculum before dealing in turn with philosophical, psychological and sociological attitudes that effect curriculum design. I will put these in context by comparing two major theorists I believe are paradigm examples of what constitutes responsible curriculum development, that also justify my contention that the views of art teachers should be taken into account when
developing curriculum for New Zealand primary, intermediate and secondary schools.

**Theory**

The nature of theory is determined by the theorist's philosophical disposition. A dominant definition of theory is that it must explain in a logical way the relationship between facts. Theories of education have evolved from philosophical principles that provide an epistemological framework for learning.

Central to the concept of education is the acquisition of knowledge. Philosophies of education have been shaped by how a philosophical system has defined knowledge. Nakosteen (1965), p. 560) found in a survey of texts and supplementary readings spanning 1900-1965, that the majority of philosophical attitudes have been determined by the writer's personal position. Essentially, this has been divided into two ideological camps: (1) the traditional stance which is predicated on empirical theory; (2) the progressive attitude which is rooted in normative theory. Curriculum theory was influenced by these attitudes.

A major influence on the philosophy of education in America has been: (1) "Idealist" philosophy stemming from Plato; and (2) Aristotelian philosophy of "Realism." Aristotelian realism assumes that the universe exists in an absolute sense, that reality is a world of matter and
things. All scientific theory is based on the assumption that reality or truth is determined by a set of well formulated laws that defines matter and form and can be tested by empirical means.

A traditionalist would subscribe to the realist concept of education, that knowledge is the systematic study of factual information about the physical world. A traditional teacher would essentially be a demonstrator of scientific facts. Methodology would emphasize repetition, drill and rote memorization. "The realist can share the responsibility for the great advances of science and technology in higher education, especially all colleges of science and technology are rooted in the philosophy of realism." (Deeb, 1975, p. 52)

Reality for Plato however was not the world of tangible form but the world of the mind. The mind was the cognitive center of a person's real world. Reality, means intellectual concepts which although dependent on extrinsic sense data to nourish ideas, nevertheless exists independently from the external world of the scientist. Knowledge was a spiritual concept not dependent on factual information but encompassing values such as goodness and beauty, ideals which all people should aspire to. The idealist placed great value in the classics; literature, art, music, all higher order levels of reasoning that exemplify the utopian ideal.
In sharp contrast with realism, the fundamental goal of education for an idealist would be to develop the intellect and embue the student with ideal values about the essence of reality.

If reality were mental, truth were ideas, goodness the emulation of the Absolute self and beauty the exemplification of the ideal, then the teacher's task was to educate the student by instilling those concepts in his microcosmic mind. . . . to teach them to think, to make them aware of all the great writers, artists, thinkers and philosophers.4 (Deeb, 1975, pp. 42-43)

An idealist curriculum would transmit cultural values. It is therfore value-laden and would include exemplary models that society determined were paradigms of "goodness." It would emphasize absolutism and the content would be selected to master communication and the arts of expression. Idealism was a major influence in education, it had a great impact on liberal arts which dominated American education until the twentieth century.

Although there are ideological differences that separate realist and idealist philosophies, particularly about what constitutes knowledge and what is reality, collectively they form the basis of traditionalist theory in education which insists on an essential body of knowledge (realism); and that moral and spiritual values should be included in the school's instructional program (idealism).
Set against the prevailing social climate of the early pioneer culture of America, it is not surprising that philosophical attitudes that reinforced educating the soul and prepared young people for citizenship had such an influence on early education in that country.

**Theory of Education**

Theory in education is obtuse and vague compared to scientific fact finding which describes the structure of the physical world. Pfland (1979, p. 2) states that "the events that make up teaching and learning or those entailed in curriculum deliberation do not lend themselves with ease to observation and description in the way events do in the laboratory of the chemist or physicist. Possibly the reason for this is human nature itself, it being more variables than chemical compounds or physical particles." If knowledge is at the core of education, it becomes necessary to examine how educational theory can be pedagogically organized to meet the needs of the teachers.

Theory in education is a guide to practice. To be effective it must make assumptions about what is needed. This involves making value judgements, the validity of which will be determined by how well they meet the needs of society. "A valid educational theory would be one that made morally acceptable assumptions about aims, correct and checkable assumptions about children,
philosophically respectable assumptions about knowledge and verified assumptions about the effectiveness of methods." (Moore, 1978, p. 14) Consequently educational theory in general, is normative in character because it aims to achieve goals that are deemed by society to be valuable educational experiences that subscribe to or reinforce a set of values.

This introduces progressivism, the second of the two mainstream educational theories (the first is traditionalism). The progressivist view of education is focused on the self-realization of the individual whose development is shaped by experiences. The student is not seen as somebody who has to be given knowledge but rather as a personality, who through a range of experiences centered around personal interests will develop into a mature responsible adult.

Historically the child-centered approach has been influenced by the doctrines of Rousseau and Froebel that concentrated on the nature of the child and an environment that was conducive to the intellectual, emotional and social growth of the individual. Progressivism has been closely associated with the philosophy of pragmatism. John Dewey, the founder of pragmatism, is probably the most influential philosopher to shape the thinking and direction of American education this century, he also affected New Zealand educational thinking.
His primary concern was the relationship between the theory and practice of education. His theory of pragmatism was based on seeking practical solutions to theoretical problems. He believed that the individual learned best through concrete experiences which included incorporating the traditional sciences and the classical arts into meaningful content that could be organized as structured experiences. Contrary to popular opinion, Dewey's brand of progressivism did not mean the rejection of sequenced learning. He states "that a coherant theory of experience affording positive direction to selection and organization of appropriate educational methods and materials is needed." (Dewey, 1933) Dewey did not reject traditional education, out of hand, in fact he accepted scientific method as one way of organizing everyday experiences into significant learning. Not the only way, or necessarily the best way, but nevertheless a way of exploiting the educational potential of real experiences.

The philosophy of education has been influenced by either the traditional or progressive theories. The traditional approach has emphasized the importance of knowledge and the need for standards. Progressivism is based on the development of children, it accounts for their needs and interests. As Dewey points out it is not a question of an either/or situation, neither are these two general
theories mutually exclusive. Rather much can be gained by structuring experience, to combine the concern for personal development with the mastery of knowledge and skills, so that together they will enhance intellectual, emotional and social growth.

Hence, the task of the curriculum specialist is to develop a pedagogical framework that respects knowledge and also respects the nature of children.

Curriculum Theory

As already implied there are many interpretations of the term curriculum even amongst professional educators. Zais (1976, p. 3) points out that in the broadest sense the term is used by specialists two ways: (1) to indicate roughly a plan for the education of learners, and (2) to identify a field of study.

The scope of curriculum decision making ranges from the formulating of long term policy at a national or state level that through legislation will influence the shape and content of educational programs effecting millions of students, to the short-term decisions an individual teacher makes that controls classroom activities.

The role of the curriculum development specialist is to translate policy into a meaningful plan of action that can be interpreted and implemented at the specific level the curriculum is designed for. "If someone asks what curriculum specialists do . . . it is possible to
respond by saying that their responsibilities extend from the shaping of educational policy bearing on the aims and content of educational programs to work dealing with the design of specific elements within particular educational programs. (Eisner, 1979, p. 39) The role of the teacher is to implement a pedagogical plan that will include selected content and develop appropriate skills to facilitate learning. At the operational level, how this is achieved and what constitutes content are much debated questions.

Up to this point, I have discussed the nature of the traditionalist and progressive theories that have dominated curriculum thinking since curriculum was recognized as a specialist subject in the 1920's. Whereas the credo of Dewey's progressivism was very influential particularly between 1920-50, it would be indefensible to assume the child-centered approach which was a salient feature of progressive, humanistic ideology, superceded the traditional subject-centered, systematic rationale common to the sciences.

The axiology of traditionalism emphasized the need for standards and valued the concept of knowledge. The educated person being one who is steeped in knowledge of human culture. The pedagogy was based on planned instruction, the principle method being the acquisition of information. This approach finds theoretical support in Plato and Aristotle.
Whereas progressivism values the concept of self-realization, an educated person being one who has a fully developed personality. Knowledge contributes to the development of personality but is not seen by progressives as an end in itself. Pedagogically, progressivists de-emphasized (but did not disregard) planned instruction in favor of an experientially based curriculum that focused on the interests of the child. The principle method was to evoke individual response to situations as opposed to rote learning. The progressive approach gets theoretical support mainly from Rousseau, Freud, Piaget and Dewey.

It would seem that these two general theories represent an ideological dichotomy. Indeed the curriculum field has been divided into two distinct camps: the rationalists on the one hand represented by Bobbitt and Tyler and the experientialists on the other represented by Dewey and Eisner. Since the 60's a third group has emerged who collectively could be described as curriculum critics. Philosophically this group would align with existentialism, which is based on self-awareness. They tend to support Marxist theory, revolutionary in outlook and action. However, to deal with these attitudes in any detail is outside the scope of this dissertation. Suffice to say that they play an important role as gingerbread people, that is people who muddy the waters of the status-quo, raising difficult questions that demand
attention but not providing (at least at this stage) too many answers themselves.

In my view, neither the traditionalist or the progressive positions are sufficient in themselves, but they are not mutually exclusive. A comprehensive curriculum plan would recognize the individual nature of students and also recognize the value of knowledge for its own sake. An important additional third element is that education should provide students with the capacity to exert some sort of influence over their environment rather than be dominated or threatened by it. In a world which is in a constant state of flux, the student today must be prepared to deal with change in society as well as be sufficiently knowledgeable to control one’s own destiny, hence avoiding being dominated by other people. In this sense, at least, I agree with the preconceptualist idea about self-reflection. This third necessary component is sociological in nature. I do not advocate yet another separate curriculum, but would defend a single pedagogical framework that included philosophical, psychological and sociological considerations that are relative to today's world.

Having laid the theoretical groundwork, I will now deal with the major philosophical, psychological and sociological issues that effect curriculum development.
"Every society is held together by a common faith or "philosophy" which serves its members as a guide for living the good life. . . . Thus the curriculum of the schools, whatever else it may do, is first and foremost designed to win the hearts and minds of the young to those principles and ideals that will direct them to wise decisions.\textsuperscript{10} (Zais, 1976, p. 105) The implication in this statement is clear, the curriculum must reflect society's values. This being so, it is not surprising why earth-centered philosophies (realism) and man-centered philosophies (pragmatism) have influenced educational policymaking and subsequent curriculum directions, for they are concrete ideas and therefore can be identified with the "real" world by lay people such as politicians and other non educators who determine policy. A realist curriculum would emphasize skills, content and knowledge, principally the skills of reading and mathematics. A pragmatic curriculum would emphasize projects that dealt with social problems. Communication skills would figure highly. Both approaches can be viewed as down-to-earth and achievable to parents and lay people. They make sense in a world that is demanding that education show good reason and practical results for its share of the tax dollars.

This raises the theory praxis issue. As previously stated, the development of knowledge is fundamental to the growth of the mind. However, knowledge
should not be perceived as facts to be learned and theories to be comprehended. Practical knowledge is equally as important as Plato's concept of knowledge for its own sake. In terms of personal growth, children and adults often know how to do things before they understand the theory behind the practice. Joseph Schwab (1971, p. 493) in a series of published essays in the *School Review* supports this stance. "A study of educational literature reveals that education in general and the field of curriculum in particular have been inveterately theoretic and that this theoretic bent has let education down."¹¹ Schwab's essays created quite a stir in curriculum ranks, particularly amongst fellow scientists. In his first essay, *The Practical: A Language for Curriculum* (1969, p. 1) Schwab elaborates

I shall have three points. The first is this: that the field of curriculum is moribund, unable by its present methods and principles to continue its work and desperately in search of new and more effective principles and methods.

The second point: the curriculum field has reached this unhappy state by inveterate and unexamined reliance on theory in an area where theory is partly inappropriate in the first place and where the theories extant, even where appropriate, are inadequate to the tasks which the curriculum field sets them. There are honorable exceptions to this rule but too few (and too little honored) to alter the state of affairs.

The third point, which constitutes my thesis: there will be a renaissance of the field of curriculum, a renewed capacity to contribute to the quality of American education, only if the bulk of curriculum energies are diverted from the theoretic to the practical,
to the quasi-practical and to the eclectic. By 'eclectic' I mean the arts by which unsystematic, uneasy, but usable focus on a body of problems is effected among diverse theories, each relevant to the problems in a different way.\textsuperscript{12}

Although not a philosopher, his eclectic view that a curriculum must account for all of the subjects which pertain to human existence, is in keeping with the philosophical view that there are different kinds of knowledge upon which the curriculum draws.

Education poses many questions of value. What is the value of knowledge? What kinds of knowledge are most valuable and to whom should it be taught, are value laden and ethical questions. However, the progressive view would maintain that no one activity is more valuable than the other.

"Philosophical studies of knowledge have attempted to distinguish different kinds of knowledge and also to establish criteria for saying that some kinds of knowledge and experiences are more worthwhile than others."\textsuperscript{13} (Lawton, 1978, p. 277) The value a person or group of people place on the nature of curriculum content is determined by their philosophical disposition in keeping with the prevailing values of society. Likewise, knowledge is not rigid, it is in a constant state of flux. Hence, the relationship between epistemology and curriculum must be flexible and the boundaries between subjects (content) equally so.
Psychological

When the first Journal of Educational Psychology was published in 1910, the lead article was written by Edward Thorndike. Titled, "The Contribution of Psychology to Education" he stated

A complete science of psychology would tell every fact about everyone's intellect and character and behavior, would tell the cause of every change in human nature, would tell the result which every educational force--every act of every person that changed any other or the agent himself--would have. It would aid us to use human beings for the world's welfare with the same surety of the result that we now have when we use falling bodies or chemical elements. In proportion as we get such a science we shall become masters of our own souls as we now are masters of heat and light. Progress toward such a science is being made. 14

Thorndike believed that educators needed to measure intellectual and moral functions by a scientific means-end rationality. The clear inference in his model is that student learning can be controlled, but control of the mind by educational conditioning has frightening overtones if seen out of context. What Thorndike meant was that if educators understood how the mind functioned, learning procedures could be developed so that teachers would not be so dependent on intuition, but would employ psychological knowledge to systematic instruction. Dewey was also an advocate of scientific pedagogy as a means to guiding learning. Bobbitt's curriculum focused on scientific efficiency as a form of social engineering.
Thorndike's 1910 article clearly established the epistemological framework for educational psychology so effectively that it has prevailed ever since and has all but excluded any other view. Elliot Eisner like Joseph Schwab are critical of the scientific model. "The kind of science that has dominated educational research, has in my opinion been preoccupied with control . . . a consequence of these assumptions has been the preoccupation with standardized outcomes."15

Against this background I will now look at the contribution psychology has made to the curriculum field. This has been two fold: (1) Conceptual models that provide information that can help planning; and (2) Methodologies which can help shape educational inquiry. It is in determining appropriate content and learning experiences that the former is most directly useful and in the study of how we think, perceive and respond to stimuli, that psychology can contribute to theory making and educational inquiry.

A major influence on curriculum was (still is) Jean Piaget whose view of education:

. . . To educate is to adapt the child to an adult social environment, in other words, to change the individual's psychobiological constitution in terms of the totality of the collective realities to which the community consciously attributes a certain value.16
Control for Piaget meant systematic attention to the laws of child development and contiguos with this is the growth of moral and social values through personal experiences. This represents a fundamental difference to the traditional view of the child as a young adult who was required to obey and conform to an adult code of behavior.

This position is strikingly similar to Dewey's philosophical credo which appeared in The School Journal, Vol. LIV in 1897.

Education must begin with a psychological insight into the child's capacities, interests, and habits. It must be controlled at every point by a reference to these same considerations. These powers, interests and habits must be continually interpreted -- we must know what they mean. They must be translated into terms of their social equivalents -- into terms of what they are capable of in the way of social service.17 (Dworkin, 1971, p. 22)

Piaget sees knowledge as an active assimilation of reality into structures from the simplest to the abstract. He maintains that knowledge results from socially constructive action. It is the fusion of his theories of child mental development and his belief that spontaneous experiences contribute to the maturation of intelligence that had important if not profound implications for educational practice.

Another who supports the notion of experimental based curricula is Jerome Bruner who views the role of
education as being a means of translating experience into more powerful systems of notation and ordering. Whereas he is concerned with spontaneity and natural learning processes he is not an advocate of natural growth: that is the view that adults should not interfere with the maturation of children.

"Bruner's view of knowledge is more conventional than radical. He tends to accept traditional subject boundaries, but he emphasizes how and the why of knowledge, rather than the what." (Ing, 1978, p. 32) His influence on curriculum is in the way his concept of knowledge as a process not a product effects the selection of curriculum content that will develop mental processes. Secondly the way knowledge is structured to develop mental processes would be quite different from the traditional means-end linear model as it would be tailored to match the students' intellectual capacity, not imposed as an overarching, rigid structure to which the student must conform.

Both Piaget and Bruner emphasize the nature of the mind and the process of mental development. Piaget's stages of conceptual development: (1) Pre-operational: Intuitive (mental age approx. 4-7 years); (2) Concrete Operations (mental age approx. 7-11 years); and (3) Formal Operations (mental age approx. 12-15 years) have been very influential. I would wager that most student teachers have been introduced to Piagetian logic at some point in
their training. The problem with any classification of this nature is that the universality of the theory does not account for social and cultural differences or social changes within a culture that effect behavior patterns and cognitive growth.

Bruner's model of cognitive growth is more flexible than Piaget's in that he believes the development of thinking occurs in order, but we do not pass on from one to another, they all remain in adult life. The dominance of any mode depends on maturation and personality and the nature of the tasks one undertakes. Bruner's three modes are: (1) the enactive: sensory motor; (2) the iconic: when imagery is dominant; and (3) the symbolic: which evolves with language. In contrast to Piaget, Bruner's model accounts for uneven growth which results from different experiences within a culture. Bruner was more interested in developing the power of intellect, hence the aims of cognitive growth precede selection of content. This is quite different from selecting content and matching it to stages of growth. Bruner's spiral curriculum is based on working from the simple to the complex by repeating and reinforcing the same principle when the student is intellectually ready to cope with the new alternative.

Piaget's model outlines a more definite structure to intellectual development but Bruner is more flexible.
Both have been applied to science and mathematics curricula but as Eisner pointed out, the preoccupation with scientific positivism and its systematic control has led to standardized outcomes. A pedagogy based on knowledge appropriate to the level of cognitive development and individual growth that Piaget and Bruner's theories incaptulate has, I believe, been misinterpreted by curriculum specialists. The problem is in the interpretation of what constitutes appropriate knowledge. American education according to Eisner (1979) has been dominated by a behavioristic-positivistic tradition that has resulted in a sterile approach to education that instead of encouraging individual intellectual growth, has discouraged independent thought and action. Piaget's and Bruner's stages of development have become distorted in practice to mean an "assembly line that produces at predictable intervals a certain complex of behaviors."19 (Eisner, 1979, p. 12)

Lawton (1978, p. 280) suggests "the average curriculum ignores psychological principles almost entirely. Attempts have been made in the past with large-scale centre-periphery models of curriculum development to encourage teachers to make use of psychological devices but the answer is probably that teachers must begin in a much more local way."20
If as Schwab suggests, the field of curriculum is moribund, desperately in search of new principles and methods, the social sciences are split asunder by conflicting values and ideologies all infected by it seems an introverted preoccupation with theory building to put social theory on the same theoretical level as philosophy. Positions range from a positivist attitude to a Marxist concept of social revolution. "There is a dialectical movement from the advocacy of empirical theory to the realization of the necessity for interpretation and understanding of social and political reality." (Bernstein, 1978, p. 174) It would seem that nobody is really sure what sociology is.

However, of one thing we are sure. Society is made up of people who as individuals form a group that hold similar values. Zais (1976, p. 157) defines culture "as a kind of social cement that consists of the characteristic habits, ideals, attitudes, beliefs and ways of thinking of a particular group of people. . . . culture defines an accepted way of life." Whereas this might be an adequate general description, it does not get at the heart of the living culture, that is the way people think, feel and respond to social conditions. It is true that society represents a group of people with similar values, but culture will consist of many such
groups that collectively represent an extremely wide range of potentially conflicting social values and beliefs that shape attitudes and determine human behavior. You only have to walk down the streets of Boston or New York City for this fact to come into sharp focus.

The dominant culture functions to preserve social order and therefore acts as a control system that requires conformity to the dominant social values at the expense of individuality. Education has contributed by insisting on reinforcing the cultural heritage. Both traditionalist and progressive theories of education have been preoccupied with cognition. "A valid education theory would be one that made morally acceptable assumptions about aims, correct and checkable assumptions about children, philosophically respectable assumptions about knowledge and verified assumptions about the effectiveness of methods." (Moore, T., 1978, p. 14) This highlights the gap that exists between theory and practice and is indicative of why so much educational theory is useless to the teacher who is working with thirty or so children who likely as not could represent every social class, economic group and ethnic difference in the community. Moreover, when each neighborhood community that co-exist in a city can be dramatically different, and urban life differs greatly from rural life, how can a theory which by its nature must be universal in concept encourage individualism? Yet what are the alternatives?
Henry Giroux (1979, pp. 248-253) poses an alternative proposition to the deductive approach to the pedagogy of universalism.

At the core of these questions is the recognition that power, knowledge, ideology, and schooling are linked in everchanging patterns of complexity. The nexus that gives form to these interrelationships is social and political in nature, and it is both a product and process of history. In more concrete terms, curriculum theorists, teachers, and students alike embody certain beliefs and practices, concepts and norms that strongly influence how they perceive and structure their educational experiences. These beliefs and routines are historical and social in nature; moreover, they may be the object of self-reflection, or they may exist unnoticed by the individual they influence. In the latter case, they serve to dominate rather than serve the individual in question.

Giroux represents a new breed of curriculum specialist, that is those who reject the old order of thinking as theoretically unsound. He believes that critical curriculum theory must be situational, rooted in historical conditions but very flexible to incorporate new ideas and methods of inquiry and social relationships. Giroux maintains that the new mode of curriculum must be "deeply personal" in the sense that it recognizes individual uniqueness inherent in every social group that collectively constitutes a culture.

For school to be an enjoyable environment for young people, where they feel appreciated and are accepted, a curriculum must recognize the divergent
backgrounds, lifestyles, and ethnic origins of the pupils, so that all may have equal opportunity and all may experience success, in their own terms.

The curriculum should encourage understanding and respect for others so that everyone may mature with dignity and have pride in his or her cultural heritage. Respect for others will grow only from understanding.

Every culture group has basic principles on which the culture is founded. These do not change, but new conditions arise and values are modified. "24 (Thorburn, 1978, p. 51)

I believe the answer is not the outright rejection of previous modes of curriculum thinking as implied by Giroux's new sociology of curriculum. Neither does it lie in the separate traditions of traditionalism and progressivism. Neither is the answer in any one of the philosophical, psychological or sociological attitudes that effect education in general and curriculum in particular. The answer I believe is in a radical new look at curriculum that is firmly committed to consideration of the widest variety of alternatives. This does not mean doing away with specialization, rather it makes better use of specialist abilities to focus on the best ways to help the learner conceptualize ideas and find individual answers to fresh problems. The aim is not to abandon systematic structure, rather it is to find new
ways of organizing the curriculum to make the acquisition of knowledge much more flexible and hence relevant to individual and societal needs.

This will require penetration of the curtains which now separate educational psychologist from philosopher, sociologist from test constructor, historian from administrators; it will require new channels connecting the series from teacher, supervisor and school administrator at one end to research specialist at the other. Above all it will require renunciation of the specious privileges and hegemonies by which we maintain the fiction that problems of science curriculum for example have no bearing on problems of English literature or social studies. 25

Thus far I have presented an overview of curriculum that includes mainstream theoretical, educational and curriculum constructs set against philosophical, psychological and sociological attitudes all of which have affected pedagogy. There are many conflicting ideologies and theoretical definitions.

Curriculum Development

Two leading theorists who have addressed the issue of theoretical relevance to curriculum practices are Joseph Schwab and Elliot Eisner. Schwab's liberal attitude towards curriculum evolved despite his strong traditional, scientific background, while Eisner's progressivism comes from his major curriculum interest in art education. Yet despite these differences both scholars share a common
concern for the inter-relationship between theory and practice as it affects the individual learner.

Of particular relevance is the way Eisner and Schwab deal with: (1) the process of curriculum planning and decision making; (2) the theory vs. practice question.

Because the scientific curriculum model has had the longer tradition, it is appropriate to begin by examining the ideas of Joseph Schwab. In the first line of his paper, *The Practical 3: Translation into Curriculum*, the author states his position, "Scholars, as such, are incompetent to translate scholarly material into curriculum." (1973, p. 501) He makes it quite clear from the outset that in his view, scholars are handicapped when attempting to perceive curriculum outcomes due to the specific nature of their training and a preoccupation with their own position which in turn breeds a lack of concern for the values held by others. He believes curriculum making is a collaborative effort, a process of shared discovery, a coalescence of what is discovered and the utilization of those shared experiences as tools for shaping new educational materials and purposes. He further states that this process does not "take place serially but simultaneously." (p. 501) The reader expecting to find a conservative, defendable, logical argument, given Schwab's natural science background, has to be jolted by
the heresy inherent in his words, particularly in light of his obvious rejection of the means-end curriculum making tradition common to the entrenched academic disciplines.

What is even more surprising is that the outcome of this collaboration which represents the collective views of the participants is value-laden, a composite of different backgrounds and experiences. Knowledge of the subject (subject specialization) is only one such contribution, not the central focus. Schwab calls this collaboration a "body of experience."

Schwab maintains that there are five such experiences which must be represented when undertaking curriculum revision: (1) Subject matter - a person(s) who is familiar with the body of content; (2) Learners - somebody who understands the children to whom the curriculum is directed; (3) The milieus - people familiar with the family and community background, the school environment, the infra structure of social interaction, etc.; (4) Teachers - people with a background knowledge of the teaching environment; (5) Curriculum making - not just a curriculum specialist, but also the process of people interacting collectively discovering the "body of experience."

Less surprisingly, Eisner is also critical of the scientific curriculum model, claiming that it is too restrictive: - problems that are not scientifically measurable are ill conceived. He postulates that this
approach is dominated by the need to maintain control
to concentrate on standardized outcomes; where the opportu­
tunity for student input is limited to controlled
responses.

He identifies four questions basic to curriculum
development. "What is it? When is it done? Where is it
done? How is it done?" (1979, p. 103) Like Schwab, he
is interested in the practical outcomes of curriculum
decision making. However, Eisner is more project oriented,
that is he likes to test his theories in the field based on
what he has called a "spiderweb" model. This is a heuristic
method where the teacher is provided with a set of materials
and activities that will lead students to discover and
analyze different outcomes, the assumption being that
students will learn through participation and investiga­
tion as opposed to control and direction of the "stair­
case" model, a well defined series of steps or frames
which progress from one to another in a predetermined
sequence. In this respect his ideas are close to Schwab's
concept of simultaneous operations. The basis of Eisner's
thinking is rooted in the progressive movement with its
emphasis on a team approach to planning. In accord with
his practical outlook, Eisner places teachers in the center
of curriculum decision making, because they are the people
who work most directly with the students and therefore
have the final decision about the form and content of the
working curriculum. A second group involved in curriculum planning are people brought together by local school districts. This involves subject specialists as well as teachers brought together to develop curriculum materials for use in local schools. A third group are those people who work at the state level, who form curriculum committees under an officer of the department to design a statewide framework of guidelines that can also be interpreted on a local level. Membership of these committees comes from professional educators who meet regularly until the task is completed. A fourth group are research specialists who are affiliated with either a university or an educational research laboratory. This group researches and produces self contained curriculum packages designed to aid ongoing research. Although Eisner as a university professor is a member of this group, he nevertheless has been very critical of some of their research efforts on the grounds that it lacks relevance to the real world of teaching. He has attacked the CEMREL aesthetics program on just these grounds. The last group which he believes is probably "the most influential group apart from the classroom teacher" (Eisner, 1979, p. 114) is the publishing industry, who provide the teachers with textbooks and resource kits.

Eisner's curriculum planning groups appear to be more professionally oriented than Schwab's concept of a
collaborative team. Whereas the teacher can be reasonably expected to have a good knowledge of the student's background, it nevertheless is a biased view based mainly on classroom observation, whereas Schwab's team would probably include lay people from the community who would have a better understanding of the students' social history, thus providing a broader base for curriculum decision making. Nevertheless it can be seen that their views with regard to the curriculum process are very compatible.

Theory and Practice

Both Schwab and Eisner believe in the Aristotelian understanding of praxis, that practical discourse is grounded in theoretical discourse and the process of enlightenment. In other words, theory and practice are interrelated. Furthermore, for practices to be meaningful to the learner, curriculum theorists must be familiar with the educational marketplace. Theories for education conceived in a controlled laboratory setting are not likely to work in the uncontrolled environment of the classroom. Schwab (1969) states:

There will be a renaissance of the field of curriculum, a renewed capacity to contribute to the quality of American education, only if the bulk of curriculum energies are directed from the theoretic to the practical, to the quasi practical and to the eclectic. By 'eclectic' I mean the arts by which
unsystematic, uneasy, but usable focus on a body of problems is effect amongst diverse theories, each relevant to the problems in a different way.29 (p. 1)

Eisner when discussing the role of theory in teaching in his book The Educational Imagination says that:

Theories do provide generalizations that can be considered in one's reflective moments as a teacher . . . planning at home, reflecting on what has occurred during a particular class session and discussing in groups ways to organize a program. Theory here sophisticates personal reflection and group deliberation . . . theory is not to be regarded as prescriptive but as suggestive. It is a framework, a tool, a means through which the world can be construed. Any theory is but part of the total picture.30 (pp. 155-156)

It is the contextual framework of a theory that is the key to its relevance to curriculum planning and teaching practice. Theoretical constructs are tools to be manipulated in the service of curriculum design and educational deliberation. Schwab argues convincingly that theory is eclectic in nature, that for a theory of curriculum to be effective it must account for not only social need and change but all other behaviors that affect human existence. In short, curriculum theory must be pluralistic in outlook.

"The stuff of theory is abstract or idealized representations of real things. But curriculum in action treats real things: real acts, real teachers, real children, things richer and different from their theoretical representation."31 (Schwab, 1969, p. 12)
At this point I will refer to another connecting theoretical thread in the either-or argument between traditional and progressive schooling. John Dewey draws our attention to the central problem, the basic misconception that all each philosophical camp needs to do is ensure that "all that is required is not to do what is done in traditional schools" (1938, p. 30) (or if you are a traditionalist, not to do what is done in progressive schools.) This over simplistic attitude strikes at the heart of the conflict. It is essentially protectionist and largely based on a blinkered, narrow vision. Dewey was not arguing for outright rejection of traditional means-end education, rather he was concerned that the educational experience in traditional schools was meaningful to the learner.

It is a great mistake to suppose even tacitly that the traditional schoolroom was not a place in which pupils had experiences. Yet this is tacitly assumed when progressive education as a plan of learning by experience is placed in sharp opposition to the old. The proper line of attack is that the experiences which were had by pupils and teachers alike were largely of a wrong kind." (1938, p. 26)

Hence, far from shutting the door, Dewey leaves it open for the right kind of experiences to occur in traditional settings. It is his theory of experience that allows a science-educator (Schwab) and an art educator (Eisner) to meet on common ground.
Another misnomer is that to support progressivism does not mean to reject curriculum structure or evaluation procedures. Rather it means to refocus on the most appropriate ways to plan and judge success. Both Schwab and Eisner support the idea that curriculum making is not a haphazard or random exercise but is a structured enterprise of relevant experiences which can be evaluated on the basis of the way the problems were defined and the solutions were sought. Likewise evaluation of the curriculum program is essential. How else will people know to what extent their efforts are successful or not? Here again Schwab and Eisner are in general agreement. Schwab on the one hand advocates an empirical study of classroom action and reaction to determine what changes have occurred. Such a study would require a multifaceted approach to qualitative evaluation. "I emphasize sensitive and sophisticated assessment because we are concerned here . . . not merely with the degree to which avowed objectives are achieved, but also with detecting the failures and functions of the machine." 34 (Schwab, 1969, p. 16) Eisner advocates a systematic qualitative approach to evaluating educational practices. In a paper titled _The Perceptive Eye: Toward the Reformation of Educational Evaluation_ given at the American Educational Research Association in Washington, D.C. in 1975, he introduced the concept of educational criticism, a theory based on the way art critics respond
to works of art. "What the educational critic employs is a form of linguistic artistry replete with metaphor, contrast, redundancy and emphasis that captures some aspect of the quality and character of educational life."35 (p. 13) Such a description goes way beyond the degree to which behavioral objectives have been traditionally evaluated, to encompass educational behaviors within the context of the total cultural life of the school.

Here again another word of caution. Eisner's expressive language and encompassing overview does not mean rejection of empirical method. Criticism in this context implies a systematic methodology that will provide significant accurate signposts not merely finite and narrow judgements.

The curriculum field has been divided into two distinct camps: (1) subject-centered, patterned on the natural science model; and (2) student-centered, patterned on the progressive movement and the writings of John Dewey, and a debate has raged virtually unabated ever since. However, these two apparent polarities are not necessarily mortal enemies, they contain sufficient compatible properties that if viewed pluralistically and not as either-or, could contribute to a much more fertile and educationally sound approach to curriculum making than they do as independent models. This is a far more productive outlook than
the separatist tactics of the two opposing theoretical camps.

Joseph Schwab and Elliot Eisner are two excellent examples of this view. It can be seen that far from the traditionalists and the progressives being forever on opposite sides of the fence, both camps have a strong common interest in experience as the means and the goal of education. Likewise, regardless of philosophical, psychological or sociological orientation both camps are concerned about the relationship of theory and practice and its effect on the curriculum process. As Dewey puts it, "I do not wish to close, however, without recording my firm belief that the fundamental issue is not of new versus old education, nor of progressive against traditional education, but a question of what anything whatever must be to be worthy of the name education." (1938, p. 90)
FOOTNOTES TO CHAPTER V


4. Ibid., 42-43.


8. Zais, R. S., op. cit., p. 3.


-170-


28. Ibid., p. 115.

CHAPTER VI

CONCLUSIONS

The primary purpose of this inquiry was to determine patterns of similarity and differences for resource allocation and planning and to determine whether curriculum developers external to the school should include teachers at all levels of the decision making process. That is, from the formulation of policy, to the writing of operational objectives to help narrow the gap between curriculum theory and classroom practices. For it is the teacher who is the main agent in transmitting theory into practice.

The results of this study indicate that the influence of the prevailing psychoanalytic theories of the 40's have been persistent. Those responsible for art in their schools at the primary and intermediate levels remain faithful to the belief that students should be encouraged to express themselves creatively with a minimum of teacher direction. Likewise since the Thomas Report, secondary art teachers have remained faithful to the theory that art is a discipline in its own right with its own body of content. This is the major reason why
there is such a variance in attitude between primary and secondary approaches to content and planning art in New Zealand schools. Furthermore, despite the traditional art teacher's suspicion of verbalization and of national generalization this study shows that there is an expressed need for guidance and direction at all levels but particularly at the primary and intermediate and junior high school levels.

In the previous chapter it was demonstrated that there is theoretical evidence that the ideological differences that impact on the attitude of New Zealand art teachers are also reflected in the major differences between the traditionalist and progressivist dispositions in general education. As has been pointed out, these theories are not necessarily mutually exclusive but have been interpreted by protagonists on both sides as such. This exclusivity has created a mutual suspicion amongst theorists and practitioners which in New Zealand has contributed to the gap between primary and secondary teacher's attitude toward teaching art at their levels. The generic goal on each side of this ideological debate is the same, that is to stimulate creativity and an understanding of art; hence the argument appears to center around the differences in the means to that end. The dichotomy however, will not be resolved unless both points of view are respected by curriculum designers and
are represented in the early stages of development.

A curriculum model for New Zealand schools that attends to these contending views is included in this chapter but before looking at this, it is necessary to summarize the patterns that emerge from this study that impact on curriculum development and teaching practice.

Teaching Priorities and Needs

1. Primary and intermediate teachers and to a lesser extent secondary teachers, do not have an adequate background in the theoretical knowledge and practices of art to feel confident to teach the subject.

2. Secondary art specialists are influenced by the demands of the examination system at the senior levels which in turn impacts on the way they approach content and methodology at the junior levels.

3. Teachers at all levels rate practical activities as the most important means to learning about art.

4. Theoretical knowledge of art and design has no place in the primary and intermediate curriculum but is important at the senior levels of the high school.

5. All teachers have expressed a desire for further training in practical techniques with little interest shown in knowledge of art. Additionally
secondary teachers rank theories of teaching as their lowest priority.

6. Teachers at all levels see understanding of art as evolving from practical activities.

7. The dominant media at all levels is painting and drawing, modelling and construction with the crafts having little place.

8. The major influences on the formulation of operational objectives apart from their own experiences are books, journals and other published material.

9. Teachers' greatest support comes from sources within the school with external people and agencies being the least supportive.

10. Almost all teachers at every level see value in national guidelines to be used if they wish.

**Implications**

The overriding impression from this study is that New Zealand teachers of art in their view are not suitably qualified to teach the subject in schools. There is little consideration given to structuring a sequence of lessons in the primary division due to a general lack of specialist knowledge that effects what, how, when and to whom art is taught. This pattern changes at the secondary level. Qualified secondary teachers have more art knowledge and have the support of the national
examination prescriptions but they need pre-service and in-service help in organizing content for it to be more effective to the learner.

As has been pointed out in Chapter V: Theoretical Rationale, the acquisition of knowledge is central to the concept of education. Therefore a teacher's responsibility is to organize and sequence selected content and develop appropriate skills to facilitate learning. If New Zealand teachers do not in their own view have an adequate background, it follows that they cannot organize content. If teachers colleges are not in the teacher's view providing an adequate epistemological background and/or a pedagogical framework to those who following graduation, or at some time in their career, are made responsible for art in their school, then curriculum designers at the national and district levels must also take this into account and not assume that everybody is competent to do the job.

These issues are important to the curriculum development specialist whose job it is to translate policy into a meaningful plan of action that can be interpreted and implemented by teachers locally.

It is evident from the study that to narrow the gap between the two theoretical attitudes held by primary and intermediate teachers on the one side and secondary teachers on the other, the content of pre-service and
in-service teacher education for primary teachers must be re-evaluated and expanded to include more knowledge about the nature and practices of art and artists. Likewise, secondary teachers who presumably have this background need more training in curriculum theory and the pedagogy of learning in art education to effectively organize content.

The school arts program can incorporate child and teenage enthusiasms without being limited to them. It can honor the students' preferences while exploring the wider domain of art. It is vitally important to balance an acceptance of what children are in the present with the obligation to open up possibilities of what they might become in the future.

A Plan for Future Action

The likelihood that art education will be seen as a continuous and ongoing process as stated in *Art in Schools: The New Zealand Experience* (1978, p. 50) is not great as long as primary and secondary teachers continue to cling to opposing ideological views of their role as art educators.

Curriculum designers, school inspectors, teacher educators and art advisers who are the primary official source of support for teachers need to take cognizance of these facts if teachers of art at all levels are to be effective as agents for art instruction in the school system.
It follows that there needs to be a common vocabulary for dialogue to be effective between officials and teachers and a developing vocabulary between teachers and learners. In art education as in all fields of study, the vocabulary must stem from the substance of the subject that is in this case art and education. It is difficult for officials to talk to teachers about, for example, holistic education without both parties having some knowledge of artistic conventions and the contribution art can make to the development of the "whole" child in education. In other words, it is unrealistic to expect teachers of art to have a meaningful and convincing discussion with their own colleagues in other fields or "outside" officials on the importance of integrating art into the general curriculum, unless they have some knowledge of (1) the content of the subject beyond the exploration of materials; (2) a knowledge of the educational process in general and art educational practices in particular.

This is not to suggest that the content of school art programs should be restricted to the mere acquisition of factual information in a traditionalist sense, nor should the art curriculum merely focus on manipulating media in the belief that creative growth will occur from such experiences. Rather I am suggesting, based on the results of this study, that teachers and officials alike require
a pedagogical framework that encapsulates art content and process that far from restricting individual freedom to express creatively, encourages it by providing a framework for the organization of content that will encourage artistic growth and minimize time wasting repetition that denies development. Such a rationale will also provide the necessary common vocabulary previously mentioned.

Elliot Eisner when discussing the distinction between descriptive (scientific, factual) theory and normative (humanistic, value-laden) theory, suggests that neither is sufficient in itself. He refers to a comprehensive theory that:

Would identify relevant phenomena in the planning of a curriculum. It would provide guidelines for relating these phenomena to each so that they were maximally effective with a group of students, given a description of the student’s characteristics. And, it would provide a credible explanation of why the relationships between the curriculum and the student were effective for realizing particular ends.²

The following is a pedagogical matrix that defines the core of curriculum content and might form the basis of future guidelines that teachers could interpret in a local context. The core content for practical art has been arrived at by incorporating the most popular practical activities as perceived by teachers (refer to Table 14). However, the core of knowledge does not reflect the teacher's order of importance, but encapsulates the aims of
art education for New Zealand schools as defined in *Art in Schools: The New Zealand Experience* which are a synthesis of what other contemporary writers in the field such as Laura Chapmen, Edmund Feldman, Elliott Eisner, Arthur Efland and others consider to be the domains of learning for art education K-12. These domains are exemplified in the *Guidelines for Planning Art Instruction In the Elementary Schools of Ohio* (1970, p. 9). They are:

I. Helping Each Individual Achieve Personal Fulfillment Through:
   - Expression in Art
   - Response to Art

II. Improving Society Through:
   - Understanding how societies use art expression
   - Understanding how societies respond to art

III. Transmitting the Cultural Heritage Through:
   - Understanding how artists achieve expression in art
   - Understanding how critics and historians respond to art

It should be noted that both the Ohio goals for art education and the New Zealand equivalent reflect
general goals of education. This also reflects the NZ teacher's views at all levels that there should be a correlation between general goals of education relative to that country and operational aims and objectives for art education (see Table 27). The New Zealand aims for art education are:

1. To help people to give visual form to the expression of their ideas and feelings.
2. To help develop and sustain the skills and techniques of visual perception.
3. To help encourage versatile use of a wide range of art forms by developing confidence and skill in the handling of techniques and media.
4. To help sustain and encourage visual imagination and inventiveness by accepting personal responses as points of growth, rather than as measures of success or failure.
5. To help promote recognition and understanding of the diversity of visual forms employed by past and present cultures.

It can be seen that there is a strong similarity between the goals and aims of both publications but conversely, there is a distinct variance as seen in the rank order of importance New Zealand teachers at all levels place on objectives that pertain to non practical art
knowledge. Hence the following matrix is aimed at:
(1) Redressing the inbalance that exists in New Zealand schools between making art objects and learning about art;
(2) It provides a structure that combines both the student-centered and the subject-centered approaches based on Eisner's "comprehensive" theory; and (3) Provides a point of reference for "collaborative" discussion and development which incorporates Schwab's "body of experience" that is people who represent (a) the subject matter, (b) the learner, (c) the milieu, (d) teachers, and (e) curriculum makers (see Chapter V: Curriculum Development).
FIGURE 1: A DEVELOPMENTAL MODEL: BASIC EXPRESSIVE SKILLS AND AREAS OF KNOWLEDGE FOR ART EDUCATION IN NEW ZEALAND SCHOOLS

AIMS FOR VISUAL ART EDUCATION

<table>
<thead>
<tr>
<th>Creative Expression</th>
<th>Visual Perception</th>
<th>Aesthetic Judgement</th>
<th>Cultural Heritage</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) To give visual form to the expression of ideas and feelings.</td>
<td>(2) To develop and sustain the skills of visual perception.</td>
<td>(4) To encourage visual imagination and make aesthetic judgements.</td>
<td>(5) To promote recognition and understanding of the diversity of visual forms in past and present cultures.</td>
</tr>
<tr>
<td>Direct experiences with media and materials.</td>
<td>Direct sensory experiences, response to the immediate inner and outer world.</td>
<td>Encourage children to make choices and talk about their images and those around them.</td>
<td>Introduce children to the art and crafts around them - in the school, town, and marae, etc.</td>
</tr>
<tr>
<td>The beginnings of skill development to facilitate creative expression, the exploration of appropriate techniques.</td>
<td>Recognition of visual and tactile relationships, beginning to respond to the visual qualities in the environment.</td>
<td>Establish a simple criteria for evaluation and judgements, develop aesthetic vocabulary.</td>
<td>Relate the work of local and national artists to other places and cultures past and present.</td>
</tr>
<tr>
<td>Control of materials, continued development of manipulative skills, organization and composition. Discriminative use of media, and necessary skills to express concept.</td>
<td>Recognition, analysis and interpretation of man made and natural forms in the environment.</td>
<td>Develop rationales for reasoned judgement, justify own responses, learn to look and value.</td>
<td>Study contemporary and historical background of art, relate to society and politics, and the traditional and in New Zealand and other countries.</td>
</tr>
<tr>
<td>Capacity to express visually - artist, architect - designer, or hobbies, gain satisfaction through continued involvement.</td>
<td>Selective and functional responses to the visual qualities (or lack of them) in the environment.</td>
<td>Enjoy the work of others, use knowledge or artistic processes as the basis for criticism and judgement of art and design in everyday living.</td>
<td>Appreciate art as part of culture, that contributes to the traditional and contemporary heritage of all New Zealanders.</td>
</tr>
</tbody>
</table>

*To keep the diagram simple, I have linked the aims of expression and media together.*
NOTE: This matrix looks at art in a constructive way by identifying the learning processes and organizing the components so that an operational structure can be identified.

The diagram is divided into four sections (1) pre-school - middle primary; (2) middle primary - F3; (3) F3-F5-F7 (which accounts for the examination system); and (4) beyond school.

The connecting arrows, recognize that all children have different starting points depending on past artistic experiences, environment and cultural influences. Consequently one cannot assume that all learners are ready to move from one stage to another at the same time.

The structure accounts for both cognitive and affective domains of learning. It is an attempt to establish a balance between making art objects and learning about art. The traditional New Zealand model has been heavily weighted in favor of making art and craft objects.

The aims listed in the left hand column of the chart are condensed from Art in Schools: The New Zealand Experience, and are achieved by experiences with the following materials and processes, and represent the CORE of knowledge.

A. Making Art Objects

2-dimensional
(i) Drawing
(ii) Painting
(iii) Graphics (including all forms of printmaking)
(iv) Designing
(v) Photography (including moving image)

3-dimensional
(i) Construction and assemblage
(ii) Carving (in all materials)
(iii) Ceramics
(iv) Fiber (including all forms of weaving)
(v) Sculpture (both of a permanent and impermanent nature)

B. Learning About Art

(i) Learn and apply aesthetic vocabulary
(ii) Recognize different forms and structures
(iii) Know about artistic styles and how artists, craftsmen, architects and designers help shape NZ Society and culture
(iv) Recognize how design affects the function of everyday products
(v) Make aesthetic judgements about art and design in the environment
(vi) Develop skills of criticism
(vii) Be sensitive to artistic change
Summary

The patterns of similarities and differences between primary and secondary teachers that have emerged from this study has shown that the attitude of teachers toward the teaching of art in schools has a bearing on how they approach their task and the subsequent outcomes.

Traditionally, due to the nature of a teacher's training, their lack of specific art qualifications, and the influence of the student-centered theories underpinning the 1961 syllabus *Art and Crafts in the Primary School*, primary and intermediate teachers view their role as art educators as being motivators of self expression without the practical skills and knowledge of art to facilitate learning in art. Moreover, they get little support or opportunities for further training once they are in the field. The fact that they depend very much on their own resources suggests that without an adequate background they are very dependent on whatever information comes to hand. There are strong indicators that they are prey to anything that in their eyes their students will enjoy. I interpret this as "busy activities" based on the big emphasis shown in this study on practical activity and minimal interest in most forms of theoretical knowledge.

For learning to occur there must be an ongoing plan of action with a clear statement of operational objectives. The fact that most primary and intermediate
teachers do not structure a sequence of lessons, reinforces the fact that they lack confidence due to an inadequate background in the subject. This raises many questions that authorities need to address for it impacts on the nature and direction of future curriculum development.

At the secondary level, even though the teachers are trained as art specialists more than half still have less than a three year program in art at the tertiary level. Yet two thirds have had the benefit of teacher training to be art specialists. Unlike their primary and intermediate colleagues a notably greater percentage of secondary art specialists believe in structuring lessons. This is due to the influence and direction provided by the national examination structure. However, ninety percent of lessons at the junior high school level are practical in nature with a minimum of knowledge about art being taught as part of the compulsory core requirement at that level. The pattern changes at the senior level once again due to the demands of national examinations.

There are many reasons in addition to the diversity of background and experience why teachers of art at all levels place little emphasis on knowledge and appreciation of the fine and applied arts; one such could be geographical isolation from museums and centers of art activity.
However, it appears that even local resources are not being utilized if understanding the arts of our own culture is only ranked eleventh on a seventeen point scale in level of importance. The fact that teachers at all levels with the exception of those teaching junior infants, consider this to be important to very important, is yet another indicator that suggests that although teachers might wish to pay attention to this aspect they do not do so because they do not have a sufficient knowledge base.

It is evident that there is a gap between the aims of art education for the New Zealand schools as previously listed and what is happening in classrooms throughout the country. The reason is a general lack of knowledge of the subject teachers are responsible for in their schools. Hence the gap between theory and practice.

This study affirms the research question: Should curriculum designers take into account how teachers in primary and secondary schools (K-13) view their role as art educators, for as Johnson has pointed out, the most important factor in children's artistic development is their teacher. The key factor in this statement is artistic development. It follows that if teachers do not have an adequate knowledge of art theory and practice, artistic development cannot occur. Therefore to avoid Silberman's contention that most of what is taught is banal and trivial and not worth knowing, curriculum
designers have to not only account for the teachers' attitudes toward their subject in planning, but must as Schwab states include them as integral contributors at all levels of decision-making.

Finally, more research is necessary particularly into the nature of teacher education in art at all levels to support the contentions of this study, and to determine the degree to which teacher education should account for what teachers state they want, and what academics and professional educators believe they should have.

The background research to this study provided a very necessary overview and proved the value of an evolving phenomenological approach to descriptive inquiry which Koehler defines as focusing on what is rather than what should be. It is the job of the curriculum specialist to collaborate with academics, teachers, lay people, and others to evolve a curriculum design that accounts for teacher wants, educational needs and society's expectations.

A systematic study of art education curricula in teacher education, by curriculum specialists in collaboration with universities and teachers colleges, might well yield the necessary information to help improve the pre-service training and in-service support for art educators. Which, based on the indications from this study, seems to be the next logical step.
Recommendations

1. That the Department of Education develop a collaborative approach to curriculum decision making and development that accounts for both the expressed attitude of art teachers and the academic and professional requirements of the subject.

2. That the Department of Education produce national guidelines for teachers to use if they wish, that provides information about art knowledge, art methods and curriculum content that exemplify educational theory and artistic practices and provide paradigm examples of alternative ways of working consistent with aims for art education in New Zealand schools.

3. That the Department of Education develop a research program in conjunction with universities, teachers colleges and lay people that will support curriculum development and be in keeping with contemporary theory and New Zealand educational and cultural traditions.

4. That primary teachers colleges evaluate their existing art selected study programs with a view to paying greater attention to the theory and practices of art in conjunction with their current curriculum content.

5. That art advisers at the district level pay greater attention to incorporating art knowledge and practice, and the structuring and sequencing of that knowledge in ways appropriate to the learner, to help redress
the traditional and current over dependence on practical activities.

6. That prospective secondary art specialists as part of their fine or applied art training at university or technical institutes, study educational and curriculum theory in art and general education, to provide a base for practical studies in curriculum methodology at teachers colleges following graduation.

7. That New Zealand universities in liaison with the Department of Education and teachers colleges, consider establishing programs in art education either in the departments of fine arts and/or education to provide a specific course of study for prospective art teachers. A course of study of this nature would integrate educational theory, fine art, and applied art theory and practice as a foundation for teaching at all levels.
FOOTNOTES TO CHAPTER VI


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INTRODUCTION:  AMTS OF 1976 REGIONAL CONFERENCES  
ART EDUCATION PRE-SCHOOL - F7.

(1) To examine and identify the practices of art education on a national basis.
(2) To determine to what extent what we are doing is consistent with the long term goals of education.
(3) To determine what are appropriate objectives for art education today.
(4) To shape the direction for art education in New Zealand for the next two decades.

I see this in two major stages, firstly the primary and secondary national courses raised important issues that questioned our function as teachers of art. 

eg a what do we mean when we talk about art education?
b what is the unique contribution of art to education?
c can we say that as a subject it is equal in importance to eg mathematics?
d what objectives does art share with other subjects?
e what is the relationship between the practices of making art and the function of art education?
f to what extent do the practices of art education reflect and cater for the continually growing interest and participation in the community?
g to what extent is art education guilty of tokenism - a patronising attitude towards minority cultures? etc.

These and many more questions have to be answered before we can put together a viable case to: justifiably prove the worth of art education to children, parents, the community and particularly the Department of Education and the Government - the latter because it is the politicians who determine what the educational priorities are not the educators.

Further, to what extent have we succeeded in providing knowledge, skills and understanding of art to teachers so that they believe in and practice what everybody at this and other similar conferences here believe to be important?

The first step is to gather information so that we have a clear picture of what is happening in art education today and not depend on what we imagine is happening.

Once we have examined what is happening, stage II will do something about those things that we judge should be happening.
The Ontario Department of Education in their report on aims and objectives of education published in 1968 stated what I am attempting to say much better than I:-

"Education problems are seldom static. As societies develop, different issues emerge to invite solution. Old problems take on new meaning and demand new solutions. Other problems, often only superficially new are solved with insights gained through years of experience. Old or new today's educational problems reflect the accelerated tempo of change and are influenced by pressures for short-term flamboyant results. Yet the fundamental issues which underly such problems are rarely resolved by abrupt attack. They require wisdom, understanding and the patient probing that can come from long-term commitment to educational improvement."

You are all committed people; if art education is to regain the status it had under Dr. Beeby, I believe we must involve teachers at all levels in the planning of curriculum design. It is for this reason that we are here, ie to examine the issues and seek new solutions.

This, then, is the first stage: to critically and constructively examine the practices of art in schools today as well as look beyond the school to the community.
In so doing we can then look at new issues that face us today.

The shape of Stage II is far less clear to me, much will depend on the outcomes of Stage I. Of one thing I am sure, that unless we plot a long range development time line now, we will be left behind at the starting gates by our more accepted curriculum colleagues.

Ray Thorburn
Curriculum Officer for Art
Curriculum Development Unit
APPENDIX B

4/1/25

PROJECT GUIDELINES

1 Itineraries and timetabling

Do not over-commit yourself in the number of projects you tackle. We believe you will need the equivalent of three days on site; probably more for long-term projects. One day will probably be necessary to meet the people involved, to familiarise yourself with the project and the site, and to allow people to get to know you. The remaining time will be needed to allow your recording to be made under as normal and relaxed conditions as possible. It is unlikely that you will be able to finalise recording in one consecutive period of time. However, although a number of short visits may appear time-consuming, they often allow people to get accustomed to your presence, together with cameras and tape recorders.

2 Style of book

The book is intended as a resource for teachers and organisers of arts education. It should suggest areas worth exploring and activities which can be usefully undertaken in ordinary, day to day situations.

It is important therefore that you obtain as much as possible of the atmosphere and character of the situation so that a reader can say 'that's the kind of circumstance I know; I'd like to try something like that'.

The 'hard data' of art education in New Zealand will derive mainly from the questionnaire. This information will probably be used in a separate research statement rather than in the book, although conclusions derived from that data may help to back up concepts in the book.

3 Use of project material

We cannot promise any person that the material you collect will be used in the book or presentation. We suggest you always make this clear, explaining that the projects will have to be sorted and put together in cohesive chapters, which will frequently refer to particular incidents and illustrations taken from the project recordings.

4 Questionnaire

We have given you a draft copy of the questionnaire so that you can be fully informed about all aspects of the project. We have yet to submit the draft to the Examinations and Testing Unit and obtain approval for its circulation. We would, therefore, ask that you keep it confidential in the meantime.

5 Copyright and acknowledgements

In seeking out existing photographic work you may face the problem of borrowing other people's records to submit with your project material.
5 Copyright and acknowledgements (continued)

If this work has been done as part of a person's normal duties, with equipment and materials owned by his employer, then the photographic records are the property of the employer. In this case you would ask if you could borrow the material, assuring that good care will be taken and that it will be returned. If there is only one copy, suggest that you borrow it for a short period while Curriculum Development Unit make a copy of it.

If the photographer owns the material you could again borrow it or obtain a copy of it explaining that if any part of it should be published the owner would be properly paid and acknowledged within the publication.

If the material has been published before it is important to find out who published it, date of publication, and who claims to own the copyright.

In the case of written material eg previously published newspaper, journal or book extracts, it is essential that you supply the author's name where applicable, the name of the publication, the publisher, and date of publication.

6 Public Relations

School principals and staff, and Education Board and Education Department staff can obviously help you a great deal by facilitating your entry to schools. You must notify district senior inspectors and district advisers that you are working in their areas, and would ask that you always work through them when arranging itineraries and contacting schools. Pro forma letters for this purpose are included in the blue project folders issued at the briefing conference.

7 Addresses

In many cases you will find it convenient to work from home during your period of secondment, unless you can obtain accommodation at a department or board office.

It is necessary for you to supply to the district senior inspector and the district adviser a copy of your proposed itinerary so that you can be contacted if necessary. It is also necessary to supply the district senior inspector, the district adviser and R W Thorburn and B P F Smith with your address and if possible telephone number where you can be contacted when not in schools.

8 Deadlines

- Itineraries to R Thorburn by 7 March.
- Reports as soon after your visit as possible.
- Final date for reports 1 July.
- We hope to have black and white processing done by an independent person and as soon as this is finalised you will be advised who to send black and white film to. In the meantime send completed black and white film to R Thorburn. Please notify if you intend doing your own black and white processing.
8 Deadlines (continued)

- Colour film through usual commercial channels - they should accompany reports.

- Sound recordings to accompany reports clearly labelled.

- NB Please identify each film or slide or tape as discussed at the briefing conference.

- Film and cassette tapes can be ordered directly from Frank Mahoney, Curriculum Development Unit, Head Office.

ALL TEAM MEMBERS ARE DESIGNATED PROJECT OFFICERS REGARDLESS OF POSITION AND EXPERIENCE.

B P F Smith  
R W Thorburn  } Project Coordinators
FORMAT FOR RECORDING PROJECTS

(Please use headings below in writing up each project. Submit 2 typed copies to us, retain 1 copy.)

1 TITLE OF PROJECT:

2 NAME OF PROJECT OFFICER:
CONTACT ADDRESS:

3 SITE OR LOCATION OF PROJECT:
(School, kindergarten, art centre etc.)

4 TEACHERS, LECTURERS OR LEADERS OF PROJECT:
(Please check initials and spelling of all names.)

5 TIME OF PROJECT:
(When commenced, when completed etc.)

6 AIMS AND OBJECTIVES OF PROJECT:
(Preferably as expressed in written or spoken terms by the leaders of the project.)

7 STARTING POINT:
(Why was activity set up? Where did the idea for it come from?)

8 PEOPLE INVOLVED:
(Teachers, resources people, visitors, pupils etc. Please try to supply details of training, qualifications, experience and background, teaching personality etc of project leaders, and characterise the learners in terms of numbers, age, class level where appropriate, cultural or ethnic background, previous experience, attitudes etc.)

9 DESCRIPTION OF SITE OR ENVIRONMENT:
(eg size and character of rooms, school, district, physical environment - rural, urban etc - working 'atmosphere' etc. Use photographs, notes, plans.)

10 RESOURCES:
(Tools, equipment and material. Where obtained if of interest: donated by community, found, discovered by pupils etc.

References: books, films, libraries, sites, people etc.
Storage facilities, display etc.)

11 EVOLUTION OF PROJECT:
(What actually happened? How did it get under way? Motivation, stimulation, starters etc? What was pace of work? What stages did it go through? Was it teacher directed or pupil-centred? What obstacles were met? What new or unexpected possibilities or developments occurred? Were changes in interest and attitude experienced at different stages? Did leaders emerge in group? Did people work individually or communally? etc.)
APPENDIX C

INSEA ART CURRICULUM PROJECT

SECTION C

QUESTIONNAIRE TO TEACHERS IN

PRIMARY SCHOOLS

NOTE: SAME AS FOR INTERMEDIATE TEACHERS

Department of Education
Wellington

September 1977
INTRODUCTION

As part of a wider study of the art curriculum in both primary and secondary schools, you are asked to provide assistance by completing the following questionnaire seeking information on current practices and conditions in schools. The survey is intended to provide data that will serve as background for future curriculum development and research, as well as forming part of New Zealand's presentation at the 23rd World Conference of the International Society for Education through Art.

It is expected that this survey will assist teachers by providing information that will lead to the development of improved publications, resource materials and teacher training. The importance of such a survey as a basis for improving art education in this country is recognized by the NZEI and PPTA who have given it their full support. The questionnaire used in this survey has been piloted in a number of schools and has been modified as a result.

The questionnaire is in several parts. This particular section (Section C) is designed to provide information on teachers' opinions over a wide range of issues connected with art education.

INSTRUCTIONS

Please complete this section of the questionnaire, fold it over, staple it closed, and give it to the principal by 28 September 1977. He will forward your stapled questionnaire to the Curriculum Development Division of the Department of Education.

Your anonymity will be preserved since the concern of any reports will be with group data, and care will be taken to ensure that it is impossible for any teacher to be identified. The principal will have entered a code number to be used in analysing replies in the boxes marked SCHOOL CODE and TEACHER CODE. Your name will not be disclosed, so please feel free to express your opinions fully. You should enter your code number on the outside of the stapled questionnaire when it is completed.

Please complete the questionnaire by filling in the boxes with the appropriate numerals and writing your views in the appropriate spaces. As the data will be processed by computer, please ensure that units are aligned in the far right-hand column, tenths in the next right-hand column, etc. For example, in question 1, if you have completed five years of teaching, enter [0 1 5], if twelve years, enter [1 2 0], etc. Where there are alternative answers, fill each box with the appropriate numerals. You should enter ONLY ONE numeral in any one box, even if it is difficult to decide between alternative answers.
SECTION C : TEACHERS IN PRIMARY SCHOOLS

1 Sex:
   1 = Female; 2 = Male

2 Position in school:
   1 = Principal
   2 = Deputy Principal
   3 = ST (JC)
   4 = Senior Teacher
   5 = Teacher
   6 = Year One Teacher
   7 = Other (specify)

3 Are you:
   1 = Full-time art teacher
   2 = Syndicate leader for art
   3 = General class teacher with extra responsibility for art with several classes
   4 = General class teacher taking art with your own class
   5 = Other (specify)

4 Completed years of teaching including Year One.
   (Round to the nearest year, e.g., 5 years, 3 months, enter as 5½-years.)

5 Qualifications and training. Do you have:
   1 = Yes; 2 = No
   a a Trained Teacher's Certificate
   b a Diploma in Teaching
   c a degree (specify)
   d part of a degree (specify)
   e specific art qualifications (specify)
   f other (specify)
6. When did you enter a teachers college? If 1950, enter [510.], etc. if 1967, enter [617], etc.

7. Was your art and craft training at teachers college:
   1 = Yes; 2 = No
   a. 2 or 3 years selected study
   b. 1 year selected study
   c. a basic content course
   d. a curriculum course
   e. other (specify) ________________________________________________

8. If you are a general class teacher, do you have children from the following class levels in your class or open plan unit?
   0 = Not applicable (e.g., full-time art specialist)
   1 = Yes; 2 = No
   a. Infants
   b. Standard 1
   c. Standard 2
   d. Standard 3
   e. Standard 4
   f. Form 1
   g. Form 2

9. How many pupils are you usually responsible for when you teach art? If this number varies (e.g., you take art with several different classes) enter the average number.

10. How many national in-service art courses (Lopdell, Hogben, Putuna, Wallis House) have you attended?
    0 = none
    1 = one
    2 = two
    etc.
11 How many local in-service art courses have you attended?
0 = none
1 = one
2 = two
etc.

12 As a result of your training and experience, how confident are you in teaching the activities you believe necessary in an art programme?
1 = very confident
2 = confident
3 = fairly confident
4 = uncertain
5 = very uncertain

13 Specify any areas your art training has not prepared you to teach.

14 If further training was available would you choose:
1 = Yes; 2 = No
a theory of teaching art
b practical techniques for teaching art
c knowledge about art, architecture and design pre-1945
d knowledge about art, architecture and design post-1945
e developing understanding of art through art activity
f understanding of different cultural traditions in art
g other (specify) _____________________________
15. Do some age levels, ability groups, ethnic groups, or other categories of pupils respond particularly well to certain art activities you teach? 
1 = Yes; 2 = No

If yes, please comment ___________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

16. Do some age levels, ability groups, ethnic groups, or other categories of pupils respond particularly poorly to certain art activities you teach? 
1 = Yes; 2 = No

If yes, please comment ___________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

17. What sort of support and encouragement do you get from the persons and bodies listed below? 
1 = excellent support and encouragement 
2 = very good support and encouragement 
3 = good support and encouragement 
4 = fair support and encouragement 
5 = poor support and encouragement 
6 = no contact

a principal
b (office use only)
c most other staff
d inspectors
e advisors
f subject associations
g parents and the school community
18 To what extent do the following considerations pose problems in your art teaching?

1 = no problem  
2 = minor problem  
3 = moderate problem  
4 = serious problem  
5 = very serious problem

<p>| | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>a</td>
<td>size of classes</td>
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<td>b</td>
<td>room space for size of classes</td>
</tr>
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<td>c</td>
<td>amount of equipment for size of classes</td>
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<tr>
<td>d</td>
<td>number of pupils met each week</td>
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<td>e</td>
<td>adequacy of budget</td>
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<td>f</td>
<td>availability of appropriate materials</td>
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<td>g</td>
<td>storage for work in progress</td>
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<td>h</td>
<td>adequacy of resource material to support desired teaching approach</td>
</tr>
<tr>
<td>i</td>
<td>attitudes of pupils towards subject</td>
</tr>
</tbody>
</table>

19 If you wish, please comment on any of the problems mentioned above.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

20 If you wish, please comment on any problems not mentioned above.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
II CURRICULUM

21. To what extent are you involved in formulating aims and objectives in art education:

1 = entire responsibility
2 = to a large extent
3 = to a moderate extent
4 = to a small extent
5 = not at all

a for your whole school
b for sections of your school
c (office use only)
d for you as an individual teacher

22. How important is each of the following as a source used by you in formulating aims and objectives for art education in your class, school or art department?

1 = only source
2 = very important source
3 = important source
4 = not very important source
5 = not used as a source

a 1961 art and craft syllabus
b Teachers College courses
c In-service courses
d (office use only)
e School staff discussions
f Your accumulated experience
g Books, journals, etc including international material
h Films, television
i Other (specify)
23 If you have written aims and objectives for some or all of your art classes, do they make reference to:

0 = Not applicable (e.g. no handicapped children)
1 = Yes; 2 = No

a the needs of handicapped pupils
b different levels of intellectual ability
c ethnic minority groups
d cultural differences in NZ society
e sex differences
f other (specify) ____________________

NOTE: If no written aims, leave all boxes blank.

24 If you have written aims and objectives for some or all of your art classes, do they make reference to:

1 = Yes; 2 = No

a the relationships of art to overall educational objectives
b the relationship of art to other subjects
c the relationship of art at the level at which you are teaching to art teaching at other levels, e.g. primary to secondary, etc.

NOTE: If no written aims, leave all boxes blank.
In your view, how important are the following objectives of art education for the class levels at which you teach art. (If you teach pupils from more than one level, eg S1 and 2, complete more than one column of boxes.)

1 = of utmost importance  
2 = very important  
3 = important  
4 = not very important  
5 = of no importance

<table>
<thead>
<tr>
<th>Objective</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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</thead>
<tbody>
<tr>
<td>a opportunity for self expression</td>
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<td>b development of creative potential</td>
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<td>c development of communication ability</td>
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<td>d development of skills in making art</td>
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<td>e understanding concepts of art, eg line, shapes, colour, form, composition, contrast, movement</td>
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<td>f knowledge about the fine arts</td>
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<td>g appreciation of the fine arts</td>
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<td>h knowledge about the designed (man-made) environment</td>
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<tr>
<td>i appreciation of the designed (man-made) environment</td>
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<td>j appreciation of the natural environment</td>
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<td>k understanding the arts of our own culture</td>
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<td>l understanding the arts of other cultures</td>
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<td>m developing appreciation of accepted canons of good taste</td>
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<td>n personal enjoyment of art activity</td>
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<td>o development of hobby skills</td>
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<td>p understanding the techniques of critical/aesthetic judgement</td>
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<td>q other (specify)</td>
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</tbody>
</table>
26 How useful are your aims and objectives when planning new scheme material, preparing your workbooks, discussing programmes with new staff, etc?

0 = not applicable (no aims and objectives)
1 = essential
2 = very useful
3 = moderately useful
4 = slightly useful
5 = of no use

27 Please list any journals, papers, books, etc which have proved consistently useful to you in preparing objectives (do not include books of technical procedures, eg pottery techniques)

________________________
________________________
________________________

28a Do you believe art education should be based on:

1 = a national prescription all must use
2 = national guidelines to be used if one wishes
3 = (specify) __________________________

28b Do you believe there should be:

1 = Yes; 2 = No; 3 = Not sure

a a set of national aims and objectives for art education for your class level, eg aims of art education for infants.

b a set of national aims and objectives for art education embracing all levels

c a set of aims and objectives for art education in your school

d (office use only)

e a set of aims and objectives which embrace all the aesthetic activities of your school, eg art, craft, music, drama, technical crafts, etc
29 Bearing in mind the limited time available during the school week and the claims of other subjects, should the following be compulsory study at the class levels indicated?
   1 = Yes; 2 = No; 3 = Not sure

   a some form of aesthetic activity (eg, dance, music, art) ______________________
   b some form of interdisciplinary programme in the aesthetic field (eg, involving at least two of music, visual arts, drama, etc) ______________________
   c practical art activity (eg, the making of paintings, sculptures, designs) ______________________
   d knowledge of art (eg, knowing about paintings, sculptures and designed forms as they exist in past and present cultures) ______________________

III TEACHING APPROACHES

30 Do you, in your teaching programme, take account of:
   0 = Not applicable (eg no handicapped children)
   1 = Yes; 2 = No

   a the needs of handicapped pupils ______________________
   b different levels of intellectual ability ______________________
   c ethnic minority groups ______________________
   d cultural differences in NZ society ______________________
   e sex differences ______________________
   f other (specify) ______________________
31 In teaching art, do you refer to:

1 = Yes; 2 = No

a the relationships of art to overall educational objectives

b the relationship of art to other subjects

c the relationship of what you teach to what the children learned in their previous school year.

d the relationship of what you teach to what the children will learn in their next school year.

e other (specify) ____________________________

32 Please list any journals, papers, books, etc which have proved consistently useful to you in planning activities. (Do not include books of technical procedure, eg pottery techniques)

______________________________________________

______________________________________________

______________________________________________

______________________________________________

______________________________________________

______________________________________________
33 Which of the following activities do you include in your art programme at each class level?

0 = No class at this level
1 = Yes; 2 = No; 3 = Do not know what this is

| a | b | c | d | e | f | g | h | i | j | k | l | m | n | o | p | q | r | s | t | u | v | w | x |
| painting | drawing | silk screen printing | lino printing | monoprinting | relief printing | photography | batik | tie dyeing | weaving | macrame | stitchery | embroidery | carving | (Office Use Only) | collage | assemblage or construction | clay modelling | ceramic sculpture | pottery | enamelling | jewellery | other two-dimensional (specify) | other three-dimensional (specify) |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | 9 | 9 |
34 Does your teaching approach for art at each class level consist of:
0 = No class at this level
1 = Yes; 2 = No

a. mostly single, structured lessons
b. some single, structured lessons
c. mostly sequences of structured lessons
d. some sequences of structured lessons
e. mostly aid and support to pupils working on individual tasks
f. some aid and support to pupils working on individual tasks
g. mostly aid and support to groups working on particular tasks
h. some aid and support to groups working on particular tasks
i. other (specify)

35 To what extent do pupils at each class level have choice in their art activities (eg choice among painting, drawing, or etching)
0 = no class at this level
1 = almost entirely
2 = for much of the time
3 = some of the time
4 = hardly ever
5 = never
36 Do you select subject matter for art:
1 = Yes; 2 = No
a to help emphasize a particular stylistic treatment
b to provide the widest opportunity for stylistic diversity
c with deliberate avoidance of any reference to style
d without thinking about style
e other (specify) ____________________________

37 In your approach to art are skills in handling tools and materials:
1 = Yes; 2 = No
a taught before the main activity commences
b taught in association with the activity
c taught 'on demand', as pupils seek advice or encounter difficulties
d not emphasized at any stage
e other (specify) ____________________________

38 When teaching practical activity (eg sculpture, painting) to what extent do you refer pupils to adult artist's work which is in line with the activity or subject matter being explored?
1 = always
2 = frequently
3 = sometimes
4 = rarely
5 = never

39 Does your art programme include visits to:
1 = Yes; 2 = No; 3 = Not available in district
a art galleries
b exhibitions
c artist's/craftsman's studios
d places of architectural interest
e places of environmental interest
f other (specify) ____________________________
40 Does your art programme include the study, as art forms, of:

1 = Yes; 2 = No

a specific films

b specific television programmes

41 If any of the approaches in question 39 and 40 are used, are visits or viewings preceded by:

0 = Approaches not used
1 = Yes; 2 = No

a discussions of what pupils can expect to see

b discussions about how pupils should react to what they see

c discussions of the historical or cultural background of the work

d other (specify) ________________________________

42 If the approaches in question 39 and 40 are used, are visits or viewings followed by:

0 = Approaches not used
1 = Yes; 2 = No

a discussion of what was seen

b pupils written commentaries or analyses

c attempts by pupils to arrive at a value judgement about the worth of what was seen

d other (specify) ________________________________
43 Which of the following do you use

(i) to monitor the success of your art programme (programme evaluation), and

(ii) to assess the performance of individual pupils (pupil assessment)

1 = Yes; 2 = No

<table>
<thead>
<tr>
<th>(i) Programme Evaluation</th>
<th>(ii) Pupil Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>a formal testing</td>
<td>7</td>
</tr>
<tr>
<td>b assessments of work in progress</td>
<td>9</td>
</tr>
<tr>
<td>c regular marking of work completed</td>
<td>11</td>
</tr>
<tr>
<td>d end-of-term or half-term written or practical examinations</td>
<td>13</td>
</tr>
<tr>
<td>e evaluation by pupils</td>
<td>15</td>
</tr>
<tr>
<td>f other (specify)</td>
<td>17</td>
</tr>
<tr>
<td>g no assessment used for this purpose</td>
<td>19</td>
</tr>
</tbody>
</table>

44 How important are the following criteria for pupil assessment in art:

0 = no assessment
1 = of utmost importance
2 = very important
3 = important
4 = of some importance
5 = of no importance

| a quality of invention/imagination | 21 |
| b development of new skills       |   |
| c perseverance/persistence        |   |
| d desire to learn new skills      |   |
| e willingness to try new ideas    |   |
| f quality of perception/observation |   |
| g other (specify)                 | 27 |
45 Are any assessments made by you of individual pupils:

0 = No assessments; 1 = Yes; 2 = No

a used in school reports
b given to pupils at regular intervals
c used as positive reinforcement in the daily teaching context
d indicated by the works selected for display
e other (specify) ___________________________________

46 Do you have class 'critiques' in which the children make judgements about the artistic worth of the work of other pupils?

1 = Yes; 2 = No

47 To motivate pupils, to what extent do you rely on:

1 = entirely
2 = to a large extent
3 = to a moderate extent
4 = to a small extent
5 = not at all

a the interest of the subject matter
b the interest of the techniques used
c the expectation of making satisfying art products
d other (specify) ______________________________
48 Please comment on any aspects of your art teaching not adequately covered in the questionnaire:

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

49 How long did it take you to complete the questionnaire?

_________________________________________________________________________

- Thank you for your assistance -
APPENDIX D

INSEA ART CURRICULUM PROJECT

SECTION B

QUESTIONNAIRE TO SECONDARY SCHOOL TEACHERS

NOTE; SAME AS FOR TEACHER IN F1-7 SCHOOLS

Department of Education
Wellington
September 1977

-235-
INTRODUCTION

As part of a wider study of the art curriculum in both primary and secondary schools, you are asked to provide assistance by completing the following questionnaire seeking information on current practices and conditions in schools. The survey is intended to provide data that will serve as background for future curriculum development and research, as well as forming part of New Zealand's presentation at the 23rd World Conference of the International Society for Education through Art.

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Please complete the questionnaire by filling in the boxes with the appropriate numerals and writing your views in the appropriate spaces. As the data will be processed by computer, please ensure that units are placed in the far right-hand column, tens in the next right-hand column, etc. For example, in question 7, if you have completed five years of teaching, enter [0 5], if twelve years, enter [1 2], etc. Where there are alternative answers, fill each box with the appropriate numerals. You should enter ONLY ONE numeral in any one box, even if it is difficult to decide between alternative answers.
1 Sex:
  1 = Female; 2 = Male

2 Professional Position in school:
  1 = Principal
  2 = Deputy Principal
  3 = Senior Master/Mistress
  4 = HOD:PR1
  5 = HOD:PR2
  6 = HOD:PR3
  7 = HOD:PR4
  8 = Teacher
  9 = Other (specify) ________

3 Tenure:
  1 = Full-time permanent
  2 = Full-time relieving
  3 = Part-time

4 Is art the only subject you teach?
  1 = Yes; 2 = No

5 Qualifications:
  (i) Academic qualifications (enter highest):
  1 = part of a degree
  2 = Bachelors degree
  3 = Bachelors degree with honours
  4 = Masters degree
  5 = Masters degree with honours
  6 = Other (specify) ____________________
(ii) General teaching qualifications:
1 = Yes; 2 = No

a. Trained Teachers Certificate
b. Diploma in Teaching
c. Diploma in Education
d. Other (specify) _______________

(iii) Specific art qualifications
1 = Yes; 2 = No

a. DFA (Hons)
b. DFA
c. EFA
d. MFA
e. Technical Institute 3-year Diploma
f. Technical Institute 4-year Diploma
g. Other (specify) _______________

6 Did you attend:
1 = Yes; 2 = No

a. Primary Teachers College, Division A
b. Primary Teachers College, 3rd year Specialist Course
c. Secondary Teachers College
d. Division C
e. Division B Course
f. Other (specify) _______________

7 Completed years teaching including Year One.
(Round to the nearest year, e.g. 5 years, 3 months, enter as [0.5]).
8. How many different art classes do you teach each week? (Do not count repeat periods with the same class)

9. How many pupils do you meet in a week for art? (Do not count repeat contact in more than one period per week)

10. How many of your art classes fall into the following categories: (Indicate the number in the appropriate boxes)

   NOTE: If you have composite classes (e.g. F3-4), complete the column under 'C'.

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<td>41</td>
<td>47</td>
<td>53</td>
<td>59</td>
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</tr>
</tbody>
</table>

11. How many national in-service art courses (Lopdell, Hogben, Futuna, Wallis House) have you attended?
   0 = none
   1 = one
   2 = two
   etc.

12. How many local in-service art courses have you attended?
   0 = none
   1 = one
   2 = two
   etc.
13 As a result of your training and experience, how confident are you in teaching the activities you believe necessary in an art programme?

1 = very confident
2 = confident
3 = fairly confident
4 = uncertain
5 = very uncertain

14 Specify any areas your art training has not prepared you to teach

15 If further training was available would you choose:
1 = Yes; 2 = No

a theory of teaching art
b practical techniques for teaching art
c knowledge about art, architecture and design pre-1945
d knowledge about art, architecture and design post-1945
e developing understanding of art through art activity
f understanding of different cultural traditions in art
g other (specify) ________________________
16 Do some age levels, ability groups, ethnic groups, or other categories of pupils respond particularly well to certain activities you teach?

1 = Yes; 2 = No

If yes, please comment ____________________________

________________________________________________________________________

________________________________________________________________________

17 Do some age levels, ability groups, ethnic groups, or other categories of pupils respond particularly poorly to certain activities you teach?

1 = Yes; 2 = No

If yes, please comment ____________________________

________________________________________________________________________

________________________________________________________________________

18 What sort of support and encouragement do you get from the persons and bodies listed below?

0 = not applicable (e.g. no head of department)
1 = excellent support and encouragement
2 = very good support and encouragement
3 = good support and encouragement
4 = fair support and encouragement
5 = poor support and encouragement
6 = no contact

a principal
b head of department
c most other staff
d inspectors
e advisors
f subject associations
g parents and the school community
h teachers colleges
i staff of other tertiary institutions
19 To what extent do the following considerations pose problems in your art teaching?

1 = no problem
2 = minor problem
3 = moderate problem
4 = serious problem
5 = very serious problem

a size of classes
b room space for size of classes
c amount of equipment for size of classes
d number of pupils met each week
e adequacy of budget
f availability of appropriate materials
g storage for work in progress
h adequacy of resource material to support desired teaching approach
i attitudes of pupils towards subject

20 If you wish, please comment on any of the problems mentioned above.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

21 If you wish, please comment on any problems not mentioned above.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
II CURRICULUM

22 Are the aims and objectives for art education stated in written form:
1 = for all your art classes
2 = for some of your art classes
3 = for none of your art classes

23 To what extent are you involved in formulating aims and objectives:
0 = not applicable (eg no art department)
1 = entire responsibility
2 = to a large extent
3 = to a moderate extent
4 = to a small extent
5 = not at all
a for your whole school
b for sections of your school
c for the whole art department
d for you as an individual teacher

24 How important is each of the following as a source used by you in formulating aims and objectives for art education in your class, school or art department?
1 = only source
2 = very important source
3 = important source
4 = not very important source
5 = not used as a source
a (Office Use Only)
b Teachers College courses
c In-service courses
d National examination prescriptions
e School or art department staff discussions
f Your accumulated experience
g Books, journals, etc including international material
h Films, television
i Other (specify)
25 If you have written aims and objectives for some or all of your art classes, do they make reference to:

0 = Not applicable (eg no handicapped pupils)
1 = Yes; 2 = No

- a the needs of handicapped pupils
- b different levels of intellectual ability
- c ethnic minority groups
- d cultural differences in NZ society
- e sex differences
- f other (specify) ___________________________

NOTE: If no written aims, leave all boxes blank.

26 If you have written aims and objectives for some or all of your art classes, do they make reference to:

1 = Yes; 2 = No

- a the relationships of art to overall educational objectives
- b the relationship of art to other subjects
- c the relationship of art at the level at which you are teaching to art teaching at other levels, eg primary to secondary, etc.

NOTE: If no written aims, leave all boxes blank.
27 In your view, how important are the following objectives of art education for the class levels at which you teach art. (If you teach pupils from more than one level, eg F5 and 7, complete more than one column of boxes.)

0 = No class at this level
1 = Of utmost importance
2 = Very important
3 = Important
4 = Not very important
5 = Of no importance

<table>
<thead>
<tr>
<th>Objective</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Opportunity for self expression</td>
<td></td>
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<tr>
<td>b. Development of creative potential</td>
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<td>c. Development of communication ability</td>
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<td>d. Development of skills in making art</td>
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<tr>
<td>e. Understanding concepts of art, eg line, shapes, colour, form, composition, contrast, movement</td>
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<tr>
<td>f. Knowledge about the fine arts</td>
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<tr>
<td>g. Appreciation of the fine arts</td>
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<tr>
<td>h. Knowledge about the designed (man-made) environment</td>
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<td>42</td>
</tr>
<tr>
<td>i. Appreciation of the designed (man-made) environment</td>
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<tr>
<td>j. Appreciation of the natural environment</td>
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<tr>
<td>k. Understanding the arts of our own culture</td>
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<tr>
<td>l. Understanding the arts of other cultures</td>
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<tr>
<td>m. Developing appreciation of accepted canons of good taste</td>
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<tr>
<td>n. Personal enjoyment of art activity</td>
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<td>o. Development of hobby skills</td>
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<tr>
<td>p. Understanding the techniques of critical/aesthetic judgment</td>
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<tr>
<td>q. Other (specify)</td>
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</tbody>
</table>
28. If your teaching aims at some form of knowledge about art, architecture and design (as distinct from making art or designed forms), to what extent does your approach focus on:

0 = No class at this level  
9 = Not applicable (teaching not aimed at this)  
1 = Entirely  
2 = Very much  
3 = Much  
4 = Not very much  
5 = Not at all  

a. art history (e.g. the evolution of styles, the time-sequences of different periods of art, the artists and their works representative of styles and periods). Do not include the formal teaching of art history to externally examined courses  

b. sociology or psychology of art (e.g. why man makes art, the forms art takes in different cultures and societies, the effect art has on us, the relationship between personality and art, etc)  

c. biographical/technical information (e.g. the lives of the artists, stories about how particular works evolved, descriptions of the processes and techniques used, etc)  

d. aesthetic/critical (e.g. the ways in which we form opinions about art works; styles, fashion, taste; 'rules' of judgement or 'laws' of criticism, etc)  

e. other (specify) ________________________________  

If you wish, please comment on the above
29 How useful are your aims and objectives when planning new scheme material, preparing your workbooks, discussing programmes with new staff, etc?

0 = Not applicable (no aims and objectives)
9 = No class at this level
1 = Essential
2 = Very useful
3 = Moderately useful
4 = Slightly useful
5 = Of no use

30 Please list any journals, papers, books, etc which have proved consistently useful to you in preparing objectives (do not include books of technical procedures, eg pottery techniques)

______________________________________________
______________________________________________
______________________________________________
______________________________________________

31a Do you believe art education should be based on:

1 = A national prescription all must use
2 = National guidelines to be used if one wishes
3 = (specify)

31b Do you believe there should be:

1 = Yes; 2 = No; 3 = Not sure

a a set of national aims and objectives for art education for your class level, eg aims of art education for Forms 3 and 4

b a set of national aims and objectives for art education embracing all levels
c a set of aims and objectives for art education in your school
d a set of aims and objectives for art education for your art department
e a set of aims and objectives which embrace all the aesthetic activities of your school, eg art, craft, music, drama, technical crafts, etc
32. Bearing in mind the limited time available during the school week and the claims of other subjects, should the following be compulsory study at the class levels indicated?  

1 = Yes; 2 = No; 3 = Not sure

<p>| | | | | | |</p>
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<thead>
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</thead>
<tbody>
<tr>
<td>a.</td>
<td>some form of aesthetic activity (eg, dance, music, art)</td>
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<td>36</td>
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<tr>
<td>b.</td>
<td>some form of interdisciplinary programme in the aesthetic field (eg, involving at least two of music, visual arts, drama, etc)</td>
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<td>c.</td>
<td>practical art activity (eg, the making of paintings, sculptures, designs)</td>
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<td>d.</td>
<td>knowledge of art (eg, knowing about paintings, sculptures and designed forms as they exist in past and present cultures)</td>
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<td>48</td>
</tr>
</tbody>
</table>

### III. Teaching Approaches

33. Do you, in your art teaching programme, take account of:  

0 = Not applicable (eg no handicapped pupils)  
1 = Yes; 2 = No

<p>| | | | | | |</p>
<table>
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</thead>
<tbody>
<tr>
<td>a.</td>
<td>the needs of handicapped pupils</td>
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<td>49</td>
</tr>
<tr>
<td>b.</td>
<td>different levels of intellectual ability</td>
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<tr>
<td>c.</td>
<td>ethnic minority groups</td>
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<tr>
<td>d.</td>
<td>cultural differences in NZ society</td>
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<tr>
<td>e.</td>
<td>sex differences</td>
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<tr>
<td>f.</td>
<td>other (specify)</td>
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</tbody>
</table>
34 In teaching art, do you refer to:

1 = Yes; 2 = No

a the relationships of art to overall educational objectives

b the relationship of art to other subjects

c the relationship of what you teach to what the children learned in their previous school year.

d the relationship of what you teach to what the children will learn in their next school year.

e other (specify) ____________________________

35 Please list any journals, papers, books, etc which have proved consistently useful to you in planning activities. (Do not include books of technical procedure, eg pottery techniques)

__________________________________________

__________________________________________

__________________________________________

__________________________________________

__________________________________________
36 Which of the following activities do you include in your art programme at each class level?

0 = No class at this level
1 = Yes; 2 = No; 3 = Do not know what this is

a painting
b drawing
c silk screen printing
d lino printing
e mono printing
f etching
g relief printing
h lithography
i photography
j batik
k tie dying
l weaving
m macrame
n stitchery
o embroidery
p carving
q modelling
r collage
s assemblage or construction
t ceramic sculpture
u pottery
v commercial or graphic design
w three-dimensional design
x enamelling
y jewellery
z₁ other two-dimensional (specify)
z₂ other three-dimensional (specify)
### 37 Does your teaching approach at each class level consist of:

- **0** = No class at this level
- **1** = Yes; **2** = No

- **a** mostly single, structured lessons
- **b** some single, structured lessons
- **c** mostly sequences of structured lessons
- **d** some sequences of structured lessons
- **e** mostly aid and support to pupils working on individual tasks
- **f** some aid and support to pupils working on individual tasks
- **g** mostly aid and support to groups working on particular tasks
- **h** some aid and support to groups working on particular tasks
- **i** other (specify) ________________

### 38 To what extent do pupils at each class level have choice in their art activities (eg choice among painting, drawing, and etching)

- **0** = No class at this level
- **1** = Almost entirely
- **2** = For much of the time
- **3** = Some of the time
- **4** = Hardly ever
- **5** = Never

<table>
<thead>
<tr>
<th></th>
<th>F3</th>
<th>F4</th>
<th>F5</th>
<th>F6</th>
<th>F7</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td></td>
<td></td>
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<td></td>
<td>F3 &amp; F4 F5 F6 F7</td>
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<td>26</td>
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<tr>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F3 &amp; F4 F5 F6 F7</td>
<td></td>
</tr>
</tbody>
</table>
39 Do you select subject matter for art:
1 = Yes; 2 = No
   a to help emphasize a particular stylistic treatment
   b to provide the widest opportunity for stylistic diversity
   c with deliberate avoidance of any reference to style
   d without thinking about style
   e other (specify)

40 In your approach to art are skills in handling tools and materials:
1 = Yes; 2 = No
   a taught before the main activity commences
   b taught in association with the activity
   c taught 'on demand', as pupils seek advice or encounter difficulties
   d not emphasized at any stage
   e other (specify)

41 When teaching practical activity (eg sculpture, painting) to what extent do you refer pupils to adult artist's work which is in line with the activity or subject matter being explored?
1 = Always
2 = Frequently
3 = Sometimes
4 = Rarely
5 = Never
42 To what extent do you plan or work in liaison with teachers of technical subjects in your school?

0 = Not applicable (no teachers of technical subjects)
1 = To a large extent
2 = To a moderate extent
3 = To a small extent
4 = Not at all

43 Do you use outside individuals or groups in your teaching programme (eg potters, specialist craftsmen)?

1 = Yes; 2 = No; 3 = Not available in district

If yes, please comment ________________

______________________________

______________________________

______________________________

44 Does your art programme include visits to:

1 = Yes; 2 = No; 3 = Not available in district

a art galleries
b exhibitions
c artist's/craftsman's studios
d places of architectural interest
e places of environmental interest
f other (specify) ____________________
45 Does your art programme include the study, as art forms, of:
1 = Yes; 2 = No

   a  specific films
   b  specific television programmes

46 If any of the approaches in question 44 and 45 are used, are visits or viewings preceded by:
0 = Approaches not used
1 = Yes; 2 = No

   a  discussions of what pupils can expect to see
   b  discussions about how pupils should react to what they see
   c  discussions of the historical or cultural background of the work
   d  other (specify) ________________________________

47 If the approaches in question 44 and 45 are used, are visits or viewings followed by:
0 = Approaches not used
1 = Yes; 2 = No

   a  discussion of what was seen
   b  pupils written commentaries or analyses
   c  attempts by pupils to arrive at a value judgment about the worth of what was seen
   d  other (specify) ________________________________

48 Do you have specific art theory lessons not involving practical activity at each class level?
0 = No class at this level
1 = Yes; 2 = No

F3 &
F4 F5 F6 F7

79
49 If you have specific art theory lessons, what percentage of the weekly art programme time is given to them at each class level? (If 15%, enter 15; if 5%, enter 0.5, etc)

50 If you do conduct specific theory lessons, how important are they in familiarizing pupils:

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No theory lessons</td>
<td>Of utmost importance</td>
<td>Very important</td>
<td>Important</td>
<td>Of some importance</td>
<td>Of no importance</td>
</tr>
</tbody>
</table>

- a with art works in general
- b with a survey of the development of art in New Zealand
- c with a view of contemporary art trends in New Zealand
- d with a view of international contemporary art activity
- e with architecture and industrial design as well as fine arts
- f with 'accepted' works of fine art
- g with a range of art from 'popular' to 'fine' art
- h with graphics, film and television as art form
- i other (specify) ________________________
51 If art theory lessons are undertaken, are pupils required to:
0 = No theory lessons
1 = Yes; 2 = No

a maintain notes
b write essays
c answer tests
d other (specify) ____________________________

52 Which of the following do you use
(i) to monitor the success of your art programme (programme evaluation), and
(ii) to assess the performance of individual pupils (pupil assessment)
1 = Yes; 2 = No

<table>
<thead>
<tr>
<th>(i) Programme Evaluation</th>
<th>(ii) Pupil Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>a formal testing</td>
<td>28</td>
</tr>
<tr>
<td>b assessments of work in progress</td>
<td>30</td>
</tr>
<tr>
<td>c regular marking of work completed</td>
<td>32</td>
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<tr>
<td>d end-of-term or half-term written or practical examinations</td>
<td>34</td>
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<tr>
<td>e evaluation by pupils</td>
<td>36</td>
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<tr>
<td>f other (specify)</td>
<td>38</td>
</tr>
<tr>
<td>g no assessment used for this purpose</td>
<td>40</td>
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</tbody>
</table>

53 How important are the following criteria for pupil assessment in art:
0 = No assessment
1 = Of utmost importance
2 = Very important
3 = Important
4 = Of some importance
5 = Of no importance

| a quality of invention/imagination | 42 |
| b development of new skills        |   |
| c perseverance/persistence         |   |
| d desire to learn new skills       |   |
| e willingness to try new ideas     |   |
| f quality of perception/observation|   |
| g other (specify)                  | 48 |
54 Are any assessments made by you of individual pupils:
0 = No assessments; 1 = Yes; 2 = No

a used in school reports
b given to pupils at regular intervals
c used as positive reinforcement in the daily teaching context
d indicated by the works selected for display
e other (specify) ____________________________

55 Do you have class 'critiques' in which the children make judgements about the artistic worth of the work of other pupils?
1 = Yes; 2 = No

56 To motivate pupils, to what extent do you rely on:
1 = Entirely
2 = To a large extent
3 = To a moderate extent
4 = To a small extent
5 = Not at all

a the interest of the subject matter
b the interest of the techniques used
c the expectation of making satisfying art products
d other (specify) ____________________________

55 49 49
54 54
55 58 58
57 Please comment on any aspects of your art teaching not adequately covered in the questionnaire:

______________________________________________________________________

______________________________________________________________________

______________________________________________________________________

______________________________________________________________________

______________________________________________________________________

__________________________________________

58 How long did it take you to complete the questionnaire?

______________________________________________________________________

- Thank you for your assistance -