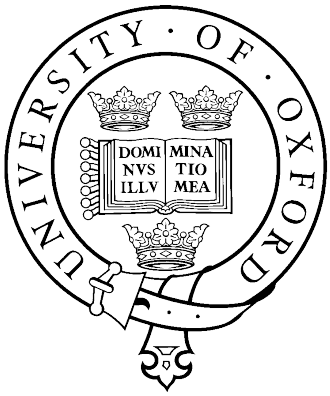
The nature of teaching and learning when using a painting as a central stimulus across the curriculum: An exploratory study of teachers' participation in Take One Picture, a scheme run by the National Gallery, London



Karen Hosack Janes
Lady Margaret Hall
University of Oxford

A thesis submitted for the degree of
Doctor of Philosophy
Michaelmas Term 2019

Abstract

The study qualitatively explores why and how five UK primary schools operationalised a project that uses a painting as a central stimulus for teaching and learning across the curriculum, as promoted by the Take One Picture scheme run by the National Gallery, London. On analysis, it was found that teachers at two of the schools mainly approached Take One Picture primarily as an art project, whilst teachers at the three other schools mainly approached the scheme in a more cross-curricular way.

Using a multiple within-case analysis approach, data was collected through interviews and a questionnaire from 25 teachers to explore teachers' understanding of the Take One Picture scheme and their expectations for undertaking a project. This data, alongside data from log journals compiled by the teachers, was used to explore the operationalisation of projects teacher-by-teacher. In addition, pupil outcomes, as perceived by the teachers and actual pupil outcomes contained in the log journals, were analysed to consider whether teachers' expectations were borne out.

It was found that on the whole teachers planned for their expectations and these were realised in pupil outcomes. However, in some cases where teachers expressed an expectation to encourage creativity or to follow pupil interests, this was not apparent in the way they planned or in pupil outcomes. Furthermore, the nature of teaching and learning in these projects was shown to be heavily teacher-led. Also, these projects tended to be planned by teachers in the schools that took a primarily art-based approach. In contrast, projects that were more cross-curricular showed greater signs of encouraging individuality and originality from pupils. These latter projects regularly involved experiential strategies, as characterised by Dewey (1938), identified in the study as (i) encouraging individual responses from pupils beyond the parameters of practising an art technique, and (ii) making connections between the painting and other stimuli and/or known pupils' previous learning experiences. The analysis suggests that the inclusion of experiential strategies both helps to encourage creativity (if the definition of creativity used includes the concept of

originality) and increase cognitive challenge. In addition, the data shows that those teachers who worked in partnership with artistic practitioners, or had art expertise themselves, tended to plan in a more instructional, less experiential way.

Overall, the study offers a contribution to knowledge by showing that in art education some teaching and learning strategies seem more effective than others in providing opportunities for pupils to develop creative skills, and that these strategies link to high cognitive demand.

Acknowledgements

I would like to thank all of the teachers who participated in the research. The level of detail provided in the study would not have been possible without their commitment. I would also like to thank my two supervisors from the Department of Education, Ann Childs and Velda Elliott, for their wisdom and generosity.

Contents

Abstract……..... 2

Acknowledgements…… 4

Contents…….. 5

List of Appendices…….. 11

List of Tables…… 12

List of Figures……... 15

List of Inserted Image Plates…….. 16

Dedication…… 18

Part 1 – Contextualising the Research

Chapter 1. Introduction……..... 20

1.1 Introduction to the phenomenon under investigation (the Take One Picture scheme) and the rationale for the present study…….. 20

1.2 Aims of the study……..... 23

1.3 Scope of the study……..... 24

1.3.1 Previous evaluations of Take One Picture……..... 25

1.4 Outline of the thesis…….. 29

Chapter 2. Literature review…….. 37

2.1 Introduction to Chapter 2…… 37

2.1.1 Fields of Study…… 38

2.2 The relevance of the arts to the purposes of education…… 40

2.2.1 The statutory requirements for art in the National Curriculum in England 40

2.2.2 The perceived low status of the arts in schools in England…….. 44

2.2.3 A cognitive view of the arts…… 48
2.2.4 Situating the arts within the context of creativity…… 49
2.2.4.1 What are creative skills…… 51
2.2.4.1.1 Developing creativity in schools by encouraging partnerships with art practitioners…… 54
2.3 Issues with understanding the impact of arts education…… 59
2.3.1 Measuring arts education impact against test scores…… 61
2.3.2 Studies using specially devised tests to measure the impact of arts education…… 68
2.3.3 Attempts to understand the nature of learning in arts education…….. 74
2.4 Conclusions…… 77

Chapter 3. Relevant theoretical perspectives…….. 80
3.1 Introduction to Chapter 3…… 80
3.2 The field of experiential learning…… 81
3.3 Prior experience and learning…… 83
3.3.1 The continuation of experiences…… 84
3.3.2 Experience as ‘a moving force’…….. 86
3.4 Actively pursuing a strong sense of personal commitment and engagement…….. 88
3.4.1 Experiential learning as holistic…….. 89
3.4.2 Involving the learner in the learning process…….. 91
3.5 Framing experiential learning as a force for social change…….. 95
3.6 Conclusion: The characteristics of Dewey’s experiential continuum framework…….. 97

Chapter 4. Methodology…… 99
4.1 Overview of the research design…… 99
4.1.1 Research questions…….. 101
4.1.2 A case study approach…….. 104
4.1.2.1 Multiple within-case analysis…… 105
4.2 Selection of schools…… 105
4.2.1 Ethical considerations…… 108
4.2.1.1 Positionality…… 110
4.2.2 School details……... 114
4.2.2.1 Christchurch Primary School (pseudonym)…… 115
4.2.2.2 Fenton Primary School (pseudonym)…….. 116
4.2.2.3 Walton Primary School (pseudonym)…….. 117
4.2.2.4 Endlyn Infant and Nursery School (pseudonym)…… 118
4.2.2.5 May Infant and Nursery School (pseudonym)…… 120
4.2.3 Overview of teacher representation…….. 121
4.3 Methods of data collection: Details and rationale…… 122
4.3.1 Data collection schedule…….. 123
4.3.2 Data collection methods…….. 123
4.3.2.1 Interviews…… 125
4.3.2.2 Questionnaire…….. 129
4.3.2.3 Log journals…… 130
4.4 Methods of data analysis: Details and rationale…… 133
4.4.1 Principles of analysis……... 133
4.4.2 Step 1 analysis…… 137
4.4.3 Step 2 analysis…… 140
4.4.4 Step 3 analysis…… 144

Part 2 – The Findings Chapters

Chapter 5. Findings from Step 1 analysis: Teachers' understanding of the Take One Picture scheme and expectations for a Take One Picture project…….. 146

5.1 Introduction to Chapter 5…… 146

5.2 Teachers' understanding of Take One Picture (research question 1a) 147

5.2.1 Teachers' understanding of Take One Picture – Christchurch Primary School and Fenton Primary School (Group 1)……. 147

5.2.2 Teachers' understanding of Take One Picture – Walton Primary School, Endlyn Infant and Nursery School, and May Infant and Nursery School 150

5.2.3 Two understandings: Two approaches……. 153

5.3 Teachers' expectations of a Take One Picture project……. 155

5.3.1 Subject-based expectations…….. 158

5.3.2 Expectations that promote learning in a range of ways that motivate students in the classroom…….. 161

5.3.3 Expectations that benefit at a whole school or community level……. 168

Chapter 6. Findings from Step 2 analysis: Operationalising a Take One Picture project - Teachers' planning and key influences……. 174

6.1 Introduction to Chapter 6……... 175

6.2 Overall findings of how and to what extent teachers' understanding and expectations of Take One Picture informed planning…… 176

6.3 Analysis of how and to what extent teachers' understanding and expectations of Take One Picture informed planning – Group 1……. 182

6.3.1 Christchurch Primary School……. 183

6.3.2 Fenton Primary School…….. 201

6.4 Analysis of how and to what extent teachers' understanding and expectations of Take One Picture informed planning – Group 2…….. 222
6.4.1 Walton Primary School…….. 223
6.4.2 Endlyn Infant and Nursery School…… 240
6.4.3 May Infant and Nursery School…… 254
6.5 Key influences on teachers' understanding, expectations and planning 266
6.5.1 The influence of the head teacher……... 266
6.5.2 The influence of artistic expertise…… 268
6.5.3 The influence of the EYFS framework…… 271
6.6 Conclusions…… 272

Chapter 7. Findings from Step 3 analysis: Realisation of expectations – Pupil outcomes…….. 274
7.1 Introduction to Chapter 7…… 274
7.2 Analysis of pupil outcomes – Group 1…… 278
7.2.1 Pupil outcomes that were almost identical…… 279
7.2.2 Pupil outcomes that were very alike…… 282
7.2.3 Teachers' versions of outcomes highly influence pupil outcomes……. 284
7.2.4 Artist-led sessions resulted in pupils following instructions…… 285
7.2.5 Creativity in Group 1 schools…… 287
7.3 Analysis of pupil outcomes – Group 2…… 295
7.3.1 Unique and diverse pupil outcomes…… 296
7.3.2 Reciprocal co-operative exchange…….. 297
7.3.3 An exception in Group 2…… 303
7.4 Overall conclusions of the Findings chapters…… 305

Part 3 – Discussion and Conclusions

Chapter 8. Discussion…….. 315

Chapter 9. Conclusions…… 330

9.1 Substantive contributions and implications…… 330

9.1.1 Responses to the research questions…… 330

9.1.2 Key claim 1…… 334

9.1.2 Key claim 2…… 336

9.2 Methodological contributions…… 338

9.2.1 Method for exploring arts education experiences and initiatives…… 339

9.2.2 The presence of individuality as a basis for identifying creativity…… 340

9.3 Limitations…… 342

9.4 Last words…… 343

References…… 345

List of Appendices

Appendix 1a Example of teachers' notes produced by the National Gallery for the Take One Picture scheme (2001)

Appendix 1b Example of teachers' notes produced by the National Gallery for the Take One Picture scheme (2018)

Appendix 2 Research project information for volunteers

Appendix 3 Participation consent form

Appendix 4 Interview protocol

Appendix 5 Log journal cover sheet

Appendix 6a First cycle Step 1 analysis worked example of a questionnaire

Appendix 6b First cycle Step 1 analysis worked example of a questionnaire

Appendix 7 First cycle Step 1 analysis worked example of a first interview transcript

Appendix A Group 1 – Teachers' planning: Christchurch Primary School

Appendix B Group 1 – Teachers' planning: Fenton Primary School

Appendix C Group 2 – Teachers' planning: Walton Primary School

Appendix D Group 2 – Teachers' planning: Endlyn Infant and Nursery School

Appendix E Group 2 – Teachers' planning: May Infant and Nursery School

List of Tables

Chapter 1 –

Table 1. Results from the 2004 Take One Picture questionnaire (Slater, 2004)…….. 26

Table 2. Results from the 2006 Take One Picture questionnaire (Slater, 2006)…….. 28

Chapter 4 –

Table 3. Number of times schools and teachers had taken part in Take One Picture…… 106

Table 4. Phases and teaching positions represented in the study at each school 121

Table 5. Teachers' teaching experience…….. 122

Table 6. Schedule for data collection…… 123

Table 7. Data collection methods and research questions……... 124

Table 8. Principles of data analysis…….. 133

Table 9. First cycle Step 1 codes for teachers' understanding of the Take One Picture scheme…….. 138

Table 10. First cycle Step 1 codes for teachers' expectations of a Take One Picture project…… 138

Table 11. First cycle Step 2 codes indicating curriculum subject areas planned for in activities…… 141

Table 12. First cycle Step 2 codes indicating strategies employed by teachers in activities…… 142

Table 13. Second cycle Step 2 categories…… 143

Table 14. Second cycle Step 3 categories……... 144

Chapter 5 –

Table 15. The percentage of art-based and cross-curricular activities by group…... 154

Table 16. Teachers' expectations for undertaking a Take One Picture project……. 156

Table 17. Head teachers' expectations for undertaking a Take One Picture project 160

Chapter 6 –

Table 18. The percentage of activities planned encouraging individual responses and making connections between the painting and other stimuli and/or known pupils' previous learning experiences……..…….. 177

Table 19. The percentage of activities planned encouraging individual responses and making connections between the painting and other stimuli and/or known pupils' previous learning experiences (with Teacher 5 Christchurch Primary School removed)……. 178

Table 20. The relationship between Dewey's experiential continuum framework and the two experiential strategy categories in the present study 180

Table 21. Christchurch Primary School teachers' expectations for undertaking a Take One Picture project…….. 186

Table 22. Fenton Primary School teachers' expectations for undertaking a Take One Picture project……. 203

Table 23. Walton Primary School teachers' expectations for undertaking a Take One Picture project……. 225

Table 24. Endlyn Infant and Nursery School teachers' expectations for undertaking a Take One Picture project……. 241

Table 25. May Infant and Nursery School teachers' expectations for undertaking a Take One Picture project……. 255

Table 26. Art teaching qualifications in schools and visiting artists during a project…….. 270

Table 27. Key aspects exhibited in activities from the present study that do and do not contain experiential strategies…….. 273

Chapter 9 -

Table 28. Experiential strategy planning checklist for increasing creative opportunities and cognitive demand in activities…….. 337

List of Figures

Chapter 2 –

Fig.1 Fields of study: Literature relating to art and design in education…… 39

Chapter 3 –

Fig. 2 Dewey's experiential learning process…… 92

Chapter 4 –

Fig.3 The research design framework of the present study…… 100

Fig.4 Research questions, their function in the study and corresponding data sources…… 103

Fig.5 Three-step analysis procedure…… 135

Chapter 8 –

Fig.6 Dewey's experiential learning process mapped onto Dewey's aesthetic experience process…… 325

Chapter 9 –

Fig.7 Three-step analysis procedure for arts education evaluation…… 340

List of Inserted Image Plates

Group 1: Example 1	Pupil outcomes that were almost identical to each other	i
Group 1: Examples 2 - 6	Five more examples of activities where pupil outcomes were almost indentical to each other……	iii
Group 1: Example 7	Example of an activity where pupil outcomes were very alike……	vi
Group 1: Example 8	Example of an activity where pupil outcomes were very alike across year groups……..	vii
Group 1: Example 9	Example of an activity where a teacher's version of an outcome, used for demonstration purposes, clearly influenced resulting pupil outcomes……	viii
Group 1: Examples 10 -12	Three examples of activities where artist-led sessions resulted in pupils learning and practising an art technique but not creating something of their own……..	ix
Group 1: Example 13 & 14	Comparison between pupil outcomes from two activities making clay animals inspired by *A View of Het Steen in the Early Morning* by Rubens……..	xi
Group 1: Example 15 & 16	Comparison between pupil outcomes from two activities making models of the stone house in *A View of Het Steen in the Early Morning* by Rubens……	xiii
Group 1: Example 17	Pupil outcomes where the teacher's planning suggested that the activities were more experiential than they actually were……..	xv
Group1: Example 18	Diversity in pupil outcomes from an introduction to the	

painting activity……... xvi

Group 1: Example 19 Pupil outcomes restricted by the closed style of questions in an introduction to the painting activity……. xviii

Group 2: Examples 1 & 2 Pupil outcomes that are unique and diverse within activities……... xx

Group 2: Examples 3 – 6 Pupil outcomes showing evidence of pupils engaging in the process of learning…… xxii

Group 2: Example 7 Activity where the teacher clearly influenced resulting pupil outcomes…….. xxvi

For Mark and Lawrence

Part 1

Contextualising the Research

Chapter 1- Introduction

This chapter sets out the initial rationale for the present study. It firstly provides an introduction to the phenomenon under investigation, the Take One Picture scheme. It then outlines the aims and scope of the study, before going on to describe the chapters of the thesis.

1.1 Introduction to the phenomenon under investigation (the Take One Picture scheme) and rationale for the present study

The present study explores in detail the participation of five schools in an arts education scheme called Take One Picture, run for UK primary schools by the National Gallery, London. This long-running scheme encourages teachers to use a single painting from the UK's nationally-owned collection of Western European paintings (dating between the thirteenth-and-nineteenth centuries, housed at the Gallery) for teaching and learning across curriculum subject areas. The National Gallery has a statutory responsibility to make the Collection accessible to the public, with its foremost aim 'to establish a central role for Old Master paintings in modern cultural life' (The National Gallery, 2017, p.2). Therefore, as part of a number of initiatives organised by the Gallery to fulfil this remit, the Take One Picture scheme has been offered annually to UK primary schools since 1995. The scheme has no rules as to how teachers make use of a painting in the classroom, and therefore how a project is operationalised is decided at school-level.

The Take One Picture scheme started after a head teacher from a primary school in Swindon, England[1], visited the Gallery shop and returned to school with a teachers'

resource pack on the subject of the *Wilton Diptych* (c.1395-9), a fourteenth century devotional altarpiece created by an unknown artist. The teaching resource comprised of a printed reproduction of the original painting and some notes on its content and history. Over a period of a school term, pupils at the school studied the painting alongside their teacher, including learning how it was made. Covering curriculum subject areas such as history, English, science, design technology and religious education, as well as art and design, pupils learnt about the life of Richard II, King of England from 1377 to 1399; they investigated the stories of the saints depicted standing next to him; they find out about heraldry; experimented with making their own primary colour pigments; mixed egg tempera (the paint used in the diptych produced from pigment and egg yolk); and among many other activities, practised the art of gilding. When the project was finished the head teacher contacted the National Gallery's Education Department. This resulted in the pupils' work being mounted in a display in the Gallery's Education Centre in 1994.

Every year, since 1995 to the present day, based on the same idea of one painting being used as a central stimulus for teaching and learning across the curriculum, the Gallery challenges UK primary schools to respond to a selected painting from the Collection (see https://www.nationalgallery.org.uk/take-one-picture). This annual challenge is called the Take One Picture scheme.

The Gallery runs a (chargeable) one-day teachers' course as part of the Take One Picture scheme. The course focuses on the selected painting for that year, giving

1 Mark Hazzard, Head teacher at Windmill Hill School, Swindon, Wiltshire, England.

teachers the opportunity to see the original painting in the Gallery and to find out about it from Gallery curators. During the day teachers are also shown examples of how schools have responded to previous Take One Picture paintings.

Printed reproductions (in poster form) of current and previous Take One Picture paintings are available to purchase from the Gallery shop. On the Gallery website downloadable digital images and teachers' notes for each Take One Picture painting are accessible free-of-charge. The teachers' notes give basic information about the content and context of a painting; a small amount of biographical information about the artist; and some suggestions for introducing the painting to a class and possible curriculum links. Examples of teachers' notes for two paintings produced by the National Gallery for the Take One Picture scheme are given in the appendix (Appendix 1a and 1b). Appendix 1a teachers' notes focus on a painting used by a school that participated in the present study. These notes were produced in 2001, near the beginning of the scheme. Appendix 1b teachers' notes were produced more recently, in 2018.

Teachers are encouraged to send photographs and brief descriptions to the Gallery demonstrating how their class, or school, have responded to the selected painting for that year. This is with a view to the Gallery mounting an annual Take One Picture exhibition each summer (in the Gallery and online). Attending the teachers' course is not a requirement for submitting work for consideration.

In my former role as Head of Schools at the National Gallery (section 4.2.1.1 considers my own relationship to the present study) I curated four Take One Picture exhibitions between 2004 and 2007, each centring on a single painting. Curating the exhibitions involved visiting schools from across the UK to choose work to display. Decisions were based on representing a variety of responses and taking into account how well exhibits might work together in an exhibition space. During these school visits teachers discussed with me how they perceived using a painting as a central stimulus had affected their own teaching and pupils' learning. These discussions stimulated the present study, which is an attempt to explore formally, using structured research methodology, the nature of teaching and learning using a painting as a central stimulus across the curriculum.

1.2 Aims of the study

The present study explores why and how the Take One Picture scheme was implemented at five schools. Using a qualitative multiple within-case analysis approach (see Chapter 4, section 4.1.2) 25 teachers' understanding, expectations and operationalisation of a Take One Picture project are examined (five teachers at each school, including the head teacher and art coordinator). The study also considers to what extent and in what ways teachers' expectations for a project were realised. This is done using data from teacher-compiled log journals containing pupil outcomes, as perceived by the teachers and actual outcomes.

The study is undertaken with a view to advancing an understanding of the nature of teaching and learning when using a painting as a central stimulus, and with the

intention of providing suggestions for pedagogical practice (McIntyre, 1992). The findings are conceptualised within previously developed theory, strengthening the validity of the study (Yin, 2014). In addition, the study relates the findings to the aims of the National Curriculum in England, and to relevant literature and studies that have a focus on art and design education.

1.3 Scope of the study

Whilst working at the National Gallery as Head of Schools I commissioned two independent evaluations of the Take One Picture scheme (Slater, 2004 & 2006) for the purpose of providing a general statistical overview of the schools taking part, including some teacher feedback (see section 1.3.1). The evaluations were used for marketing the scheme, for making funding bids for its continuation, and for reporting on the scheme in the National Gallery's Annual Review. However, there was limited value in the quantitative data contained in the evaluations relating to teaching and learning, particularly for understanding the dynamics present within a school or classroom when a Take One Picture project is undertaken. The research design of the present study was developed to provide a more in-depth qualitative exploration of how teachers use the scheme in schools. The methodological approach encourages teachers to reflect on their practice in real-life contexts (Yin, 2014).

It was decided that the most effective way to collect data was through one-to-one interviews with teachers and by teachers keeping their own log journals. In the journals teachers were asked to record: their expectations for a Take One Picture project; their planning; their perceptions of pupil outcomes; and to include actual pupil

outcomes in the form of physical work, photocopies, photographs and film (data collection methods are described in Chapter 4, section 4.3.2). Five schools that had a history of being involved in the Take One Picture scheme (see Chapter 4, section 4.2, for details on the selection of schools) were invited to participate in the research. This decision was made in an attempt to eliminate as far as possible short-lived enthusiasm for a new initiative (a 'Hawthorne effect'[2] (Winner & Hetland, 2000, p.6)), although not all 25 teachers involved in the study had taken part in the Take One Picture scheme before (see Chapter 4, section 4.2, Table 3). Data was analysed following a three-step procedure specifically devised for the present study (see Chapter 4, section 4.4). The structure of the analysis procedure allows for individual Take One Picture projects to be considered alongside the expectations of the teachers who planned them. It also enables comparisons to be made with the planning of other teachers, in the same school and across the five schools.

The research design purposefully avoids measuring the impact of an arts intervention (namely the Take One Picture scheme) against test scores, which is a quantitative methodology widely used in arts education studies (see Chapter 2, section 2.3) and strongly criticised in the literature reviewed (for example, Winner & Hetland, 2000; and See & Kokotsaki, 2017).

1.3.1 Previous evaluations of the Take One Picture scheme

The first evaluation of the Take One Picture scheme (Slater, 2004) involved posting 240 questionnaires to schools that had participated in the scheme between 1999 and

2 Identified by Cool & Campbell (1979), as cited by Winner & Hetland (2000)

2004 (of which 105 were returned and usable). It was undertaken as the scheme was approaching its tenth year. The evaluation sought to provide an overview of the reach, growth and geographical spread of the Take One Picture scheme, as well as to establish whether the scheme had impacted on pupils' learning. Teachers were asked in the questionnaire if they agreed with a series of statements about Take One Picture, and were invited to make brief comments. The percentage in agreement with each of the statements is reproduced below (Table 1) from the report:

Improved the children's own learning and performance	92%
Promoted skills of working together	90%
Promoted the children's communication skills	87%
Promoted skills in information technology	59%
Promoted problem solving skills	51%
Promoted skills in application of numbers	20%

Table 1. Results from the 2004 Take One Picture questionnaire (Slater, 2004, p.24)

In the Conclusions and Recommendations section of the report it states that:

> Teachers believe the project encourages learning and new skills. It has also broadened teachers' and children's perceptions and knowledge of art…one of the things they have learnt is how to look at paintings in detail, and to explore the stories behind them. They also recognise the role paintings can play in learning about the past, stimulating literacy, and discussions on wider issues.
>
> (Slater, 2004, p.36)

Results showed that 77% of respondents said that focusing on one painting for teaching and learning across curriculum subject areas had influenced the way that art was delivered at their school.

A second commissioned evaluation of the Take One Picture scheme (Slater, 2006) aimed to find out about the schools that submitted pupils' work in 2005/6. Questionnaires were sent to the first (by submission date) 150 of the 180 schools, of which 85 responded. The questionnaire asked about the number and ages of the pupils involved in the Take One Picture projects at each school; how many teachers and non-teaching staff participated; and how many parents/carers were involved. Results from the returned questionnaires showed that a total of 17,832 children, teachers, teaching assistants, and parents/carers had taken part. Based on the average number of participants per school the report estimated that 31,917 people contributed to the 180 submissions in 2005/6. Teachers were also asked about their expectations for undertaking a Take One Picture project and whether these were met. Table 2 (on the following page) is reproduced from the report. The report concluded that:

> Half of all teachers said that their expectations had been exceeded in the way that Take One Picture has promoted the visual arts in their school. Teachers were also surprised by the way it brought the whole school together….34% of respondents felt that their expectations of the children's learning had been exceeded.
>
> (Slater, 2006, p.11)

Both of the Take One Picture evaluations (Slater, 2004 & 2006) convey high levels of teacher satisfaction among those surveyed about the scheme, with results showing that many teachers found that using a single painting as a focal point for teaching and learning impacted on their pupils, their own teaching, and their schools in different ways. However, although the evaluations were extremely useful for calculating the number of people involved in the scheme, for gathering information about which schools in which areas were taking part, and for gaining a basic

overview about how the scheme made its mark on a school, these evaluations were nevertheless limited in depth.

My expectations for:	Exceeded	Fulfilled	Not fulfilled	I had no prior expectation	No response
Improvements in the children's learning have been	34%	62%	0%	1%	2%
My confidence in creative cross-curricular planning has been	22%	65%	2%	7%	4%
Opportunities for the whole school to work together have been	39%	46%	6%	8%	1%
Opportunities to involve the wider community have been	14%	38%	15%	29%	4%
Sharing good practice amongst teachers in:					
• my school have been	31%	52%	6%	4%	8%
• locally have been	7%	27%	17%	27%	22%
• nationally have been	7%	24%	13%	34%	22%
Promoting the visual arts in:					
• my school have been	51%	44%	1%	1%	4%
• and nationally have been	11%	24%	6%	26%	34%

Table 2. Results from the 2006 Take One Picture questionnaire (Slater, 2006, p.12)

Like many arts education evaluations (see Chapter 2, section 2.3) the quantitative methodology adopted for the Take One Picture evaluations meant that detailed information about teachers' rationale for taking part in the Take One Picture scheme was not collected or analysed. Nor were the Take One Picture evaluations able to provide information about how projects were planned, or give specific examples of teachers' perceptions of pupil outcomes. Consequently, teachers' general impressions were unsubstantiated due to a lack of data. Furthermore, the Take One Picture evaluations did not attempt to relate the findings to other similar studies, theory and other literature, which is fundamental to gaining a fuller understanding of the educational value of using paintings for cross-curricular teaching and learning. In an attempt to address these gaps the present study uses a qualitative multiple within-case analysis approach (see Chapter 4, section 4.1.2), and considers the findings alongside relevant literature (with a focus on art and design education), together with theoretical frameworks that resonate with the collected data (see Chapter 3).

The research contributes to knowledge by advancing an understanding of the nature of teaching and learning in arts education and by laying methodological foundations that can be used for exploring arts education interventions in-depth, and more generally for analysing the teaching of art and design in formal education.

1.4 Outline of the thesis

The thesis is divided into three parts. The first part contextualises the research within relevant literature and theoretical frameworks, as well as providing a detailed account of the methodology adopted in the present study. The second part contains three

findings chapters. The third part provides a discussion supported by the findings; it highlights the contributions of the study to knowledge, and draws attention to some of its limitations.

The content of each chapter is now described.

Chapter 2: Literature Review

Chapter 2 considers how two overarching themes found in four identified fields of study that focus on art and design in education informed the research design of the present study. These themes are: i) The relevance of the arts to the purposes of education; and ii) issues with considering the impact of arts education. Because the focus of the present study is an arts education scheme run by an art gallery targeted at UK primary schools, the chapter firstly details the aims of the National Curriculum in England (DfE, 2013) and the statutory subject content in England for art education for children under the age of 11 (DfE, 2013; DfE, 2017). The chapter then considers why some key commentators on education and in the arts believe that the arts have a low status in education. Outlined are concerns that because the arts are not associated with developing academic skills, this has led to them being marginalised in schools. The chapter goes on to look at how in recent years the arts have been situated within the wider context of creativity. Criticisms associated with this are examined, including the absence of high-quality empirical studies that support assumptions, such as the transfer of creative skills from the arts to non-arts subjects. The chapter concludes by describing how the present study aligns with qualitative studies that avoid measuring arts education against test results. These qualitative

studies focus on advancing an understanding of the nature of teaching and learning taking place in arts education, and advancing an understanding of the processes of learning.

Chapter 3: Relevant theoretical perspectives

Having examined in Chapter 2 the critical literature on arts education, including existing arts education studies, and problems related with these, in Chapter 3 the thesis considers more theoretical aspects of educational experience. Specifically, the chapter looks at Dewey's experiential continuum theory (1938), which strongly resonates with the emergent findings revealed in the data of the present study. The chapter compares Dewey's experiential theory with descriptions from other practices that identify with the term 'experiential learning', and prepares the reader for the use of Dewey's experiential theory as a lens to view the findings of the study (presented in Part 2 of the thesis). Dewey's experiential theory is distilled into three characteristics.

Additionally, Chapter 3 integrates Dewey's aesthetic theory (1934) into the descriptions of Dewey's experiential theory. This is because, although Dewey never put these two theories together, the discussion in Chapter 8 couples them in order to illuminate why a painting seemed to be in the present study a particularly rich stimulus for increasing cognitive challenge for pupils.

Chapter 4: Methodology

This chapter sets out the main aspects of the research design of the present study. It provides details of the methodological rationale for exploring the teaching and learning processes arising from a Take One Picture project. The chapter includes the rationale for the research questions; explains why a multiple within-case analysis approach was selected as the most effective way to answer the research questions; provides the rationale for the selection of the units of analysis (25 teachers from five schools); and gives details of the schools selected. It goes on to discuss the chosen methods of data collection. It finishes by describing how the analytical structure of the research questions provides the basis for a three-step data analysis procedure, and includes details of the first- and second-cycle coding processes for each three steps.

Chapter 5: Findings from Step 1 analysis

Chapter 5 addresses the first part of the first research question, which concerns teachers' understanding of the Take One Picture scheme and expectations for a Take One Picture project.

The chapter demonstrates how the first step in the analytical process revealed that teachers tended to understand the Take One Picture scheme in two different ways, and that these two different ways separated the schools into two groups. These groups are described as: Group 1, those schools where teachers generally understood Take One Picture primarily as an art scheme; and Group 2, those schools where teachers put more emphasis on the cross-curricular element of the Take One Picture scheme.

Chapter 5 then outlines the expectations that teachers expressed they had for the upcoming Take One Picture project. These expectations are used in Chapters 6 and 7 as an analytical tool.

Chapter 6: Findings from Step 2 analysis

Chapter 6 presents the findings for the second step of the data analysis procedure, addressing both the second and third parts of the first research question. These concern how and to what extent teachers' expectations and understanding inform their planning, and the key factors that influence teachers' understanding of the scheme, their expectations, and planning decisions.

As recommended by Sefton-Green (2007), an arts evaluation that seeks to ascertain impact should firstly identify the primary objectives of a programme, so in Chapter 6 the expectations of each individual teacher (as outlined in Chapter 5) are analysed alongside their plans for implementing a Take One Picture project. Consequently, the chapter aims to present a much richer account of arts education, addressing criticisms made of other arts education studies that lack descriptions of arts interventions (See & Kokotsaki, 2017).

To enhance the analytical process further, teachers' implementation plans are viewed through the lens of Dewey's experiential continuum framework. Two experiential strategies are uncovered, most frequently used in the Group 2 schools. These are: (i) encouraging individual responses from pupils beyond the parameters

of practising an art technique, and (ii) making connections between the painting and other stimuli and/or known pupils' previous learning experiences.

Overall, it was found that teachers' expectations for a Take One Picture project were mostly planned for, apart from in some cases where teachers expressed an expectation for the project to encourage creativity or to help with following children's interests. Opportunities for these two expectations, although only expressed by some teachers, were frequently not apparent in the planning of the schools that operationalised a Take One Picture project primarily as an art project (Group 1). However, these opportunities were regularly contained in the planning of teachers at the schools that used paintings more for teaching and learning across curriculum subject areas (Group 2). It was found that the nature of the planning by teachers in Group 1 schools was generally technique and product-driven and teacher-led, using step-by-step instructions. This contrasts with the more process-driven nature of Group 2 teachers' planning that tended to involve pupils in the development of their own learning more.

The chapter concludes by presenting data concerning the key influences on teachers' understanding, expectations and planning of Take One Picture projects.

Chapter 7: Findings from Step 3 analysis

Chapter 7 presents the findings for the third step of the data analysis procedure, addressing the second research question that considers whether teachers' expectations were borne out in pupil outcomes. This chapter contains both an

analysis of pupil outcomes as perceived by the teachers and of actual pupil work provided in the teachers' log journals. This analysis is explored alongside the findings presented in Chapter 5 (concerning teachers' expectations) and the findings presented in Chapter 6 (concerning teachers' planning).

It was found that where teachers' planning was more cross-curricular and employed more experiential strategies this promoted pupil outcomes that were more diverse and unique. This was seemingly due to greater opportunities for pupils to express their own individuality, thereby supporting creative development (if the definition of creativity used includes the concept of originality). In addition, these outcomes showed that experiential strategies in teachers' planning seemed to increase cognitive challenge for pupils. Pupil outcomes resulting from teachers' planning that was more technique-driven and teacher-led in contrast were found to be almost identical to, or very alike each other, or to the teachers' or artists' demonstrations, therefore displaying less individuality and originality, and therefore creativity.

The chapter concludes by summarising Part 2 of the thesis and identifying three main findings. Firstly, the data shows that teachers' understanding of the Take One Picture scheme seemed to influence whether they planned a primarily art-based project or one that was more cross-curricular employing more experiential strategies. Secondly, the data shows that the experiential strategies adopted by some teachers provided pupils with greater opportunities to be creative and seemed to offer higher cognitive demand than technique-driven teacher-led, step-by-step, instructional pedagogical methods. Thirdly, the data reveals that a teacher's approach to planning a Take One

Picture project seemed to be influenced by the level of art expertise they had access to, or had themselves, and that those who had more access to art expertise, or had it themselves, tended to plan in a more instructional, less experiential way.

Chapter 8: Discussion

This chapter discusses the three main findings of the present study in relation to the literature reviewed in Chapter 2 and the theoretical perspectives presented in Chapter 3. It discusses how the present study offers some clarity on the nature of creativity. It explains how the findings contribute to the debate on the value of arts education within a school and the National Curriculum. Finally, the chapter discusses how the findings offer a contribution to debates on the extent to which teachers should direct pupils' learning in the classroom.

Chapter 9: Conclusions

The final chapter sets out the overall conclusions of the present study responding to the research questions. It presents two key claims that can be reasonably deduced from the findings. These are (i) that the approach used to teach art determines the level of creative and cognitive demand provided, and (ii) there is no evidence in the present study to suggest school partnerships with artistic practitioners develops creativity in pupils. The chapter goes on to consider the implications of these claims. Finally, the chapter highlights the contributions to knowledge made by the present study and outlines areas in need of further research.

Chapter 2 – Literature Review

This chapter considers two overarching themes found in relevant reviewed literature and explains how these have informed the research design of the present study.

2.1 Introduction to Chapter 2

This chapter contextualises the present study, which explores the nature of teaching and learning when using a painting as a central stimulus across the curriculum, by situating the research within four fields of study associated with art and design education. Two overarching themes found in the fields of study are explored. These are: The relevance of the arts to the purposes of education; and issues with considering the impact of arts education. Through a critical review of the relevant literature the chapter identifies where the present study addresses a gap in knowledge.

2.1.1 The fields of study

During the development of the research an extensive review of critical literature was undertaken using the search terms ‘art and design education’, ‘arts education’, ‘cross-curricular teaching and learning through the arts’ and ‘arts and cultural education’. Because the present study centers on an art gallery scheme for primary schools that takes a painting as a central stimulus for teaching and learning, the review was limited to literature that had a specific interest in art and design education. Therefore, only where the literature had an interest in art and design education was it included in the final analysis. The identified fields of study broadly divide into:

- **Art and design education**, which focuses on the visual arts, (including drawing, painting, sculpture) and craft and design, in formal education[3];
- **Arts education**, which includes the visual arts, craft, and design, as well as other art forms, such as music, drama and literature, in formal and informal education;
- **Museum and gallery education**; which focuses on learning in respect to audience development and access to museum, gallery and archive collections;
- **Creative teaching and learning**, which focuses on the advancement of creativity in formal education that is not subject specific.

Fig.1 (on the following page) illustrates how the field of art and design education relates to the other three fields of study. The areas of overlap were the focus of the literature reviewed.

The following sections examine the two main themes found within the considered fields of study. Firstly explored in section 2.2 are the arguments given for the relevance of the arts to the general purposes of education. Owing to the present study focusing on a scheme run by an art gallery and targeted at UK primary schools, the section opens with the aims of the National Curriculum in England, detailing the statutory subject content for art for children under the age of 11. The section then reflects on why some key commentators on education and in the arts believe that the arts have a low status in education. Outlined are their concerns that because the arts

3 Throughout this thesis I am drawing from the standard definitions of 'art' and 'the arts', 'design' and 'arts and crafts' taken from The Oxford English Dictionary (2018), which are not contested. 'Art' is defined as 'The use of the imagination to express ideas or feelings, particularly in painting, drawing or sculpture'. The term 'the arts' includes 'art, music, theatre, literature etc.' 'Design' is defined as 'the general arrangement of the different parts of something that is made, such as a building, book or machine', whereas, 'arts and crafts' are described as 'activities that need both artistic and practical skills, such as making cloth, jewelry or pottery'

are not associated with developing academic skills, this has led to them being marginalised in schools. The section then looks at how in recent years the arts in the UK and US have been situated within the wider context of creativity, with an examination of the assumptions and claims connected with this.

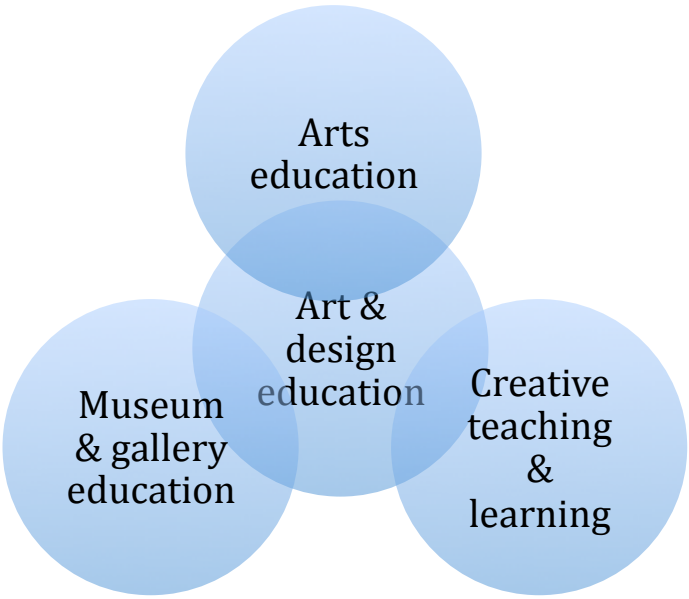


Fig. 1 Fields of study: Literature relating to art and design in education can be separated into four fields of study. The focus of this literature review is limited to where the other fields overlap.

Section 2.3 examines issues with considering the impact of arts education. The section looks at why there is a lack of high-quality empirical research in arts education. This is due most commonly to the unsupported assumption that skills transfer from arts education to non-arts subjects. The chapter concludes by reviewing empirical studies that have attempted to understand the nature of arts education

using qualitative approaches. It is towards these studies that the present study is aligned.

2.2 The relevance of the arts to the purposes of education

2.2.1 The statutory requirements for art in the National Curriculum in England

Section 2.2.1 firstly describes the statutory requirements of the National Curriculum in England that relate to art and design education. It analyses the extent current curricular frameworks define and support creativity, arguing that the Key stages 1 and 2 programmes of study are particularly technique centric. Section 2.2.2 reflects on reasons why key commentators believe that the arts have been marginalised in formal education.

Since the National Curriculum was introduced as part of the Education Reform Act (HMSO,1988) every state-funded school in England must offer children aged five-to-sixteen years old a curriculum that is 'balanced and broadly based' and which promotes the 'spiritual, moral, cultural, mental and physical development of pupils at the school and of society' preparing pupils for the 'opportunities, responsibilities and experiences of later[4] life' (HMSO, 1988, p.11; DfE, 2013, p.5). From the beginning, as part of this vision for a broad-based National Curriculum, art (later described as art and design) has been a mandatory distinct subject for pupils up to the age of 14.

Programmes of study for art and design have placed great importance on the technical process of making art, as shown in the following extracts from the most

4 The Education Reform Act (1988) originally used the words 'adult life'.

recent two versions of the National Curriculum (DfEE, 1999; DfE, 2013). All five of the schools involved in the present study were following the requirements of the National Curriculum for Key stages 1 and 2 (five-to-eleven year olds) published in 1999 (DfEE, 1999). An overview of the art and design content states:

> During Key stage 1 pupils develop their creativity and imagination by exploring the visual, tactile and sensory qualities of materials and processes. They learn about the role of art, craft and design in their environment. They begin to learn about colour, shape and space and pattern and texture and use them to represent their ideas and feeling.
>
> (DfEE, 1999, p.118)

> During Key stage 2 pupils develop their creativity and imagination through more complex activities. These help to build on their skills and improve their control of materials, tools and techniques. They increase their critical awareness of the roles and purposes of art, craft and design in different cultures. They become more confident in using visual and tactile elements and materials and processes to communicate what they see, feel and think.
>
> (DfEE, 1999, p.120)

The aims and subject content for art and design for Key stages 1 and 2 in the current National Curriculum (DfE, 2013) are very similar, and are as follows:

> The National Curriculum for art and design aims to ensure that all pupils: Produce creative work, exploring their ideas and recording their experiences; become proficient in drawing, painting, sculpture and other art, craft and design techniques; evaluate and analyse creative works using the language of art, craft and design; know about great artists, craft makers and designers, and understand the historical and cultural development of their arts forms.
>
> (DfE, 2013, p.225)

> Key stage 1 –
> Pupils should be taught: To use a range of materials creatively to design and make products; to use drawing and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

> Key stage 2 –
> Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: To create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (for example pencil, charcoal, paint, clay); about great artists, architects and designers in history.
>
> (DfE, 2013, p.226)

Neither the 1999 nor the 2013 programmes of study for art and design Key stages 1 and 2 identify which artworks by which artists and designers, past and present, should be introduced to pupils, or approaches for doing this. The words 'create', 'creatively' and 'creativity' are used but not specifically defined in the programmes of study. There is a requirement in both statutory documents for pupils to be able to express their own ideas and explore materials, although little direction is given on how to encourage this, other than a requirement in both statutory documents for pupils to create a sketchbook at Key stage 2. In two Ofsted subject reports on art (Ofsted, 2009, 2012), and in an Ofsted report entitled *Learning: Creative approaches that raise standards* (Ofsted, 2010), cross-curricular teaching and learning that includes art and design is described as good practice (in fact, a Take One Picture project features in the 2010 report). However, cross-curricular teaching and learning is not a requirement of the programmes of study for art and design.

All of the five schools participating in the present study were also following the Early Years Foundation Stage (EYFS) framework (for children under the age of five) that became mandatory during the data collection period, in the Autumn term 2008 (DCSF, 2008). It has subsequently been updated in 2017 (DfE, 2017). Both statutory

EYFS frameworks group the arts subjects together. They emphasise a cross-curricular approach to teaching and learning, which is in contrast to the Key stage 1 and 2 programmes of study for art and design (as previously cited). Like the programmes of study for art and design, the EYFS frameworks do not specifically define creativity, although the EYFS (DCSF, 2008) framework makes a strong association between creativity and the provision of particular opportunities for pupils, such as supporting their curiosity. In the EYFS (DCSF, 2008) framework art is included under an area of learning called 'Creative Development'; one of six 'Early learning goals and educational programmes' (p.15). The Creative Development area is described as follows:

> Children's creativity must be extended by the provision of support for their curiosity, exploration and play. They must be provided with opportunities to explore and share their thoughts, ideas and feelings, for example, through a variety of art, music, movement, dance, imaginative and role-play activities, mathematics and design and technology.
>
> (DCSF, 2008, p.15)

The 2017 EYFS framework (DfE, 2017) includes art under an 'Expressive arts and design' heading, as one of seven 'Areas of learning and development' (p.7-8). It is defined as:

> …enabling children to explore and play with a wide range of media and materials, as well as providing opportunities and encouragement for sharing their thoughts, ideas and feelings, through a variety of activities in art, music, movement, dance, role-play, and design and technology.
>
> (DfE, 2017, p.9)

The EYFS (DfE, 2017) framework states that 'all areas of learning and development are important and inter-connect' (p.7). It also sets out three characteristics of 'effective teaching and learning' that should guide the planning of all EYFS activities. These are: 'Playing and exploring – children investigate and experience things, and

have a go'; 'Active learning – children concentrate and keep on trying if they encounter difficulties, and enjoy achievements'; and 'Creating and thinking critically – children have and develop their own ideas, make links between ideas, and develop strategies for doing things' (p.10).

Having shown that the teaching of art is a statutory requirement for children under the age of eleven in England and how the teaching and learning of art techniques features heavily in the National Curriculum, and that only children under the age of five are required to be taught art using an approach that inter-connects with other subject areas, the next section examines why some key commentators believe that art, and the arts in general, have a low status in formal education.

2.2.2 The perceived low status of the arts in schools in England

There has never been a statutory amount of time stipulated in the National Curriculum, England, for teaching any particular subject area. Consequently, time allocated to different subjects is decided at school level. This flexibility has led to key commentators on education and in the arts arguing that the arts have been, and still are, sacrificed in favour of other subjects in an educational climate that is driven by high stakes testing. For example, Brehony (2005), professor and founding director of the Early Childhood Research Centre at the University of Roehampton, cites a survey by the National Union of Teachers (NUT) (Galton and MacBeath, 2002) conducted shortly after primary schools were granted permission to temporarily suspend the requirements of subjects other than English, mathematics and science (core foundation subjects). This permission was given in order to embed the non-

mandatory National Literacy Strategy (NLS) and National Numeracy Strategy (NNS), introduced in 1998 and 1999, respectively. The survey highlights that art, drama, music and information and communication technology (ICT) were being 'squeezed out…and only partially covered by lunchtime and after school clubs' (p.36). Brehony argues that this is a departure from the original aims of a balanced and broadly based National Curriculum. Alexander (2010), Director of the Cambridge Primary Review, tells us that primary schools during this period 'were dominated, not simply regulated, by central government directives, leaving them notionally with some "degrees of freedom" but in reality with autonomy which was little more than rhetorical' (p.35). He believes that the impact of the NLS and NNS on the arts and humanities has never been redressed; a view that is supported by the Ofsted subject report, *Making a Mark: Art, craft and design 2008-11* (Ofsted, 2012). It states that in half of the 96 primary schools inspected for the survey there was 'insufficient time' (p.11) allocated to art in Years 5 and 6. Alexander agrees with Brehony that 'the initial promise…of entitlement to a broad, balanced and rich curriculum has been sacrificed', arguing that this has happened 'in pursuit of a well-intentioned but narrowly-conceived "standards" agenda', where the most 'conspicuous casualties' are 'those generic kinds of learning, across the entire curriculum, which require time for thinking, talking, problem-solving and that depth of exploration which engages children…'(p.237). Alexander maintains that a continuing obsession with standards has led to a two tier National Curriculum where those subjects that cannot be tested are given less curriculum time, less teacher training time, or omitted; a position he restated in a keynote speech at a conference on intercultural dimensions of cultural education at the University of Chester in 2017 (Alexander, 2017).

Craft (2012), professor and chair of the research group CREATE[5] at Exeter University, puts forward the view that assessment methods used in schools threaten the status of the arts because there is a disconnect between subjects that are easily assessed through tests (citing the core foundation subjects) and a lack of trust in flexible and imaginative pedagogical approaches and assessment needed for the creative nature of the arts. This, she argues, needs to be addressed if the arts are to be given a higher profile in education. Robinson (2011), Professor Emeritus at the University of Warwick and chair of two major surveys on arts education in the UK[6], suggests that the status of the arts is lower than all other curriculum subjects because they are perceived as non-academic. Similar to Alexander's (2010) thoughts on there being a two tier National Curriculum, Robinson argues that there is a hierarchy of subjects in schools and that the arts are at the bottom. He proposes that this is a problem internationally. He first made the claim that the arts are 'associated with non-intellectual activities, and therefore seem to lie outside the priorities of those who argue for a return to "traditional" academic values' (Calouste Gulbenkian Foundation,1982, p.xii) in a report, entitled *The Arts in Schools*, that sought to make the case for the arts during the consultation and development period of the National Curriculum in England (and then also Wales), before it was introduced in 1988. This report was written, Robinson later explained, when 'many people feared...the arts in particular would be pushed to the margins' (Robinson, 2015, p.68).

5 The CREATE (Creativity Research in Education at Exeter) research network is now CenCSE (the Centre for Creativity, Sustainability and Educational Futures) at Exeter University.
6 The Arts in Schools (Calouste Gulbenkian Foundation, 1982) and All Our Futures: Creativity, culture and education (NACCCE, 1999).

More recent evidence used to argue that the arts have a low status in the English education system includes findings from a survey undertaken by the National Society for Education in Art and Design (NSEAD, 2016). The survey report states that 'up to 44% of teachers…over all Key stages, indicated that time allocated to art and design had decreased in the last five years' (p.5). The Cultural Learning Alliance[7] (CLA, 2017) also includes statistics on its website showing the decreasing numbers since the introduction of the English Baccalaureate (known as the Ebacc) in 2010 in students taking arts subjects at GCSE level (General Certificate of Secondary Education). The Ebacc is a performance indicator for state and independent secondary schools measuring the number of students gaining five or more GCSE qualifications, grades A*-C, in English, mathematics, the sciences, history or geography, and a language. The Cultural Learning Alliance campaigns for the inclusion of an arts subject in the Ebacc. According to official figures published by the non-ministerial Government department Ofqual[8], arts GSCE entries since 2010 have dropped 34% since 2010, although the decline in art and design GCSE entries has only been by 2%, with greater declines in drama, performing/expressive arts, music, media, film and TV studies. The Ebacc differs from the International Baccalaureate Diploma Programme (IBDP) in that it is not a qualification in itself and does not include the Creativity, Activity and Service (CAS) element, which is compulsory for IBDP students to complete. However, as Hayden & McIntosh (2018) point out, there is potential for the CAS element of the IBDP to be viewed as superficial.

7 The Cultural Learning Alliance (CLA) is a collective arts advocacy group. Partners include Arts Council England, the Calouste Gulbenkian, Clore Duffield, and Paul Hamlyn Foundations; all major grant-giving organisations for the arts.
8 Figures published by Ofqual, 24 May 2018, https://www.gov.uk/government/statistics/entries-for-gcse-as-and-a-level-summer-2018-exam-series.

2.2.3 A cognitive view of the arts

As reviewed in the previous section (2.2.2), the low status, non-academic perception of the arts persists. However, this is despite there being a long-standing and widespread cognitive view of the arts held by, for example, Dewey (1934), the eminent educational theorist, Goodman (1976), philosopher and founder and Director of the Project Zero arts education programme at Harvard University, and Eisner (2002), Professor of Education and Art at Stanford University. Dewey (1934) theorises in *Art as Experience* (1934) that humans have an intrinsically aesthetic relationship with the world. His ideas are discussed in Chapter 3 and 8 of this thesis to help illuminate the findings of the present study. Goodman (1976) theorises that symbols in the arts are instruments to interpret and explain the world. Perkins & Leondar (1977) similarly argue that 'a cognitive view of the arts allows for a rich interplay among man's many sorts of symbols' (p.4). Seidel (2005), Director of the Arts in Education programme at Harvard University, explains how the arts are a way of understanding the values, morals, philosophies, and aesthetics of different cultures. Eisner (2002) proposes that the arts can teach education 'lessons', such as showing that there can be more than one answer to a question, or showing how meaning is formed (p.198). He writes, overall the lesson is:

> When other fields, indeed, when other activities are pursued for their aesthetic properties and when they are acted upon with an eye towards the generation of such experience, the activity or the field increasingly begins to approximate an artistic one.
>
> (Eisner, 2002, p.208)

Using the arts to nurture the imagination and enhance learning in a range of discipline areas is promoted in various educational resources for teachers (for example, Bloomfield & Childs, 2000; Hosack Janes, 2014). Crucially though, there is

a dearth of high-quality empirical evidence supporting a cognitive view of arts education. Indeed, Goodman founded the above mentioned Project Zero programme at Harvard Graduate School of Education in 1967 because ‘zero’ evidence had been firmly established to support his belief that arts education should be studied as a serious cognitive activity (Goodman, 1976). A meta-analysis of arts education studies, conducted on behalf of Project Zero, concluded that this was still the case in the year 2000 (Winner & Hetland, 2000), as has a more recent meta-analysis commissioned by the Education Endowment Foundation (EEF) in the UK, conducted by Durham University in 2017 (See & Kokotsaki, 2017).

The present study offers some contribution to the gap in empirical research in arts education identified in the reviewed literature by linking cognitive challenge to teaching and learning processes arising from engaging with a painting. Issues involved in empirically assessing the impact of arts education are examined in section 2.3 of this chapter.

2.2.4 Situating the arts within the context of creativity

Having shown that the arts are perceived by some to have a low status in formal education, although also that arts education is believed to provide cognitive challenge, but that this has not been researched significantly, this section goes on to argue that the term ‘creativity’ has been used in the UK and US by education policy makers to elevate the importance of the arts. Yet, this manoeuvre towards creativity has been problematised by factors including the complex nature of creativity making a commonly agreed definition difficult.

The association between the arts and creativity is widespread in the reviewed literature. For example, Hetland & Winner *et al*. (2009) conclude from a survey exploring 'excellence in arts education', involving US arts practitioners, theorists, arts administrators and arts educators, that many of the purposes for arts education mentioned by informants 'foster broad dispositions and habits of mind, especially the capacity to think creatively, and the capacity to make connections.' (p.8). This relationship between the arts and creativity is frequently commented on explicitly in the reviewed literature to make the case for the arts in education (for example, Barber & Mourshed, 2007; Calouste Gulbenkian Foundation, 1982; NACCCE, 1999; PCAH, 2011). There is an assumption that engaging in arts education can help in developing the creative skills needed for succeeding in non-arts subjects, and in non-arts jobs, and that the transfer of these skills can have personal, social and economic benefits. For example, a statement by Darren Henley (ACE, 2016b), Chief Executive of Arts Council England, in an art and design education guide for school governors and trustees, reads, 'Alongside literacy and numeracy, another skill needed in our workforce today is creativity. Cultural education subjects help young people to unlock their innate creativity, enabling them to become more rounded and confident human beings' (p.2). This socio-economic perspective of the arts in education has however been open to criticism because of confusion over what creative skills are. This is now examined.

2.2.4.1 What are creative skills?

The complex nature of 'creativity' is expressed in the reviewed literature as a major difficulty in finding a commonly used definition (Bakhshi, Frey & Osborne, 2015;

Compton, 2007; Hooper-Greenhill, 2007; PCAH, 2011; RCMG, 2007; Rogers, 2009; Sefton-Green, 2007; Spencer, Lucas & Claxton, 2012; Stevenson & Deasy, 2005; Thomson *et al.,* 2015; Treffinger *et al*., 2002; The Warwick Commission, 2015; Winner, Goldstein & Vincent-Lancrin, 2013; Winner & Hetland, 2000). Definitions that are offered tend to be very broad. For example, Cropley (2001) describes creativity in terms of 'cause, effect and interaction' where it can take the form of 'creative products', a 'cluster of psychological factors within individual people' (p.6), or a 'congenial environment', in which a degree of risk taking might be tolerated (p.7). Haase *et al.* (2018) in a meta-analysis of the relationship between creative self-efficacy and different creativity measurements describe creativity as a human characteristic where aspects of 'novelty and usefulness' are seen as core to the creativity concept (p.2), but they suggest that beyond this little agreement on what creativity is causes the inconsistency found in the large range of creativity measures.

A definition of creativity that includes aspects of novelty and usefulness: 'Imaginative activity fashioned so as to produce outcomes that are both original and of value' (NACCCE, 1999, p.30) originates from a report entitled *All Our Futures: Creativity, culture and education* (NACCCE, 1999[9]). This report, commissioned by the UK Government, and chaired by Robinson, the author of *The Arts in Schools* (Calouste Gulbenkian Foundation, 1982) (previously cited), specifically draws together the arts and creativity with the view of making recommendations for the creative and cultural

9 *All Our Futures: Creativity, culture and education* (1999) was the report written by the National Advisory Committee on Creative and Cultural Education (NACCCE) set up in the UK by the Labour Secretary of State for Education, David Blunkett, and the Secretary of State for Culture, Media and Sport, Chris Smith, a decade after the introduction of the National Curriculum in the UK to make recommendations to the UK Government on the creative and cultural development of young people (chaired by Ken Robinson).

future of young people. It claims that 'creativity always involves originality' and that 'historic originality' (which the report defines as work that is original in terms of anyone's previous output in a particular field) is 'more likely to emerge from a system which encourages the creative capacities of everyone' (p.32). The report asserts that the arts and creativity promote 'the freedom to innovate and take risks' (p.10). Although having an arts focus, the report emphasises that dichotomies between curriculum subjects are unhelpful, and that 'creative and cultural education are not just subjects in the curriculum, they are the general function of education' (p.6).

The NACCCE definition of creativity is cited in the rationale of a number of UK Government-funded initiatives, policies and reports relating to the arts (CCE, 2007, 2009, 2012; DfES, 2003; MLA, 2008, 2009; Ofsted, 2010; QCA, 2004). For example, a resource for teachers entitled *Creativity: Find it, promote it* (2004), published by the Qualifications and Curriculum Authority (QCA), acknowledges and echoes the NACCCE description of creativity by labeling the 'characteristics of creativity' as 'Imagination and purpose'; 'Originality'; and 'Value' (p.7). The document testifies that 'creativity improves pupils' self-esteem, motivation and achievement' by making pupils 'more interested in discovering things for themselves; more open to new ideas; keen to work with others; and willing to work beyond lesson time when pursuing an idea or vision' (p.9). The resource states that teachers are:

> ..likely to see pupils being creative if they see them questioning and challenging; making connections and seeing relationships; envisioning what might be; exploring ideas; and reflecting critically on ideas, actions and outcomes.
>
> (QCA, 2004, p.10)

However, critics of the NACCCE (1999) position on creativity and the arts include Alexander (2017) saying that the report 'tended to lose them [the arts] in its quest to spread the idea of generic creativity' (p.3). Alexander's criticism extends to him believing that 'creativity' has 'become something of a cliché' (Alexander, 2010, p.226), basing this opinion on submissions[10] made to the *Cambridge Primary Review* (2010):

> Submissions referred variously to the child's creativity, teacher creativity and the 'creative' subjects like art, music or drama. It was also used to refer to individual qualities, aims, processes or outcomes. Sometimes 'creative' appeared to mean taking risks or just doing things differently.
> (Alexander, 2010, p.226)

It is unclear here if Alexander's criticism is targeted at a lack of clarity about what 'creativity' is, or aimed at the broadness of the definitions being used. The editors of the *The Routledge International Handbook of Creative Learning* (Sefton-Green *et al*, 2011) agree that the word 'creativity' has become a 'catch-all' expression (p.2). In the introduction chapter they suggest that creativity is used 'to sum up a quality of learning for a modern era' (p.2), and although critical of this, they tells us that:

> At its most basic, the idea of creative learning stands in opposition to a steady diet of teacher-directed, atomised and reductive worksheets, quizzes, exercises and tests, many of which render the teacher a mere delivery agent for a syllabus developed elsewhere.
> (Sefton-Green *et al*, 2011, p.2)

However, the editors also claim that because teaching creatively is complex and multifaceted, it 'takes a confident and knowledgeable teacher and staff to take up the idea of creative learning to its full extent' (p.2). Coate & Boulos (2012), from the

10 'Submissions were invited from all who wanted to contribute' (p.17).1,052 submissions were received in total, both from individuals and organisations. 'Many of the organizational submissions were from outside education'(p.18).

Centre for Excellence in Teaching and Learning at the National University of Ireland, Galway, suggest that 'despite the increased insistence that creativity is a good thing, creative processes are still poorly understood and elusive' (p.129). They argue 'we cannot simply unlock creativity in the classroom because we have been told to, there is more to be understood about the process' (p.129). The present study offers a contribution to this gap in understanding about creativity through an analysis of detailed accounts from teachers using qualitative methodology.

The next sub-section considers to what extent schools are encouraged to work in partnership with artistic practitioners (in all art forms; written, performed, sculpted, painted etc.) in order to develop creativity in the classroom.

2.2.4.1.1 Developing creativity in schools by encouraging partnerships with art practitioners

A way strongly recommended to develop creativity in schools is for teachers and pupils to work with artistic practitioners and with those in the museum and gallery sector (for example, ACE, 2016, 2016a; DfES, 2003; NACCCE, 1999; Ofsted, 2009; PCAH, 2011; QCA, 2004). This encouragement can be seen in various UK reports, policy and arts initiative documents, many of which are reviewed in this section, such as *All Our Futures: Creativity, culture and education* (NACCCE, 1999), *Excellence and Enjoyment: A strategy for primary schools* (DfES, 2003), *Drawing Together: Art, craft and design in schools 2005-2008* (Ofsted, 2009), *Making a Mark: Art, craft and design education 2008-2011* (Ofsted, 2009), *Creativity: Find it, promote it* (QCA, 2004), and *Cultural Education* (ACE, 2016a).

All Our Futures: Creativity, culture and education, the NACCCE (1999) report (already cited), proposes that 'young people's creative abilities are most likely to be developed in an atmosphere in which the teacher's creative abilities are properly engaged' (p.90) urging the Government to find 'practical ways for training artists and teachers to work in partnership' (p.197). The report recommends setting up a national scheme 'to allow art students to take an intercalated year in schools as part of their degree' (p.197). In addition, the report calls for the development of 'a quality assurance system for partnerships between artists, arts organisations and the formal and informal education sectors' (p.201). This latter recommendation led to the establishment of the Creative Partnerships programme; a UK Government-funded arts project running between 2002 and 2011 'working with over 1 million children and over 90,000 teachers in more than 8,000 projects across 5,000 schools in England' (Thomson et al., 2015, p.3). Two evaluation studies from this programme are discussed in section 2.3 of this chapter (Durbin *et al*., 2010; Kendall, 2008). In the US similar federal and regional schemes have been set up to fund work with art practitioners in schools, such as CAPE (Chicago Arts Partnership in Education). A study from this scheme is discussed in section 2.3 (Catterall & Waldorf, 1999).

Launched in the UK, following the publication of the NACCCE (1999) report, *Excellence and Enjoyment: A strategy for primary schools* (DfES, 2003) recommends establishing 'effective relationships' between 'the museums and galleries sector and schools'. It describes two Government-funded arts programmes set up for the purpose of disseminating 'good practice' (p.33). These programmes are Renaissance in the Regions and the Strategic Commissioning Museum Education Programme

(although they are not specifically referred to in the document). Renaissance in the Regions, started in 2002[11], involved non-national museums and galleries organised into nine regional hubs offering services to local schools (MLA, 2009). The Strategic Commissioning Museum Education Programme involved 12 national and over 50 regional museums and galleries in a series of national/regional programmes between 2003 - 2007 (RCMG, 2004, 2007). Studies relating to the impact of both of these programmes (MLA, 2008, 2009; RCMG, 2004, 2007) are discussed in section 2.3.

A subject survey by Ofsted (2009) into art, craft and design in 90 primary and 90 secondary schools (randomly selected), entitled *Drawing Together: Art, craft and design in schools 2005/2008*, recommends opportunities for every child and teacher to work in an art gallery, or with an artist, craft worker or designer as part of a cultural entitlement. In a later Ofsted subject survey (2012), *Making a Mark: Art, craft and design education 2008/2011,* it states that 'work with creative practitioners raised pupils' aspirations and achievement in primary and secondary schools, but this was rarely an entitlement' (p.3). An Ofsted report called *Learning: Creative approaches that raise standards* (2010), evaluating 44 schools using creative approaches to learning, highlights many examples of school collaborations with artistic practitioners (details of which are brief), including 18 schools who had worked with the Creative Partnerships programme (already cited).

A resource for teachers published by QCA, called *Creativity: Find it, promote it* (QCA, 2004) (cited in the previous section), asserts that senior school managers and

11 Renaissance in the Regions was led by the Museums, Libraries and Archives Council (MLA). The programme started in 2002. With the closure of MLA in 2012 responsibility was transferred to the Arts Council (MLA, 2009).

governors can promote creativity by ‘building partnerships’ that ‘provide opportunities for pupils to work with artists, musicians, performers, designers and other creative professionals’ to ‘enrich learning’ and to ‘help change the school’s ethos’ (p.16). A more recent guide for school governors published by Arts Council England (ACE, 2016a) entitled *Cultural Education* asks governors to challenge their school, in their role as ‘a critical friend’, about whether pupils have ‘opportunities to engage with practitioners in the creative industries (e.g. musicians and artists-in-residence)’ (p.5). It prompts governors to ask schools about their involvement in a scheme run by Arts Council England called Artsmark (ACE, 2016) that encourages schools to work with art practitioners, where schools can receive a silver, gold or platinum award dependent on the engagement pupils and staff have with artists. For example, criteria for a gold award, as described in the self-assessment tool for schools (ACE, 2016), includes:

> The setting has evidence to show that specialist artists/professionals have worked with the setting to develop educator knowledge, skills and understanding of high quality arts and culture delivery, and have collaborated on the creation of quality teaching resources.
>
> Settings can demonstrate that they have involved children and young people in the planning and delivery of arts and culture experiences, such as: Choosing visiting artists; Preparing and organising a live performance, Putting on an exhibition, Skills sharing workshops.
>
> The school can demonstrate that it works effectively in partnership with a range of arts and culture providers and evidence that this is having a positive impact on outcomes for pupils and staff.
>
> (ACE, 2016, pp.2-3)

The middle statement is said to ‘embed’ the Arts Council England principle of ‘Actively involving children and young people’; one of seven very broad ‘Quality

principles'[12] that were devised after an examination of evaluation frameworks used by arts organisations and arts specialists (Lord, Sharp & Lee *et al*., 2012). However, the level of active involvement expected from pupils in the planning and delivery of arts and cultural experiences is not specified in the examples given in the criteria. The present study, which uses Dewey's experiential continuum framework as a theoretical lens (see Chapter 3), offers insight into the extent pupils participate in the development of what is taught and how this affects creative opportunities and cognitive challenge. The present study also provides some critique to the widely held view that artistic practitioners understand the creative process to the degree necessary for imparting this knowledge to teachers and pupils in order for learning activities to be designed which maximise creative opportunities.

As shown in this section, various UK reports, policy and arts initiative documents make the same general assumption that when artistic practitioners work in partnership with teachers and pupils, then high quality creative pedagogy can emerge. Also demonstrated in this chapter is the wide assumption that creative skills transcend subject disciplines, and consequently creative skills that are developed when engaging with the arts are thought to impact on achievement in non-arts subjects. The same assumptions are made in a US report by the President's Committee on the Arts and Humanities (PCAH) entitled *Reinvesting in Arts Education: Winning America's future through creative schools*[13] (PCAH, 2011).

12 The seven Arts Council England Quality principles are: These are: (1) Striving for excellence and innovation, (2) Being authentic, (3) Being exciting, inspiring and engaging, (4) Ensuring a positive and inclusive experience, (5) Actively involving children and young people, (6) Enabling personal progression, (7) Developing belonging and ownership.

13 *Reinvesting in Arts Education: Winning America's future through creative schools* (2011) was a report by the President's Committee on the Arts and Humanities (PCAH), a committee set up in the

However, evidence establishing a causal link between arts education, creative skills and improvements in non-arts subjects is lacking and studies that have attempted to make connections have been open to criticism. This is explored in the following section.

2.3 Issues with understanding the impact of arts education

This section explores in detail issues associated with methods that attempt to evaluate arts education. Section 2.2 described some proposed benefits of arts education, ranging from the arts helping to develop the creative skills needed in non-arts subjects, to the arts promoting the freedom to innovate and to take risks, to creative opportunities improving pupil self-esteem. This section now looks at how such benefits have been understood and measured and assessed in existing studies, and the limitations of methodologies employed to evaluate impact.

Common problems include establishing specific objectives to evaluate, especially for elusive qualities, or for evaluating objectives that evolve over time, or for outcomes that are unexpected. Overall, this section shows how quantitative studies do not attempt to understand the nature of learning taking place in arts education, so consequently they fall short of encapsulating the qualities of art experiences and therefore do not advance an understanding of arts experiences. The section concludes by outlining how the research design of the present study was informed by the methodological limitations of quantitative arts education evaluations.

US in 1982 by President Reagan to address policy questions with a focus on arts and humanities education, cultural exchange and community revitalisation.

The difference between measuring and assessing educational impact is important in this section. Measurement is to do with descriptions of quantity, with things being measured against something else. Assessment is to do appraising the value of something, sometimes of something that has been measured (Eisner, 2002). Most of the studies reviewed as part of the present study attempt to measure arts education impact (so therefore quantitatively) by making causal links between arts education experiences and standardised test results or/and through devised tests or questionnaires. Two large meta-analyses of arts education studies found no such causal link (Winner & Hetland, 2000; See & Kokotsaki, 2017). These are discussed in this section. Conversely, qualitative studies that the present study reviewed which concentrate on assessing the value of arts experiences using methodology exploring the nature of teaching and learning, did so with a view to advancing learning (Trishman & Palmer, 2006; Schönau, 2014; Fawcett & Hay, 2004). It is towards these more qualitative studies that the present research is aligned to.

Sections 2.3.1 and 2.3.2 now examine some examples of quantitative arts evaluation studies. Section 2.3.3 goes on to examine examples of qualitative approaches to assessing arts education.

2.3.1 Measuring arts education impact against test scores

Arts evaluations that try to show impact through measuring arts experiences against standardised test scores tend to concentrate on core subjects. Examples include evaluation studies for the Creative Partnerships programme in the UK (mentioned in the previous section) (Durbin *et al*., 2010; Kendall, 2008). These use data from

statutory tests (Key stage 2 and 3 SATs (Standard Assessment Tests)) and GCSE results in English, mathematics and science. The academic attainment results of young people known to have attended Creative Partnership projects are compared to similar young people nationally that did not attend a Creative Partnership project. The findings show very little difference between the two groups. The methodology of these studies is problematic for several reasons. Firstly, the Creative Partnerships projects in question tended to be short-term, and therefore isolating the impact of sometimes one-off experiences on test results from other influential factors is an issue. Secondly, as pointed out by Sefton-Green (2007) in a think piece considering evidence gathered by the Creative Partnerships programme, the methodology does not reflect the primary aim of the programme: 'to foster creativity in schools with a view to creating long-term structural change across the education system as a whole' (ACE, 2007, p.3). Sefton-Green (2007) suggests that arts education evaluations need to focus on describing impact that identifies the primary objective, or objectives, of a programme. This recommendation has been employed in the research design of present study by asking each participating teacher his or her expectations for a Take One Picture project prior to planning one. As previously stated, the Take One Picture scheme has no rules as to how teachers make use of a painting in the classroom, therefore the objectives and the overall operationalisation of a Take One Picture project is decided at school-level (as explained in Chapter 1, section 1.1). The central question for the two Creative Partnerships studies (Durbin *et al*., 2010; Kendall, 2008) is how can 'creativity' be demonstrated in test scores?

The reductive nature of the Creative Partnerships methodology is partly acknowledged in the Kendall (2008) study where it states:

> This study has not been able to explore other areas such as aspiration, self-esteem, attitudes to school and to learning, or skills not assessed as part of the National Curriculum, where Creative Partnerships may also be having an impact.
>
> (Kendall, 2008, p.7)

These limitations support the view of Craft (2012) where she tells us that there is a disconnection between subjects that are easily assessed through tests and more flexible methods needed for assessing creative learning.

Particularly with reference to arts advocacy, the use of similarly reductive quantitative data from other studies has been criticised, for example by Banaji, (2011), Belfiore (2014), Hooper-Greenhill (2007), and Eisner (1998). Eisner (1998), Professor of Education and Art at Stanford University, voices caution over claiming the transfer of skills from arts education to other subjects:

> I cannot recall the number of times I have been asked about the contribution the arts make to increase test scores in maths, or in reading, or in any other academic subject….what research, callers want to know, demonstrates that experience in the arts boosts academic achievement? They sometimes go on to ask if more exposure to the arts advances school reform. All too often arts educators are all too ready to oblige. Those of us in arts education are apparently 'faster than a speeding bullet, more powerful than a locomotive, able to leap tall buildings in single bound'. I cannot help but wonder if we sometimes claim too much.
>
> (Eisner, 1998, p.143)

Catterall (1998), professor at the University of California and founder of the Centers for Research on Creativity in Los Angeles and London, in a response suggests that Eisner fears that a 'proper appreciation for arts-based and arts-related outcomes of arts education may be forgotten…without a clear focus on the primary arts-

embracing goals of art education' (p.6). This is something Catterall is less concerned about, as he demonstrates in a study of a US arts programme known as CAPE[14], published in *Champions of Change: The impact of the arts on learning* (Catterall & Waldorf, 1999). Like the quantitative studies of the Creative Partnerships programme conducted by Kendall (2008) and Durbin *et al*. (2010), the methodology adopted by Catterall & Waldorf (1999) concentrates on using academic test scores to measure the impact of arts education. The aim of the research was to explore 'interactions between the arts and human development and achievement' (p.50). The research analyses data from the US National Educational Longitudinal Survey (NELS[15]), involving 25,000 students aged between 13 and 18 over ten years. The survey includes statistics on academic scores for English, reading, history, citizenship, geography and history, as well as data on pupils' hours per day watching television, attitudes towards community service and percentages of pupils being 'bored' in class. Catterall & Waldorf claim that by attributing 'credits' to those students doing arts related activities in or out of school (such as theatre, music, dance or visual arts activities) the study can establish 'for the first time in any comprehensive way, that students involved in the arts are doing better in school than those who are not' (p.50). The findings reported in the study are used to claim that students with high involvement in the arts perform better in school and stay in school longer than students with low involvement, including minority and low-income students. However, anticipating criticism of the findings Catterall & Waldorf acknowledge that the data

14 CAPE (Chicago Arts Partnership in Education), a programme where artists and teachers work in partnership to integrate the arts into a curriculum. Commissioned by the Arts Education Partnership and the PCAH.
15 NELS is managed by the National Center for Education Statistics at the Office of Education Research and Improvement, United States Department of Education.

cannot be used to definitely attribute student successes unequivocally to the arts because although there are:

> …theoretical rationales for why the arts might matter…including the various roles that the arts play in promoting cognitive development, from specific relations such as the influence of music on perception and comprehension in mathematics, to the more general roles of imagery and representation in cognition …establishing causation in education and social science research is difficult.
>
> (Catterall & Waldorf, 1999, p.62)

This statement seems to heed Eisner's caution against over-claiming (1998, p.143). As a consequence, Catterall & Waldorf recommend the development of research models that 'probe the meaning of art experiences on individual children and educators' including of 'initiatives attempting to bring arts integration to the curriculum' (p.63). Nevertheless, the study has been widely cited (Alexander, 2017; CLA, 2017; PCAH, 2011) as strong evidence to show that the arts *can* improve academic outcomes for pupils, especially for pupils from low-income backgrounds.

The question of establishing causation, i.e. whether skills can be claimed to transfer from arts education to other subjects, is the focus of a meta-analysis, conducted by Winner & Hetland (2000) for Project Zero (previously cited in section 2.2.3) at Harvard University. They examined published and unpublished arts education studies spanning a range of art forms (including music, drama, visual art and dance). Winner & Hetland tell us how American educators and policy makers often claim that 'the arts have powerful effects in education and that these effects may reverberate far beyond the arts' and that 'arts education has been argued to have social, motivational, and academic repercussions' (p.6). The authors ask if such claims are rooted in empirical evidence, or are unsupported advocacy. Concluding that they

found ‘no evidence that arts-rich educational environments lead to improved academic achievement’ (p.10), they suggest that the main reason for a ‘lack of causal evidence’ is that ‘researchers have focused too narrowly on the test scores and grades as outcomes’ (2000, p.10). They propose that:

> Qualitative research should explore the ways in which the arts may change the entire atmosphere in a school. This way we can begin to understand how the arts affect the 'culture of learning' in a school.
>
> (Winner & Hetland, 2000, p.10)

A more recent meta-analysis in the UK commissioned by the Education Endowment Foundation (EEF), conducted by Durham University (See & Kokotsaki, 2017), aimed to find out whether empirical evidence currently exists that shows the impact of arts education on cognitive *and* non-cognitive outcomes for school-aged students aged three-to-sixteen years old (limited to studies in the English language between 1995 - 2015). Cognitive outcomes in this meta-analysis are considered to be those able to be measured by standardised tests and teacher assessments as well as by ‘any measure of intelligence’ (p.18), citing IQ tests as an example. Instances of non-cognitive outcomes were given as ‘self-concept, motivation, confidence, resilience, leadership skills, creativity’ and ‘non-academic school outcomes such as school attendance and attitudes towards school or curriculum subjects’ (p.18). A sample of 199 studies were examined concentrating on a range of art forms, the vast majority of which were about music education. The review found ‘No high quality single studies’ (p.5), concluding:

> It is therefore difficult to state conclusively what the evidence of impact of arts activities in education might be. However, given that a large number of weak or medium quality studies do suggest positive effects more work in this area, taking into account the most promising avenues, would be justified.
>
> (See & Kokotsaki, 2017, p.5)

The main weaknesses pointed out by See & Kokotsaki (2017) in the design of the reviewed studies include: 'few studies gave detailed descriptions of the actual intervention' (p.4); a large number of studies were PhD theses 'which tended to be small-scale, using convenience samples drawn from one setting…this limits generalization of the findings to other contexts' (p.4); and larger-scale studies analysing exam results could not establish causality. The main criticism of these larger-scale studies is that they compared schools with a strong arts-focus to those that did not, or with pupils participating in arts with those who did not - the issue being that 'schools with rich arts activities tended to be high performing schools' (p.5). Therefore, it is difficult to attribute the effect to arts intervention, plus the comparison of students is not like with like. Other criticisms by See & Kokotsaki of the studies they examined are that some were undertaken by the teachers delivering the arts intervention, so 'there was therefore conflict of interest and teacher expectancy' (p.5). Also, few studies include measures to differentiate the real effect of the art intervention from a 'Hawthorne effect' (p.5) (novelty effect). This issue was similarly raised by Winner & Hetland (2000) in their meta-analysis of arts education studies. In addition, See & Kokotsaki (2017) criticise that studies 'where enjoyment, engagement and attitudes were the outcome measures, these were invariably based on pupils' own ratings of their enjoyment or parents' reported observations of changes in behaviour' (p.5), as were measures for non-cognitive outcomes, like attitude, self-concept and motivation, based on teacher or pupil 'self-reports' (p.6).

The CAPE study by Catterall & Waldorf (1999) (as previously described) was included in the See & Kokotsaki (2017) review and rated as medium quality.

Criticisms include that ‘the findings are difficult to interpret because it appears that the authors are keen to highlight only the positive results’ (p.174) and:

> Comparison of schools with integrated arts and other schools means that differences in results may be a reflection of differences between types of schools and teacher quality, and not necessarily the result of arts activities.
>
> (See & Kokotsaki, 2017, p.174)

This issue again demonstrates a key problem with being able to isolate the impact of arts experiences from other influences on academic tests, and other outcomes.

The Kendall (2008) and Durbin *et al*. (2010) Creative Partnership studies (described previously) do not feature in the See & Kokotsaki (2017) meta-analysis. The review states that due to time restrictions it is not comprehensive. However, it is likely that these studies would not have been viewed as high quality due to the problem of being able to ascertain if the group of young people known not to have attended a Creative Partnership project had received arts experiences in other ways.

This section has examined problems associated with using test scores to measure the impact of arts education, specifically the reductive nature of quantitative methodologies. The next section looks at how this is similarly the case for quantitative arts evaluation studies that use methods other than measuring against test score to show the impact of arts education, with particular reference to the visual arts, due to the visual arts focus of the present study.

2.3.2 Studies using specially devised tests to measure the impact of arts education

From the 199 studies included in the meta-analysis conducted by See & Kokotsaki (2017) (previously described) 26 focused on the visual arts, which the analysis defines as drawing, painting, sculpture and pottery. Most of these were conducted in the US. Three were pre-school focused, and twelve concentrated on primary-aged children. Out of those that did not use standardised tests scores to measure impact one was a large-scale randomised controlled trial, and another was a small-scale study. Both of these are now considered as examples of evaluations with specially devised tests to measure the impact of arts education.

The large-scale randomised controlled trial involved 3,811 pupils aged between eight and 18 years old. It was undertaken by Bowen *et al.* (2014) in an attempt to explore whether the visual arts affect critical thinking skills. Half of the pupils visited an art gallery, although when there they were given no critical analysis instruction. These pupils were tested before and after the visit for skills of observation, evaluation, interpretation and flexible thinking skills using previously unseen paintings. A control group (the other half of the pupils) had their visit deferred until after the study. These pupils were tested once using one of the same paintings as the other group. Results showed that the museum visit did have a positive impact on pupils' critical thinking skills. However, See & Kokotsaki (2017) considered the evidence to be weak due to the gallery-visiting pupils being exposed to pre- and post- visit materials that may have indirectly given them instruction in critical analysis, which the non-gallery pupils did not receive. A further criticism of the study is that 'the teachers were not blind to

the intervention' (p.73), meaning that the pupils' teachers knew the details of what was being measured, and so therefore may have included some instruction in their briefings to the pupils.

A smaller scale study not using standardised test scores to measure the impact of a visual arts intervention that was also considered weak by See & Kokotsaki (2017) involved 50 ten-to-eleven-year-old pupils (Brugar, 2012). In this study pupils from two groups began lessons by questioning a visual image with their teachers. A third group not using a visual image was used as a control. Results show that all pupils improved their test score (a test devised by the teacher based on the instruction the pupils were given), but those using the visual image improved more. See & Kokotsaki criticise both the small-scale of the study and the use of evaluation methodology. This was aligned to the specific activities that the groups were undertaking and therefore did not measure like with like.

In a meta-analysis undertaken by CASE (2010) [16], a UK Government-funded programme set up in 2008 to gather evidence to be used to inform public spending on culture and sport, two out of 24 arts education studies relate to the visual arts, and one of these only partially. This is the Creative Partnerships study by Kendall (2008), already discussed (section 2.3.1), that used test scores to measure impact. The other visual arts study was undertaken by Catterall & Peppler (2007). This time Catterall attempts to take his own advice by developing a research model that 'probe[s] the

16 CASE (the Culture and Sports Evidence programme) was set up in 2008 by the Department for Culture, Media and Sport (DCMS) in collaboration with the non-departmental bodies: Arts Council England (ACE), English Heritage (EH), the Museums, Libraries and Archives Council (MLA) and Sports England (SE). Its aim is to gather evidence to be used to inform public spending.

meaning of art experiences on individual children and educators' (Catterall & Waldorf, 1999, p.17). However, the model devised falls short of offering findings that support Catterall & Pepplar's hypothesis that visual art experiences have a positive effect on children's 'general self-concept', 'general self-efficacy', views on 'internal and external attitudes for success' and 'creativity' (p.552). The study concentrates on an inner city intervention visual art project with nine-years-olds from low-income groups in Los Angeles and St. Louis, US. 103 children attended weekly one-to-two hour practical drawing, painting and sculpture art sessions (with some poetry writing) at art centres for up to 30 weeks. Data gathered through pre- and post- project surveys attempt to measure children's 'general self-concept' with statements including, for example, 'I am able to do things as well as most people'. Using the 4-point Likert scale pupils were asked to indicate how strongly they agreed/disagreed. 'General self-efficacy' was measured with statements such as 'When I make plans, I think I can make them work' and 'I have control over my future'. Views on 'internal and external attitudes for success' were tested by statements like 'Good luck is more important than hard work'. Creativity was measured by similar statements, of which the content was based on the domains of creativity outlined in the Torrance Test of Creative Thinking (TTCT)[17] (Myers & Torrance, 1964). Catterall & Pepplar used the domains of Fluency, Originality, Flexibility and Elaboration; although the TTCT had been modified previous to the study, with Flexibility being removed and two other domains added. Catterall & Pepplar used statements such as 'How good would you be at creating new toys for kids?' to ascertain levels of 'Originality', and 'How well do you express your ideas?' to test for levels of 'Fluency'. Kim (2006) tells us that 'the

17 The TTCT model measures against 'norms' that Myers & Torrance generated from gathered data.

TTCT test can provide useful insights into creativity as long as the tests are used sensitively and with good judgment by qualified professionals' (p.11). However, it could be contested that Catterall & Pepplar's use of TTCT materials was not sensitive as 'many' of the pupils 'struggled to read' (2007, p.552), therefore the children's ability to understand the statements, as well as read them, could have been limited. Regardless, no significant differences were found in any of the tests between the participants of the visual art project and a comparison group. CASE (2010) rated the study as medium quality. See & Kokotsaki (2017) criticised the small-scale of the sample and the fact that participants were not randomly selected, also suggesting that the 'measures used for assessing the outcomes could be looked into and improved' (p.76).

In a more recent study conducted by Catterall & Pepplar (Pepplar & Catterall, 2015), this time based on a US project called Learning and Achieving Through the Arts (LATA), they attempt to measure creativity using specially developed 'scoring instruments' (p.2); one for dance, another for animation. This is in addition to gathering standardised test results in English and mathematics. The study, involving six Los Angeles elementary schools working with artists in a designated studio space, took place between 2010 and 2013. Taking the animation evaluation tool as an example, it was developed alongside the arts staff running the project and based on local California education standards in the visual arts (which include requirements for pupils to combine images, and use varied techniques and methods). The exercise was for pupils to follow 'instructional guidelines for the creation of zerotrope animations' (p.18), in which they created a sequence of animation frames on a long

strip of paper that when placed in a rotating apparatus appear to move. An assessment rubric with five criteria was scored either ‘1’ or ‘0’. The first criteria, ‘sequencing/gradual change’, describes a ‘1’ score as ‘There is a fine-grained shift between frames. Each frame is only slightly different from the previous one’. The ‘0’ score is described as ‘There is a course grained shift between frames. Each frame is largely different from the previous frame’ (p.20). Subsequent criteria concentrate on, for example, the inclusion of a background and the amount of detail: more than three different elements =‘1’; less than three = ‘0’. However, rather than measuring a pupil’s level of creativity (if creativity is defined as including originality (as discussed in section 2.2.4.1)), which was the aim of the study, the evaluation rubric seems to be measuring is how well pupils follow instructions and the amount of detail added to an animation strip.

Providing further indications of issues associated with quantitative methods for measuring arts education impact using specially devised tests is a framework developed in the UK by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester (MLA, 2008, 2009; RCMG, 2004, 2007). Commissioned to evaluate the aforementioned UK Government-funded arts programmes Renaissance in the Regions and the Strategic Commissioning Museum Education Programme, the methodology uses questionnaires asking children and young people to answer ‘yes’, ‘no’, ‘don’t know’ to generic statements about their learning experiences. Statements include, for example, ‘I learnt some interesting new things’, ‘I could understand most of the things we saw and did’, ‘A visit is useful for school work’, ‘I enjoyed today’s visit’ and ‘This is an exciting place’ (Hooper-Greenhill, 2007, p.83). The data was

used to provide an overall picture of the learning and social impact of the museum and gallery interventions on individual participants. Findings are presented under the headings of five Generic Learning Outcomes (GLOs) (Knowledge and understanding; Attitudes and values; Engagement, inspiration and creativity; Skills; and Behaviour and progress), and three Generic Social Outcomes (GSO) (Health and well-being; Stronger and safer communities; Strengthening public life). Hooper-Greenhill, Professor of Museum Studies at the University of Leicester, who led the development of the framework, argues that quantitative approaches to evaluating arts and cultural education programmes are needed to attract funding. She points out that since 1997, when the UK Government set up the Department for Culture, Media and Sport (DCMS[18]), a new relationship was established between central Government and cultural organisations, and their subsidies, due to a policy environment that claimed to be evidence-based, focusing on social inclusion. She claims that as a consequence 'evaluation studies emerged very rapidly' but that they were 'virtually useless because of methodological inadequacy, rudimentary analysis and interpretation [and]…failure to describe research methods' (p.64). However, she acknowledges that the GLO/GSO framework, developed to be more robust, does not fully encapsulate 'the complex, unpredictable and multiple character of learning', but insists that 'at the same time, the Museums, Libraries and Archives Council (MLA) needed a method of "measuring learning" that produced data which could be quantified' (p. 43).

18 The DCMS is now known as the Department for Digital, Culture, Media and Sport.

In summary, on examination the quantitative studies cited in sections 2.3.1 and 2.3.2 have problems with encapsulating the nature of arts experiences. The approaches could be said to ignore the 'moral character of education', which Pring (2000, p.21), Professor Emeritus at Oxford University Department of Education, describes as how one is shaped by exploring 'ideals worth pursing'. This is because the discourse they employ 'rests too easily upon measurement or test' (p.21). The following section looks at more qualitative methodologies that have been used in arts education which aim to assist in a deeper understanding of learning.

2.3.3 Attempts to understand the nature of learning in arts education

There were only a small number of evaluation studies found in the reviewed critical literature that attempt to explore arts education by examining more closely the nature of learning taking place. These use more qualitative methodologies, with the primary intention of advancing pupils' learning; sometimes through using gathered information to inform the learning of individual pupils, and/or for understanding the learning process in more depth for furthering the development of arts education more generally.

For example, a study by Tishman & Palmer (2006) of a programme developed at Harvard University called Artful Thinking (part of the aforementioned Project Zero) uses qualitative methodologies that, the authors argue, were able to establish where students used reasoning skills and explored multiple viewpoints. The students involved in the Artful Thinking project were introduced to, and regularly used, structured sets of strategies known as Thinking Routines with works of visual art and

music. An example of a routine is See, Think, Wonder, where students are asked to consider three questions when looking at a work of art: What do you see? What do you think about what you see? And then, What do you wonder about what you see? The study reports that over a two-year period the group of students who were taught the routines internalised some of these, and although similar complex thinking was apparent in pupils not involved in the project, the Artful Thinking students tended to have 'increased sensitivity' (p.87). Tishman & Palmer believe that the Artful Thinking project could not have been effectively evaluated by 'high-stakes standardised tests' because these 'often foreground low-end cognition' (p.61).

Another example of an arts-based qualitative study uses student self-assessment to evaluate art experiences (Schönau, 2014). The self-assessment method divides artistic skills into three areas: Technical skills; Artistic knowledge about formal elements; and Meaning of content, including individual expression. Pupils are asked to generate their own objectives by setting assessment criteria against these headings based on what they intend to achieve in making a work of art. The purpose of these objectives is for individual and group reflection. However, a disadvantage of the methodology seems to be that pupils might not know prior to producing their work what they intend to do.

A third example of qualitative assessment relating to arts education is the documentation method developed by the Reggio Emilia pre-schools in Northern Italy, which have ateliers (art studios) as a characteristic feature (Malaguzzi,1998). This method includes recording children's 'feelings; conversations and discussions;

interactions and relationships; gesture, stance and posture' (Thornton & Brunton, 2009, p.110). Children are encouraged to express themselves using 'a hundred languages' (p.2) and this data is collected in photographs, videos, written notes, drawings, annotated charts and examples of children's work (in progress and completed). The work is then interpreted by the individual educator, who has 'refined and developed their skills of observation and interpretation over many years' (p.112). In turn, these are shared and reinterpreted continually with the team of adults at the schools; the principle being that the teaching is not based on what the teachers want to teach, but on what the children want to learn. The approach inspired a research project in the UK called 5x5x5=creativity coordinated by Bath Spa University (Fawcett & Hay, 2004), whereby five EYFS settings worked alongside five artists and five cultural centers. However, Fawcett & Hay note in their reported findings that the process of documentation is very time consuming and requires significant practice from the participants to develop the necessary skills. More recently, the same documentation process has been used in a 5x5x5=creativity project in a partnership between Bath Spa University, Bath Festivals, and the Theatre Royal, Bath, called Schools with Walls. An evaluation report of the project describes the documentation method as 'an ongoing cycle of reflection' (Edlers, 2017, p.3). The findings of the evaluation are presented as brief descriptions of examples of practice under the headings: Sharing and relationships; Ownership of learning; Contextualised learning; Co-enquiry; Balance of structure and freedom; and Making learning visible.

The methodologies of the qualitative studies described above primarily attempt to explore processes of learning by appraising pupil outcomes, and although not useful

for statistical purposes, they provide different information that allows for a better understanding of the processes involved in learning.

2.4 Conclusions

This chapter has shown that there is a wide perception that the arts have a low status in formal education, although conversely there is a broad assumption that the arts bring about personal, social and economic benefits, and that these benefits are associated with a concept of creativity. It has shown how the National Curriculum for art and design in England (DfEE, 1999; DfE, 2013) is largely technique-centric and that only the EYFS framework (DCSF, 2008; DfE, 2017) has a requirement for pupils to learn about the arts through an approach that interconnects subject areas. The chapter has considered the need for understanding the creative process better and has shown that there is a dearth of empirical studies that attempt to do this; with most existing empirical studies concentrating on trying to evidence the assumed transfer of creative skills from the arts to other subjects. Issues with measuring the impact of arts education have been examined and how methods that do not attempt to understand the nature of learning fall short of encapsulating the qualities of arts experiences.

The present study offers a contribution to a gap in knowledge by looking at processes of teaching and learning through a detailed analysis of a cross-curricular arts education initiative (namely the Take One Picture scheme, run by the National Gallery, London). The research design has been informed by recommendations from Catterall & Waldorf (1999) and Winner & Hetland (2000) to ‘probe the meaning of art

experiences on individual children and educators' including of 'initiatives attempting to bring arts integration to the curriculum' (Catterall & Waldorf, 1999, p.63) and to examine 'the ways in which the arts may change the entire atmosphere' and 'culture of learning' in a school (Winner & Hetland, 2000, p.10). The research design has also been informed by specific criticisms of existing arts education evaluations revealed in the reviewed literature presented in this chapter.

Firstly, the decision in the present study to seek the expectations of participating teachers of a Take One Picture project directly addresses the point made by Sefton-Green (2002) that the objectives of an arts programme need to be reflected in an evaluation. Due to the Take One Picture scheme having no rules as to how teachers use paintings in the classroom, the objectives of a project are decided at school-level. Consequently, the research questions have been designed to understand how and why teachers undertake a Take One Picture project, with teacher expectations being used as an analytical tool to consider the extent teachers plan for the objectives that they have for a project, and to what extent and in what ways teachers' expectations are borne out in pupil outcomes. The research questions are:

RQ1. (a) What is the understanding and expectations of teachers for using a painting as a central stimulus for cross-curricular teaching and learning in the primary classroom, as promoted by the National Gallery's Take One Picture scheme, and (b) How and to what extent do these expectations and understanding inform the learning objectives they plan for, and (c) What are the key factors that influence the teachers' understanding, expectations and planning decisions?

RQ2. To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers in pupil outcomes and in actual pupil outcomes?

Secondly, by taking a multiple within-case analysis approach focusing on five schools, the research design of the present study addresses criticisms made of many existing arts education studies being focused on single settings (See & Kokotsaki, 2017).

Thirdly, criticisms around existing studies lacking descriptions of arts interventions (See & Kokotsaki, 2017) are tackled in the present study through the decision to ask participants to keep log journals that can provide rich information about Take One Picture projects. This is in addition to collecting data through one-to-one interviews with teachers and through a questionnaire.

Finally, criticisms concerning differentiating the real effects of interventions from a Hawthorne effect (Winner & Hetland, 2000; See & Kokotsaki, 2017) are dealt with by only including schools in the present study that have taken part in the scheme previously, therefore limiting its novelty value. The full methodology is explained in detail in the Chapter 4.

Having examined existing arts education studies in this chapter, and problems related with these, the next chapter considers more theoretical aspects of educational experience.

Chapter 3 - Relevant theoretical perspectives

This chapter prepares the reader for the use of Dewey's experiential continuum framework (1938) as a lens for guiding the analysis of the data in the Findings chapters (Part 2 of the thesis).

3.1 Introduction to Chapter 3

To enhance the initial analysis of the data in the present study, described in the following Methodology chapter (Chapter 4), emergent findings were compared with previously developed educational theory (Yin, 2014). Dewey's experiential continuum framework, which focuses on the continuation (i.e. the accumulation) of experiences in a process of learning that involves the collaboration of pupils and teachers in the development of what is taught, was found to strongly resonate with strategies that some teachers in the present study discussed in interview, and that were shown in their planning. This was in reference to eliciting pupils' prior experiences and to making connections between experiences (see Chapters 5 and 6). The theory was also found to resonate with some teachers' understanding of the Take One Picture scheme and the expectations that some teachers had for undertaking a Take One Picture project (presented in Chapter 5). This includes ideas around wanting a Take One Picture project to provide collaborative learning opportunities for pupils, and for a project to help with following children's interests. Therefore, Dewey's theory was selected as a lens for guiding the analysis of the data in the present study.

The purpose of this chapter is to examine Dewey's experiential continuum framework in detail by comparing key ideas in Dewey's theory with common themes in other

experiential learning frameworks (Boud, Cohen & Walker, 1993; Kolb, 1984, 2015; Passarelli & Kolb, 2012), thus situating Dewey's theory within the wider field of experiential learning. These common experiential themes are: The importance of making connections with prior experience to benefit further learning; actively pursuing a strong sense of personal commitment and engagement; and framing experiential learning as a force for social change.

Integrated into the descriptions of Dewey's experiential continuum theory are Dewey's ideas on *Art as Experience* (1934). This is to prepare the reader for the discussion in Chapter 8 where Dewey's philosophical perspectives on aesthetics are used to suggest why a painting, or perhaps another artform, might be a particularly rich teaching and learning stimulus for increasing cognitive challenge for pupils.

The chapter concludes by distilling the characteristics of Dewey's theory. These characteristics are used as an analytical lens in the present study.

3.2 The field of experiential learning

Grounded in Constructivism and Social Constructivism the field of experiential learning includes a wide diversity of practices in settings in and outside of educational institutions. Weil & McGill (1989) summarise the broad spectrum of practices into four 'villages', arrived at using delegate questionnaires following the first International Conference on Experiential Learning, held in London in 1987. Each village focuses on a particular dimension of experiential learning, labeled with descriptive names: Village 1 -*The assessment and accreditation of 'prior' experiential*

learning, includes practices that widen access to Higher Education, training and professional status through recognising the value of prior experience (known as Accreditation of Prior Experiential Learning (APEL)); Village 2 - *Experiential learning and change in post-school education and training*, focuses on valuing prior experience as a resource for further learning; Village 3 - *Experiential learning and social change*, concentrates on the reclaiming of prior experiences by visioning alternative perspectives for group consciousness raising, community action and social change; and Village 4 - *Personal growth and development*, focuses on personal and interpersonal experiences as a basis for personal growth and development, with examples ranging from one-to-one counseling to creative and cooperative group problem solving. As indicated by the village descriptions, the majority of the examples of practice given by Weil & McGill refer to adult learning.

The theoretical experiential learning frameworks that are considered in this chapter relate to the learning of adults and children. The frameworks share with the Weil & McGill villages the themes of valuing prior experiences for further learning, and as a force for social change.

Dewey (1938), with his experiential continuum theory, set out to develop a framework to address issues in teaching methods that he observed in what he termed the 'traditional' and 'progressive' school systems in America at the beginning of the twenty century, at a time of mass industrialisation. His claim is that both systems are 'miseducative' (p.37), believing that the 'traditional' approach imposes subject matter and rules in a way not conducive to positive learning experiences. Conversely, that

‘progressive’ approaches develop principles in direct opposition to traditional schools, and therefore, according to Dewey, emphasise the freedom of the learner at the expense of learners benefiting from the wider experience of the adults. His experiential continuum framework sought to explain and deal with these issues.

Boud, Cohen & Walker (1993) developed experiential ‘propositions’ to address both what they saw as ‘a relative absence about theories and concepts’ from those claiming to use experiential learning methods, and a general ‘acceptance of ideas which have not been subject to critical analysis’ (p.2).

Passarelli & Kolb (2012) offer a ‘roadmap’ that includes ‘propositions’ (p.71) for experiential learning. Developed as the basis for a framework on learning styles, the propositions aim to help learners understand how they learn. The ideas employ Kolb’s experiential learning theory (1984), which was designed to contrast with traditional forms of education, drawing on the work of Dewey, as well as Piaget.

In order to gain a theoretical understanding of Dewey’s experiential continuum theory, the following sections examine separately the three aforementioned overarching themes common to the experiential learning frameworks of Dewey (1938), Boud, Cohen & Walker (1993), and Passarelli & Kolb (2012). It should be noted that there is much cross-fertilisation between each theme.

3.3 Prior experience and learning

A common theme found in descriptions of experiential learning is the importance of considering a learner's prior learning and life experiences to build their future learning on. This section looks at why this is the case, with a particular focus Dewey's ideas. Firstly, the section explains how building on prior experience is rooted in the constructivist ideas of Piaget, and then goes on to describe why Dewey, and others, believe that positive and worthwhile educational experiences are more likely when learning is clearly linked to what pupils already know. This is firstly due to there being a continuation, or accumulation, of experiences, and secondly because experiences are believed to be 'a moving force' (Dewey, 1938, p.38) for learning.

3.3.1 The continuation of experiences

Dewey, in his experiential continuum theory describes how 'every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after' (1938, p.35). He illustrates the importance of prior experience for further learning by describing how traditional and progressive school systems do not allow for such opportunities because the former does not seek pupils' prior experiences and the latter does not help pupils to expand on prior experiences with the insight of an adult's wider experiences. Boud, Cohen & Walker (1993) tell us, when learning 'there is never a clean slate on which to begin' (p.8). Kolb's (1984) experiential learning theory proposes that 'all learning is re-learning' (p.72). These ideas are clearly rooted in the Constructivist epistemological view that building on prior learning is at the heart of cognitive development. They draw upon Piaget's theory (1952) of cognitive development that explains how internal mental

structures, that he names ‘schema’, evolve from birth to adulthood by means of adaptation to the external environment. Because schema are sets of reflective processes that form an increasingly complex network of knowledge and understanding, the child moves between the process of ‘assimilation’, which leads to classifying a new stimulus into existing schema, and ‘accommodation’, which leads to creating new schema or modifying existing schema. Both of these change the child’s individual perception of their environment; a journey which continues as they mature at varying speeds depending on the person.

Dewey proposes that because one experience influences the next it is crucial in an educational environment that experiences are ‘worthwhile’ (1938, p.33). He explains that learning methods should be encouraging and flexible, rather than imposing and rigid, otherwise, he says, educational experiences are ‘miseducative’ (p.37). In order to illustrate this point, Dewey describes a miseducative ‘traditional’ school environment as one where the teaching principles are ‘autocratic and harsh’ (p.34), where ‘the subject matter of education consists of bodies of information and of skills that have been worked out in the past’ (p.17) and that are ‘imposed’ on those ‘growing slowly towards maturity’ (p.19). He says the atmosphere is one where there are ‘standards and rules of conduct’ where ‘moral training consists of forming habits of action in conformity with these rules and standards’ (p.18). He explains how the traditional schools are ‘sharply marked off from other social institutions’ (p.18) saying they have patterns of organisation that include ‘time-schedules, schemes of classification, examination…[and]…rules of order’ (p.18). This environment, Dewey believes, raises two critical problems: (i) the widening of pupils’ experience is

problematic when the gap between pupils' own prior experience and what is being imposed is too great; and (ii) the learning described in such a regime does not allow for pupils to contribute towards their learning. He contrasts this organisation with ordinary family life. Dewey puts forward the argument that the attitudes of pupils in a traditional school 'must, upon the whole, be one of docility, receptivity, and obedience' and that 'books, especially textbooks, are the chief representatives of the lore and wisdom from the past, while teachers are the organs through which pupils are brought into effective connection with the material' (p.18). He says, 'teachers are agents through which knowledge and skills are communicated and rules of conduct enforced' (p.18). In this learning environment, Dewey asks, 'How shall the young become acquainted with the past in such a way that the acquaintance is a potent agent in the appreciation of the living present?' (p.23).

Dewey proposes in his experiential continuum theory that learning needs to fall 'within the scope of ordinary life-experience' (p.73) so that there is 'active participation by the pupils in the development of what is taught' (p.19), where there is a 'widening' of 'external conditions' for 'subsequent learning' to take place (p.38). This, he says, will lead to 'growth' (p.36), which he views as mental, moral and physical. He goes on to contrast positive experiences with ones that retard growth in different directions, commenting that the effect of the latter is to 'shut off the person' (p.36).

3.3.2 Experience as 'a moving force'

Additionally, Dewey claims that in a learning environment that does not value the continuation of experiences, opportunities are missed for experiences to be 'a moving force' (1938, p.38) for learning. He explains that by connecting experiences pupils' curiosity is aroused and their initiative strengthened. In his theory on aesthetics (*Art as Experience*, 1934), which he never specifically links to his theory on experiential learning[19], he says this drive forward comes from our desire to find 'stability' (1934, p.18). Dewey tells us that the stability we crave is our impulse to find out about the world, and that this process 'is not stagnation but is rhythmic and developing' (p.18). He describes how 'equilibrium comes about not mechanically and inertly but out of, and because of, tension' (p.13). He suggests that our human need to make sense of our surroundings manifests in how we spontaneously react everyday with the world when our senses are stimulated, and that these experiences are aesthetic in nature. He illustrates this point with an example of a man who pokes a fire to make it burn better being 'fascinated by the colorful drama of change enacted before his eyes and imaginatively takes part in it', and how therefore 'he does not remain a cold spectator' (p.3).

Passarelli & Kolb (2012) illustrate the same Constructivist process of learning when they describe the 'resolution of conflicts between dialectically opposed modes of adaption to the world' (p.72). This is in relation to Kolb's experiential learning theory model. Four modes are described as either 'grasping experience' (named Concrete experience and Abstract conceptualisation) or 'transforming experience' (named

19 Jackson (1998) suggests this is due to Dewey writing both his experiential and aesthetic theories at the very end of his career, and if he had lived longer he might have drawn them together.

Reflective Observation and Active Experimentation). Passarelli & Kolb claim that this model of learning illustrates that the process of learning operates on 'creative tension' as it moves 'back and forth between opposing modes of reflection and action and feeling and thinking' (p.72). The theory can be seen to concur with Dewey's thoughts on the process of learning being 'rhythmic' (1934, p.18) (as described above). The theory also seems to relate to Dewey's ideas, described in his aesthetic theory (1934), on how humans 'fractionize' (p.18) prior and present experience. Dewey explains that humans are able to separate prior and present experience, and therefore, unlike other animals, who are fully present in any action, our thoughts withdraw us in part from the moment, where 'the past', he says, is 'absorbed into the present', resulting in us having a highly 'active and alert commerce with the world' (p.18). This, again, forms part of Dewey's argument on why man's relationship with the world is 'intrinsically aesthetic' (p.223).

3.4 Actively pursuing a strong sense of personal commitment and engagement

A strong sense of personal commitment and engagement from the learner is another common theme in descriptions of experiential learning. This is believed to be achieved by: (i) employing strategies that appeal to the whole person, meaning those that are equally concerned with how a person feels and puts their learning into action through doing, as well as with developing knowledge (this is often called an holistic approach); and (ii) by fully involving the learner in the learning process. This section firstly looks at how the holistic aspect is described, and sometimes criticised. It then goes on to pay particular attention to the experiential process Dewey proposes for involving learners in the formation of purpose.

3.4.1 Experiential learning as holistic

Experiential learning is often described as ‘participatory “hands on” and “inquiry-based” learning’ (Blair, 2016, p.137), or a particular form of learning from life experience, often contrasted with the lecture (Kolb, 2015). Such strategies aim to actively engage the whole person in the learning process with the view of promoting a strong sense of personal commitment and engagement, by, for example, getting learners to use different senses, or parts of their bodies, or undertaking projects that Weil & McGill (1989) describe as ‘learner-controlled’ or ‘learner-centered’ (p.8). They define these respectively as situations where significant decisions are made by the learners, and learning that is based around real life agendas.

Embedded throughout Dewey’s (1938) experiential continuum theory is the notion that learning needs to be considered as complex and holistic when teaching methods are designed. He tell us that because the ‘criterion of education as growing’ lies in experiences that ‘open up avenues for development’ (p.38), there needs to be an understanding that by connecting experiences over time, habits, expectations and mindsets are developed. This includes ‘the formation of attitudes’ and this ‘covers our basic sensitivity and ways of meeting and responding to all the conditions we meet in living’ (p.35).

Boud, Cohen & Walker (1993) propose that a strong sense of personal commitment and engagement can only take place if learning concentrates on the interconnected nature of learning. They suggest that ‘any division between affective, conative and cognitive domains is impossible’, and ‘no one aspect should generally be privileged

over the rest' (p.12). Specifically they tell us how our personal history affects the way in which we experience and how this means that we never see things afresh; experiences, they explain, always resonate with past experiences. They believe that using experiential learning strategies that examine our reactions to experiences, through 'processes in which learners engage to recapture, notice and re-evaluate their experience…turn it [experiences] into learning' (p.9).

Passarelli & Kolb (2012) agree that personal commitment and engagement in learning are best achieved by 'a holistic process' that emphasises that 'learning is not just the result of cognition but involves the integrated functioning of the total person – thinking, feeling, perceiving, and behaving', and that it involves 'specialized models of adaptation from the scientific method to problem solving, decision making, and creativity' (p.72).

Kolb (2015) and Boud, Cohen & Walker (1993) disapprove of reductive descriptions of practice that identify as experiential learning which perpetuate an image of the field that critics have described as 'learning without teaching' (Mayer, 2004, p.13). Kolb (2015) explains that 'emphasis is often on direct sense experience and in-context action as the primary source of learning'. He sees these practices as 'often down-playing a role for thinking, analysis and academic knowledge' (p.xviii). Boud, Cohen & Walker (1993) concur with concerns that experiential learning is sometimes 'hijacked' (p.2) by professionals 'taking an excessively instrumental approach to learning, limited to exercise or technique-driven strategies' (p.2). Thus, the belief of

Boud, Cohen & Walker for the need to develop experiential 'propositions' (p.2) (as refer to in section 3.2).

Those who are highly critical of experiential learning seem to derive their interpretations of the pedagogy from the kinds of practices referred to by Kolb (2015) and Boud, Cohen & Walker (1993). For example, Kirschner, Sweller & Clark (2006) in their paper entitled *Why minimal guidance during instruction does not work: An analysis of the failure of Constructivist, Discovery, Problem-based, Experiential and Inquiry-based Teaching* interpret 'constructivist instructional techniques' (p.79) as *minimal* guidance. Mayer (2004), who also groups together experiential learning with other constructivist approaches, characterises the approach as 'unstructured exploration' (p.14). Christodolou (2014) specifically targets Dewey, believing his experiential ideas 'opposed facts and understanding' (p.16). However, these interpretations of experiential learning as minimally-directed, unstructured and non-cognitive are unjust given the importance Dewey (1938), Boud, Cohen & Walker (1993), Passarelli & Kolb (2012), and Kolb (2015) place on the role of the teacher and on cognition in their experiential frameworks.

3.4.2 Involving the learner in the learning process

The main consideration for Dewey in the designing of teaching methods is the notion of involving the learner in the process of planning to encourage a strong sense of personal commitment and engagement. He describes this as involving the learner in the 'formation of the purposes which direct his activities' (p.67). Fig. 2 illustrates how this works, as explained by Dewey in his experiential continuum framework. This

process is holistic because it involves the learner's capacity for curiosity, rooted in their own life experiences, being aroused by an initial 'impulse' (p.67) (the source of curiosity) that is 'a moving force' (p.38) for learning (as refer to in section 3.3.2). Therefore, the process concerns how an individual acts on their thoughts and feelings.

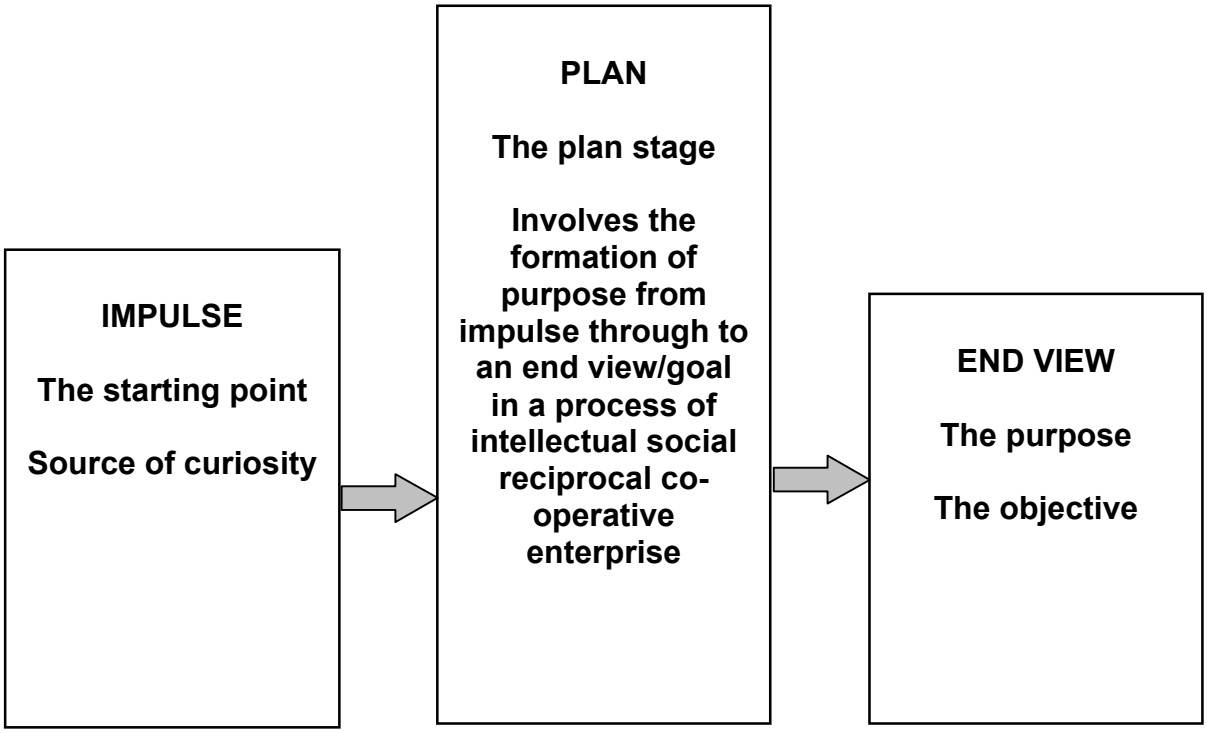


Fig. 2 Dewey's experiential learning process

Dewey explains that 'a genuine purpose starts with an impulse' (p.67) and an impulse results in an action or an idea. He defines 'purpose' as an 'end-view' (p.67) (which can also be described as the end goal or objective). In a simple example he uses the situation of a baby seeing the brightness of a flame and having the impulse to touch it (touching it being the purpose). In another example he describes the

impulse of a man to build a house after seeing a prime piece of land. Dewey explains that the 'plan' stage (p.71), which bridges the impulse to the end-view, 'involves foresight of the consequences which will result from acting upon the impulse' (p.68). It is the stage, he tells us, of 'intellectual anticipation…it gives direction to what is otherwise blind' (p.69). It is the stage where the accumulation of experience would prevent, in the example of the baby, it being burnt. In the case of the man and his house, the transmission of impulse to a finished building requires the formation of many judgments based on his experience. Dewey says that this stage needs the person to stop, look, listen, but also to understand the significance of what they see and hear. The significance is the understanding of the consequences that will result when what is seen and heard is acted upon. In unfamiliar cases we reflect on past experiences and form a judgment of what to expect. Therefore, the formation of purpose is a 'complex intellectual operation' (p.69).

In a classroom situation, this process takes place in a reciprocal social context between pupil/s and teacher. Dewey describes very clearly how this works in practice.

> The way is, first, for the teacher to be intelligently aware of the capacities, needs and past experiences of those under instruction, and secondly, to allow the suggestion made to develop into a plan and project by means of the further suggestions contributed and organized into a whole by the members of the group. The plan, in other words, is a co-operative enterprise, not a dictation. The teacher's suggestion is not a mold for a cast-iron result but is a starting point to be developed into a plan through contributions from the experience of all engaged in the learning process.
>
> (Dewey, 1938, p.72)

For Dewey, the vital point is that pupils learn best through a process of 'social intelligence' (p.72), which he describes above as a 'co-operative enterprise', and this

enterprise includes the experiences of everyone involved, the pupils and their teachers, and hence produces more commitment and engagement from all. This addresses Dewey's criticism (described in section 3.3.1) about teachers in 'traditional' schools only being 'the organs through which pupils are brought into effective connection with the material [subject matter worked out in the past]' (p.18). In his critique on 'progressive' schools, which he believes were developed in direct opposition to 'traditional' schools, he explains what he sees as an important educational problem, as a lack of concentration on the process of 'social intelligence' (p.72) in the plan stage, and therefore teachers seeing impulses as purposes, and acting on impulse alone.

Dewey carries forward his argument on the learner's involvement in the 'formation of the purposes which direct his activities' (p.67) into asking how much, and how little, direction a pupil needs from a teacher in both the conception and the execution of an activity. He frames this question as an ethical one. He asserts that the relationship between teacher and pupil is such that firstly, there is a moral right for a child not to have the wider insight of an adult withheld. Secondly, the relationship needs to be one where an 'adult can exercise the wisdom his own wider experience gives him without imposing a merely external control' (p.38). Dewey demonstrates the difference between excessive external control and a lack of direction for the learner with comparisons in his observations of how 'traditional' schools impose learning (see section 3.3.1) and how 'newer schools tend to make little or nothing of organized subject-matter…to proceed as if any form of direction and guidance by adults were an invasion of individual freedom' (p.22). Boud (1988) suggests, in

attempting to answer the same question concerning the amount of direction pupils require, that ‘one of the great confusions’ is that the goal of increasing a student’s independence ‘does not necessarily develop through the application of autonomous methods’ (p.44). He maintains that ‘students may be given considerable freedom in designing and planning their own programmes, but they may still suffer from debilitating dependencies on others in so far as they can understand and use the knowledge they are working with’. Boud thinks ‘we must be cautious about claiming too much for autonomous methods’ (p.44). By emphasising the balance between the learner’s need for direction with their need to have some degree of control of their learning, both Dewey and Boud seek teaching approaches that promote epistemological growth.

3.5 Framing experiential learning as a force for social change

The belief that experiential learning brings about benefits of collaboration and socialisation, and that these in turn produce social change, is the third theme found in descriptions of experiential learning. Weil & McGill (1989) describe a raft of collaborative ‘experiential learning methods’ (p.31) that aim to encourage personal reflection and social interaction. For example, group discussion, pair work, talk, listening, goal setting, games, role play, problem exploration, idea generation and narrative diaries. These, they say, have the function of widening educational opportunities in groups, as well as act as opportunities for social exchange.

Boud, Cohen & Walker (1993) make the point that an experiential learning environment is a supportive one that can make a difference to a person and to the

society they belong. In particular they propose that social and cultural factors may cause individuals to raise group consciousness of issues that help objectives to be molded around learning that is relevant to the learners, rather than being overly prescribed by teachers, institutions or government policy. This point echoes Dewey's insistence that the learner is involved in the 'formation of the purposes which direct his activities' (p.67), as illustrated in Fig.2 in the previous section (3.4.2).

Ever since Dewey formulated the foundations for his ideas on education in his first works, he stressed the need for fairness in society; what he saw as the main educational challenge post Industrial revolution. In *The School and Society* (1899) he wrote that:

> What the best and wisest person wants for his own child, that must the community want for all of its children. Any other ideal for our schools is narrow and unlovely.
>
> (Dewey, 1899, p.6)

In his experiential continuum theory, which resulted from his endeavor to discover how best a society can educate all children fairly, he explains the benefits of collaboration and socialisation in terms of the social construction of a 'plan' (1938, p.71) towards a common end-view (p.67) through a process of 'co-operative exchange' (p.71) (as described in section 3.4.2), believing that this model offers 'the conditions for the kind of present experience which has a favorable effect upon the future' (p.50). In his paper *Creative Democracy: The task before us* (1939) Dewey articulates that the focus of society should be on how democracy is seen in action everyday where 'the capacity of the intelligence of the common man to respond with commonsense' is dependant on 'the free play of facts and ideas which are secured by effective guarantees of free inquiry, free assembly and free communication'

(p.227). He asserts that an individual has a democratic right to express themselves and that an attitude to listen is in essence the growth of knowledge and morals in a society:

> To cooperate by giving differences a chance to show themselves because of the belief that the expression of difference is not only a right of the other persons but is a means of enriching one's own life-experience, is inherent in the democratic personal way of life.
>
> (Dewey, 1939, p.228)

These ideas are consistent with his experiential learning continuum theory.

3.6 Conclusion: The characteristics of Dewey's experiential continuum framework

This chapter has attempted to explain Dewey's experiential continuum framework within the context of a wide diversity of practices that identify with the term 'experiential learning'. It has demonstrated that descriptions of experiential learning share common themes: The importance of making connections with prior experience to benefit further learning; actively pursuing a strong sense of personal commitment and engagement; and framing experiential learning as a force for social change, particularly through the benefits of collaboration and socialisation. The chapter has also demonstrated that critics of experiential learning seem to interpret the field from practices that are viewed as reductive by those within the field, and that these do not actively pursue a strong sense of personal commitment and engagement by involving the learner in the development of what is taught, which is in contrast with the detailed description given in section 3.4.2 of Dewey's experiential learning process.

For the purpose of using Dewey's experiential continuum framework as an analytical lens in the present study, the following three opportunities for learners have been distilled as characteristic of Dewey's descriptions. These echo the three common themes found in the considered experiential frameworks:

- Opportunities for pupils to share and use their prior experiences to widen subsequent experiences, thus ensuring learning falls 'within the scope of ordinary life experiences' (Dewey,1938, p.73);
- Opportunities for the 'active participation by pupils in the development of what is taught' (p.19);
- Opportunities for reciprocal 'co-operative enterprise' (p.72) between learners, including teachers.

The three chapters in Part 2 of the thesis, which present the findings from the three-step analysis procedure of the collected data, as described next in the Methodology chapter (Chapter 4), use the three characteristics of Dewey's experiential continuum (as shown above) to enhance the analytical process further.

Chapter 4 - Methodology

This chapter sets out the main aspects of the research design of the present study. It firstly provides an overview of the study, going on to describe the rationale for the research questions, reasons for choosing a multiple within-case analysis approach, details of the selection process for the participating schools and teachers, profiles of the participating schools, and finally the methods of data collection and data analysis procedure.

4.1 Overview of the research design

With the purpose of providing an overview, the following research design framework (Fig. 3) outlines the key factors of the present study (Huberman & Miles, 2002). The framework shows that the phenomenon under investigation is the Take One Picture scheme run by the National Gallery, London. As described in Chapter 1, the arts education scheme encourages primary school teachers to use a single painting as a central stimulus for teaching and learning across the curriculum.

Fig. 3 shows that the units of analysis are 25 teachers from five primary schools, and that the methods of data collection are semi-structured interviews, teacher-produced log journals, and a questionnaire. The methods of data collection are described in section 4.3.

Fig. 3 shows that the procedure for analysing the data has three steps (described in detail in section 4.4). Step 1 analyses teachers' understanding of the Take One Picture scheme and teachers' expectations for undertaking a Take One Picture

project. Step 2 analyses the operationalisation of Take One Picture projects alongside teachers' understanding and expectations for a project. Finally, Step 3 analyses to what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers and in actual pupil outcomes.

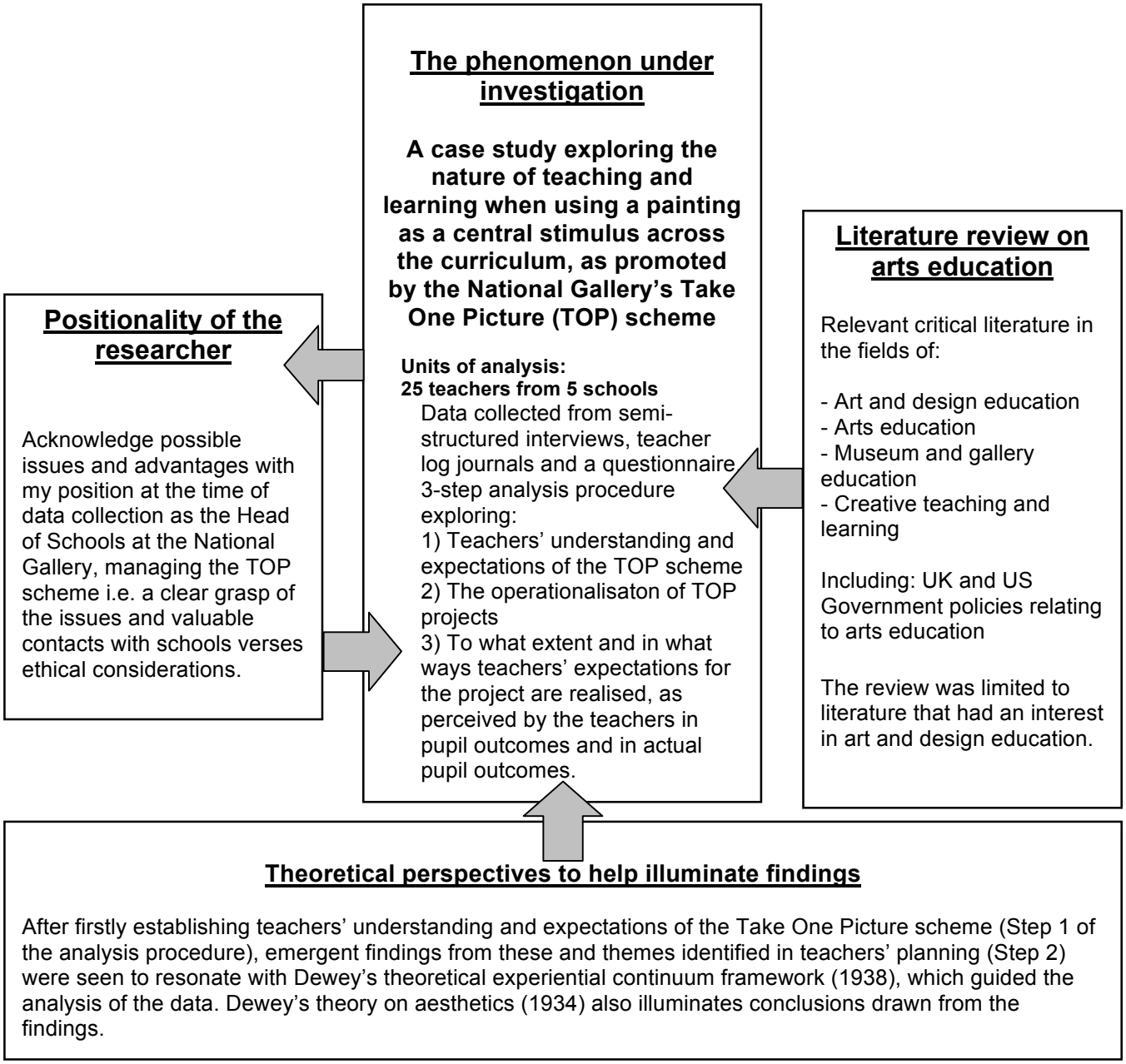


Fig. 3 The research design framework of the present study

Fig. 3 shows that a key factor in the design of the study is an examination of relevant literature. The review was limited to literature that had an interest in art and design education because the focus of the present study investigates an arts education scheme run by an art gallery for primary schools (as outlined in Chapter 2, section 2.1.1). Included in the reviewed literature is UK and US Government policy relating to arts education.

Fig. 3 also shows that theoretical aspects of educational experience are used to help guide the analysis of the data and illuminate the findings of the present study; specifically Dewey's experiential continuum framework (1938) and Dewey's theory on aesthetics (1934) (see Chapter 3).

Finally, Fig. 3 acknowledges my own relationship to the present study. Ethical considerations around my positionality are discussed in section 4.2.1.1.

4.1.1 Research questions

In order to pursue the aims of the study (see Chapter 1, section 1.2) two research questions were designed to gather and explore rich data focusing on why and how the Take One Picture scheme is used by some schools. The first question is divided into three parts:

RQ1. (a) What is the understanding and expectations of teachers for using a painting as a central stimulus for cross-curricular teaching and learning in the primary classroom, as promoted by the National Gallery's Take One Picture scheme, and (b)

How and to what extent do these expectations and understanding inform the learning objectives they plan for, and (c) What are the key factors that influence the teachers' understanding, expectations and planning decisions?

RQ2. To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers in pupil outcomes and in actual pupil outcomes?

The research questions and overall research design were informed by the literature reviewed in Chapter 2. In particular, the research design was shaped to answer the call for a need to explore how the arts influence the 'culture of learning' in a school (Winner & Hetland, 2000, p.10), and also a need for studies to 'probe the meaning of art experience', including 'school-level studies…of initiatives attempting to bring arts integration to the curriculum' (Catterall & Waldorf, 1999, p.63). Currently there is a lack of qualitative research that attempts to understand the nature of teaching and learning in arts education because most research is quantitative, and therefore fails to encapsulate the qualities of art experiences, such as the examples discussed in Chapter 2, sections 2.3.1 and 2.3.2.

The functions of the research questions and the relevant data sources are shown in Fig. 4. Research question 1a is exploratory in nature. It aims to reveal each teacher's understanding of the Take One Picture scheme and to provide the analytical structure for revealing if teachers' expectations for undertaking a Take One Picture project are i) planned for, ii) borne out in pupil outcomes. Research question 1b is an

operational question. It focuses on the detail of teachers' planning for a Take One Picture project and considers whether teachers' understanding of the scheme and/or expectations for a project inform teachers' planning. Research question 1c is exploratory. It aims to reveal the influences on teachers' planning decisions. Research question 2 is also exploratory. It focuses on whether teacher expectations are borne out in pupil outcomes.

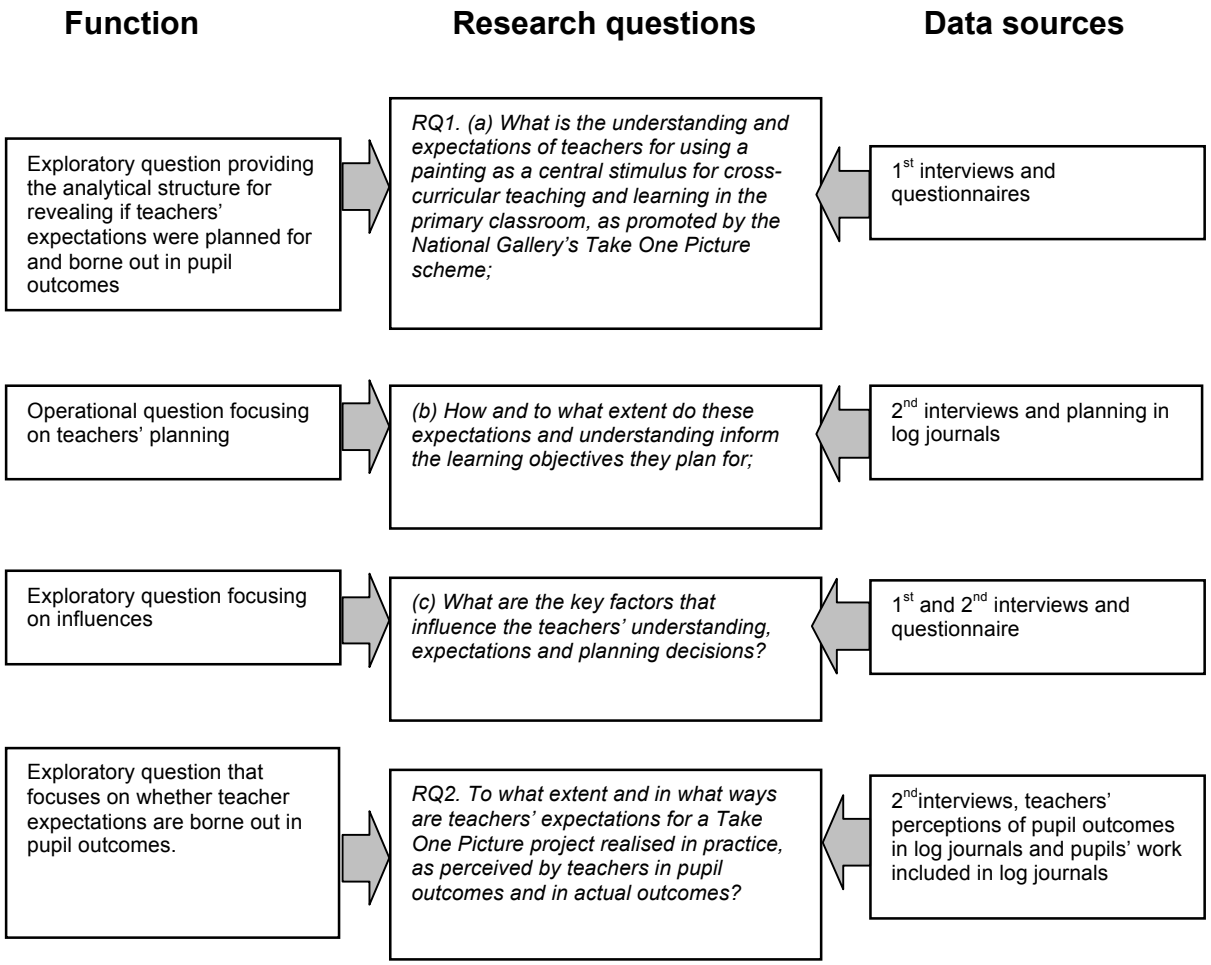


Fig. 4 Research questions, their function in the study and corresponding data sources

4.1.2 A case study approach

The present study adopts a qualitative case study approach. This section discusses why a case study approach was selected as the most effective way to answer the research questions.

A case study approach was selected because it allows for the units of analysis (a total of 25 teachers from five schools) to be investigated working in real-life contexts without any restrictions being placed on their behaviour (Yin, 2014). A case study approach therefore enables the dynamics present within organisations (the schools) to be explored (Huberman & Miles, 2002).

A strength of case study research is that it allows for the tailoring of the research design to the research questions (Meyer, 2001). Also, as Meyer (2001) tells us, 'case study is open to the use of theory' as a 'guide' (p.331) in the analysis of data. A key difference between case study research methods, as oppose to other qualitative methods, such as grounded theory or ethnography, is that whereas 'grounded theory or ethnography presuppose that theoretical perspectives are grounded in and emerge from firsthand data' (p.331), case studies do not aim to empirically prove a theory. In the case of the present study it was found that some teachers' expectations and strategies identified in the planning data strongly resonated with Dewey's experiential continuum theory. Therefore, the theory was selected to enhance the analysis of the case study data

4.1.2.1 Multiple within-case analysis

In order to gain a range of competing perspectives about the Take One Picture phenomenon, and thus increase the validity of the study, a multiple within-case analysis approach was selected (Meyer, 2001; Yin, 2014). This involved inviting five head teachers to be part of the study, with each of them inviting four further teachers at their schools to participate in the research. Data therefore was collected from 25 participants from five schools, with each school treated as a small case study within the overall larger case study examining the phenomenon of Take One Picture. This multiple within-case analysis approach allows for comparisons to be made across schools concerning why and how each teacher implemented a Take One Picture project.

A within-case analysis approach addresses criticisms made by See & Kokotsaki (2017) in their meta-analysis review of arts education studies (see Chapter 2, sections 2.3.1 and 2.3.2) of single settings being used in empirical studies. However, although the within-case analysis approach adopted in the present study allows for in-depth exploration (Meyer, 2001), it is important to note that the findings do not enable generalisations to be made to all teachers or to all schools that engage with the Take One Picture scheme, or to arts education initiatives in general.

4.2 Selection of schools

Purposeful selection, rather than random selection, is a feature of qualitative sampling in case studies (Meyer, 2001). In order for a broad sample of schools to be

represented in the present study, schools were purposefully selected to reflect a range of the following:

- Phases (nursery to upper Key stage 2)
- Sizes
- Rural and urban locations in the UK
- Socio-economic catchment areas

Also, in order to respond to a criticism by See & Kokotsaki (2017) regarding a 'Hawthorne effect' in existing arts education studies (see Chapter 2, section 2.3.1) only schools that had taken part in the Take One Picture scheme before were invited to participate. The aim was to limit the possibility of short-lived enthusiasm for a new initiative, therefore strengthening the quality of the data collected, although not all of the teachers involved in the study had taken part in the scheme before (see Table 3 on the following page).

Through my role as Head of Schools at the National Gallery, valuable professional contacts had already been formed with head teachers from schools that had taken part in the Take One Picture scheme over the eleven years that I had worked at the Gallery. This was particularly the case with those head teachers that had had work from their schools exhibited in the annual Take One Picture exhibitions (for details about the scheme exhibitions see Chapter 1, section 1.1). Five head teachers were contacted by myself by telephone to invite them to participate in the study. These head teachers knew me from visiting their schools to select schoolwork for past Take One Picture exhibitions. They had all attended teachers' courses at the National

Gallery, where I would have greeted them and lectured in front of paintings and talked about the Take One Picture scheme.

	Christchurch Primary School	Fenton Primary School	Walton Primary School	Endlyn Infant & Nursery School	May Infant & Nursery School
Number of times schools had been involved in Take One Picture previously	5 years	5 years	1 year	7 years	9 years
Number of times teachers had been involved in Take One Picture previously	2 had been involved once before. 3 had for 5 years (including the head teacher)	2 had no previous experience. 3 had been involved between 4-5 times (the head teacher 5 times)	All had 1 experience of TOP & 3 had helped to set up a regional scheme based on Take One Picture	1 had no experience of TOP. 3 had been involved 2-5 times. The head teacher had been involved 7 times	All had been involved between 4 - 9 times (the head teacher 9 times)

Table 3. Number of times schools and teachers had taken part in Take One Picture (TOP)

The head teachers were told that the research was for my own doctoral study. All the head teachers informed me that Take One Picture projects were taking place in their schools between September 2007 - December 2008 when I would be collecting data. All head teachers understood that the research project was not part of the process for choosing schoolwork to display in forthcoming Take One Picture exhibitions. All five head teachers agreed in principle to be part of the study. Following the telephone call I met each head teacher at their school to discuss aspects of the research and to address any questions they had. These discussions led to all of the head teachers agreeing for their schools to participate in the research. The head teachers all commented on how the experience would benefit their schools as Continuing Professional Development (CPD) for teachers.

The head teachers were asked at this stage to invite four teachers at their schools to 'volunteer' to be part of the research. The word 'volunteer' was purposely used because the teachers participating needed to understand that their involvement would mean additional work, including making themselves available (in school time) for two interviews, compiling a log journal, and filling in a questionnaire.

4.2.1 Ethical considerations

From an ethical perspective it was very important that participants did not feel coerced into taking part in the study because they are not passive providers of data; 'they are subjects not objects of research' (Cohen, Morrison & Manion, 2007, p.317) offering their time and a degree of invasion into their privacy. Information about the research was provided to all of the head teachers and the other participating teachers prior to them agreeing to take part in the study. This was in the form of a letter headed Research Project Information for Volunteers (Appendix 2). The same information was given verbally during the initial telephone call made to the head teachers and in conversations with the participants when I visited the schools for the interviews. All participants were very willing to be part of the study and consented by signing an informed consent form (Appendix 3) before data collection took place. I was warmly welcomed into the schools by all of the head teachers and the other participants. A room for interviewing was always made available to me and everyone seemed to talk openly to me in a friendly manner. Two teachers withdrew from the study midway through the data collection period. This was due to them leaving the employment of their schools (for details see section 4.2.3).

At the time of the development of the research design, as all participants were able to give informed consent, and because the data was not of a sensitive nature, and because the schools were anonymised through the use of pseudonyms, the University of Oxford ethics checklist indicted that additional ethical approval was not required. However, in accordance with good research practice this section reviews the ethical considerations of the present study against the current guidelines published by BERA (2018). These guidelines reflect the Academy of Social Sciences principles agreed in 2015 (BERA, 2018) that stress 'all social science should respect the privacy, autonomy, diversity, values and dignity of individuals, groups and communities' (p.4).

Relating specifically to the guidelines concerning the informed consent of participants and the transparency of the use of data, BERA (2018) states that conditions of 'voluntary informed and ongoing consent' are those in which participants 'understand and agree to their participation, and the terms and practicalities of it, without any duress, prior to the research getting underway' (p.9) and that:

> Researchers should do everything that they can to ensure that all potential participants understand, as well as they can, what is involved in the study. They should be told why their participation is necessary, what they will be asked to do, what will happen to the information that they provide, how that information will be used and how and to whom it will be reported.
>
> BERA, 2018, p.9

The research design of the present study is consistent with these guidelines. The Research Project Information to Volunteers letter (Appendix 2) explains the exploratory nature of the study, specifically how the study aims to describe and analyse how some primary schools use paintings as a central stimulus for teaching

and learning. The letter outlines the methods and schedule of the data collection, and that the focus of the data collection is on curriculum rationale and the expectations and planning for a Take One Picture project. How the data is to be used is also made clear in the letter i.e. to write a doctoral thesis to be submitted to the University of Oxford, with the view of publishing the findings as a resource for teachers. In the letter participants are also told that the schools, teachers and pupils are to be anonymised in the study, and that no financial reward would be given to any person or school involved. This level of transparency aligns with BERA (2018) guidelines for researchers to 'be open and honest with participants and other stakeholders' (p.16) and to acknowledge the 'use of incentives' (p.19).

4.2.1.1 Positionality

My status as a doctoral research student exploring an arts education project that I managed in my role as Head of Schools at the National Gallery would have contributed to how participants viewed me and influenced the relationship I had with them. This section considers the decisions made in the research design of the present study in relation to what is termed as insider/outsider researcher positionality (for example, Coghlan, 2014; Hellawell, 2006; Milligan, 2016; Rowe, 2014; Thomson & Gunter, 2010).

As a non-member of the individual schools, the study participants would have viewed my position as an outsider of those institutions (Coghlan, 2014; Rowe, 2014). However, because I am a teacher by profession, having trained as a secondary school art and design teacher, going on to work in two secondary schools (one as a

Head of Art and Design), my professional experiences meant that I closely identified with the teachers in the study due to my insider knowledge (Hellawell, 2006) of education, including practiced knowledge of teaching in a classroom. These experiences therefore did not entirely make me an outsider looking in. Hellawell (2006) argues that knowledge of a particular context means researchers can have 'varying shades of "insiderism" and "outsiderism"' (p.489).

The conceptualisation of an insider-outsider continuum (Hellawell, 2006; Milligan, 2016; Rowe, 2014; Thomson & Gunter, 2010) allows for a researcher's multiple identities to be acknowledged. Rowe (2014) explains how the 'degree of relatedness' of the researcher to the study participants is implicit in 'the notion of power and intentions' (p.629). Rowe explains that the perception is 'the closer the researcher is positioned to the participants, the more likely that there are common expectations, intentions and power equity' (p.629). In the case of the present study, as well as identifying with participants as a fellow educationalist, the head teachers and myself identified as people who had an interest in the arts education. My being Head of Schools at the National Gallery managing the Take One Picture scheme, and the head teachers having freely joined in with the Take One Picture scheme in previous years, were indicators of this shared interest. However, the same shared interest could not be assumed for the other participants as they may not have been involved in school-level decisions to join in with the Take One Picture scheme.

As an insider of the National Gallery and of the scheme being investigated, the participants probably perceived me as someone with an expert knowledge of the

National Gallery collection and of art history (I have a masters degree in art history and have written several books on the subject). I was probably also perceived as someone with an overview of how schools approach the Take One Picture scheme (I had been employed at the Gallery for eleven years at the time of data collection). In order to be open and honest with the study participants, and to build trust between us, the status of the research as a doctoral study and my intentions for it to be exploratory in nature was communicated in the Research Project Information for Volunteers letter (Appendix 2) (as detailed above). This level of transparency was deliberately intended to show that the research was personally being undertaken by myself as a doctoral student.

Under BERA 2018 guidelines the National Gallery would be classified as a sponsor of the research (p. 26) due to my doctoral course fees being subsidised by the Gallery as part of a professional development commitment to staff. However, no contract, other than my contract of employment, was negotiated in respect to the study. The Gallery had no input into the choice of subject matter the study would focus on, nor its purpose. The Gallery required no ownership of the data, reporting or publishing rights, and no deadlines were stipulated.

To demonstrate my trustworthiness to study participants, a commitment to represent their views as accurately as possible was made in the Research Project Information for Volunteers letter (Appendix 2). They were told that interviews would take place on a 1:1 basis. This was intended to show that their personal views were wanted and valued (for more details about interview protocol see section 4.3.2.1 and Appendix

4). Furthermore, they were told that participant approval of content from interview transcripts was to be sought. In practice this happened by participants being told at the time of giving permission for interviews to be recorded that if they later wanted to change anything they said they could amend the transcript, which was given to them when typed up. My email and telephone contact details were given to all participants for the purpose of giving feedback about the transcripts and for asking any other questions about the study.

An additional validity measure included in the research design aimed at representing participants as accurately as possible is the use of participants' actual words during the initial stage of data analysis. This is known as In Vivo coding (Saldana, 2016, p.4) (see section 4.4.1 for details). Participants' actual words were also used in the form of quotes in the main body of the thesis and in the Activity Plans reproduced in Chapter 6 from teachers' log journals.

Finally, asking each teacher to compile their own log journal (see section 4.3.2.3 for details on log journals) can be considered an active attempt to gain insight into an insider's perspective. Milligan (2016) argues that the positionality of a researcher could be viewed as an 'inbetweener' (p.235) if design decisions made involve participants collecting data. Such a positionality could be said to be 'mindful of the ways in which structural inequalities affect all social relationships, including those that are formed in the course of the research' (BERA, 2018, p. 6). In the present study, by handing over control to the participants to share their practice in a way of their own

choosing, the relationship they had with me was more equitable than if I had observed their practice.

4.2.2 School details

The smallest school selected had 107 pupils on roll, with the largest having 347 pupils. All the schools had a roughly equal mixed intake of boys and girls. All schools had EYFS provision, two being infant and nursery schools. Two were rural schools, two were located within city boundaries, and one was in a small town. All were state-funded, with one school having a high percentage of children eligible for free school meals. At three schools the number of pupils eligible for free school meals was below the national average number. At one school the number of pupils with identified special educational needs or/and a disability was above the national average.

Information about each school is given below. It was gathered from the head teachers and checked against the most recent Ofsted reports produced around the time of data collection. Where relevant comments were found in Ofsted reports concerning the teaching and learning of art, or the arts, in the curriculum, or the overall design of a curriculum, these are provided as quotes (Note that Ofsted report page references are not cited because schools have been given pseudonyms to protect the identity of the teachers and pupils). Ofsted commented on the high priority given to art at all five schools. Two Ofsted reports mention schools joining in with the Take One Picture scheme. Two schools were rated ‘outstanding’ by Ofsted. The other three were rated as ‘good’.

4.2.2.1 Christchurch Primary School

At the time of data collection, Christchurch Primary School (a pseudonym) had 273 pupils on roll between the ages of three and eleven years old, mixed boys and girls. The school serves an area of a city in the West Midlands. The majority of pupils are from white British backgrounds. The proportion of pupils eligible for free school meals was below the national average at the time. The percentage of the pupils with identified special educational needs or/and a disability was average.

Ofsted judged the overall effectiveness of the school as 'good' in both 2006 and 2009. In 2006 the report commented on how 'since the last inspection the curriculum has become more creative' with 'teachers and support staff working very hard to make learning fun'. In 2006 the pupils' spiritual, moral, social and cultural development was rated 'outstanding'. The report highlighted that 'the school has given a lot of thought to the design of the curriculum and there is a strong focus on creative arts and music. Consequently, children receive a broad range of rich and varied experiences'.

In the 2009 report, Ofsted praised the school for its 'good' curriculum 'with considerable strengths, such as in art, music and science' and for the 'stunning high quality artwork in a range of media displayed throughout the school'. The report comments on how the school provides a 'good quality of education for its pupils, who blossom, academically and personally, within this vibrant, happy learning community, where the diverse needs of pupils' are met within the broad and flexible curriculum'. It says that pupils make 'good progress' to reach 'high standards in many subjects'

from ‘broadly average and increasingly varied starting points’. However, ‘better use of assessment information’ is needed ‘to set precise academic targets so that all pupils in all years are clear about how to improve their progress’. Like the 2006 report, in 2009 the provision for pupils’ spiritual, moral, social and cultural development is considered ‘outstanding’.

4.2.2.2 Fenton Primary School

At the time of data collection, Fenton Primary School (a pseudonym) had 107 pupils on roll between the ages of five and eleven years old, mixed boys and girls. The smaller-than-average school serves a rural village in Northamptonshire where almost all families have white British heritage. The proportion of pupils eligible for free school meals was at the time below national average. The percentage of the pupils with identified special educational needs or/and a disability was average.

The overall effectiveness of the school was judged ‘good’ by Ofsted in 2006 and 2009. The 2006 report states that ‘the school has an outstanding curriculum that contributes exceptionally well to the pupils’ high levels of enjoyment’, and ‘most pupils reach their personal and academic potential during their time at the school’. The report highlights that ‘creativity is fostered very imaginatively, and pupils produce very high quality work in art and music.’ It also mentions that ‘over the last two years, pupils have displayed work at the National Gallery and they regularly perform in plays and concerts to parents and the wider community. These activities add greatly to pupils’ enjoyment of the school’.

It was noted in the 2006 Ofsted report that ‘pupils perform much better in reading than writing’, prompting the school to focus on higher expectations for writing in their subsequent School Development Plan.

The 2009 Ofsted report praised the ‘high quality of displays’ which ‘provide an insight into several of the school’s outstanding features, particularly the richness of the curriculum’. It says that ‘all pupils make good progress’ although ‘the school recognises the need to give children, particularly the more able, earlier opportunities to make choices and take control of their learning’.

4.2.2.3 Walton Primary School

At the time of data collection, Walton Primary School (a pseudonym) had 121 pupils on roll between the ages of five and eleven years old, mixed boys and girls. The school serves a village and outlying areas on the outskirts of a large South Yorkshire town. The vast majority of the pupils are from white British families where English is the main language spoken at home. A small proportion of the pupils are from ethnic minority backgrounds. The proportion of pupils eligible for free school meals was well below the national average at the time the data was collected. The percentage of the pupils with identified special educational needs or/and a disability was above the national average.

The overall effectiveness of the school was judged ‘outstanding’ by Ofsted in 2007 and 2009. In 2007 teachers at the school were praised for preparing ‘very interesting’ tasks for pupils. Ofsted found ‘the use of links between subjects’ to be ‘excellent’,

ensuring ‘pupils find tasks stimulating and challenging’, stating also that ‘lessons are tremendous fun…where pupils learn rapidly’. In describing an example of an outstanding activity the report states:

> The range of learning opportunities is outstanding and better than the school realises. In Years 5 and 6 pupils were observed grappling with complicated issues through poetry and deepening their understanding of the text by enacting tableaux showing different scenes from the poem.

The school’s activities focusing on National Gallery paintings were also highlighted in the report:

> Art and Design tasks, linked to a National Gallery project, have provided an excellent focus….Taking ideas from a seventeenth century picture of three children, pupils have designed period clothes, buttons, musical instruments and furniture and gain understanding of history and art and design.

In 2009 the school was praised for the ‘rapid progress’ pupils make to reach ‘high standards in many subjects’. The report also commented on how ‘pupils benefit from an innovative curriculum’ with teachers setting high standards. The Ofsted report states that ‘the curriculum is well planned so that learning is meaningful and exciting’. ‘Spiritual, moral, social and cultural development is outstanding’ and ‘the school is fully involved in the local area and community cohesion is good’.

4.2.2.4 Endlyn Infant and Nursery School

At the time of data collection, Endlyn Infant and Nursery School (a pseudonym) had 347 pupils on roll between the ages of three and seven years old. It is a larger than average mixed infant school. It serves an area in the same West Midlands city as Christchurch Primary School (another school in the study), although in contrast to Christchurch Primary School, Endlyn Infant and Nursery School has a catchment that

has high levels of disadvantage, with the percentage of pupils eligible for free school meals being well above the national average. The proportion of the pupils from minority ethnic groups is higher than national average. Only a few speak English as an additional language. The percentage of pupils with learning difficulties and/or disabilities was close to the national average at the time of data collection, with most of these pupils having statements for special educational needs.

The 2008 Ofsted report rated the school as 'outstanding', stating that although 'pupils start the Early Years Foundation Stage with skills and knowledge well below those expected (their communication skills are particularly weak), throughout their time at the school they make outstanding progress irrespective of their background'. The report comments that 'this outstanding progress is a result of good teaching, an exciting curriculum and excellent care, guidance and support. Children love coming to school and arrive in lessons keen to learn.'

The schools 'imaginative curriculum' was praised because it 'links exceptionally well with the local community and leads to excellent relationships between pupils, staff and parents' with high priority given to art, dance, music and ICT.

In interview for the present study, the head teacher commented that he originally took up the challenge of Take One Picture in response to Ofsted criticising the 'dull curriculum' at the school, although no written evidence was found of this in any Ofsted reports of the school, so presumably this was a verbal comment from an inspector.

4.2.2.5 May Infant and Nursery School

At the time of data collection, May Infant and Nursery School (a pseudonym) had 198 pupils on roll, mixed girls and boys, aged between three and seven years old. The school serves a small East Midlands town where the main industry was coal mining up until 1994 when the pit was closed. The proportion of pupils with learning difficulties and/or disabilities is similar to the national average, with pupils mainly coming from white British families and very few speaking English as an additional language. The proportion of pupils eligible for free school meals is around the national average.

The school was judged 'good' by Ofsted in 2009. The report highlighted that the 'attainment on entry to Early Years Foundation Stage is exceptionally low for the children's age, especially their use of language and vocabulary and their personal, social and emotional development', and although the 'Early Years Foundation Stage pupils do not meet all of the expected goals, because they have so much ground to make up, the children enjoy coming to school and attend regularly'. Teachers were praised for 'making learning interesting by using exciting themes and topics to create lively, imaginative lessons in which pupils make good progress'. The report mentions that 'excellent cross-curricular links enable pupils to learn through well thought-out topic-based approaches' and that 'art has an extremely high profile and is an outstanding feature of the provision. This contributes well to pupils personal development and their creativity'.

4.2.3 Overview of teacher representation

The head teachers were asked to invite teachers to 'volunteer' to be part of the research that would represent a range of phases within a school. Table 4 shows that all phases in each school were represented, apart from at May Infant and Nursery School where only Key stage 1 was represented. Table 4 also shows which teaching positions are represented at each school.

	Christchurch Primary School	**Fenton Primary School**	**Walton Primary School**	**Endlyn Infant & Nursery School**	**May Infant & Nursery School**
Teachers' positions represented	head teacher art Coordinator	head teacher deputy head teacher art Coordinator	head teacher art Coordinator	head teacher deputy head teacher art Coordinator	head teacher art Coordinator TA
Phases represented	Reception KS1 KS2	Reception KS1 KS2	Reception KS1 KS2	Nursery Reception KS1	KS1

Table 4. Phases and teaching positions represented in the study from each school

At every school the head teacher and designated art-coordinator participated. At two schools the deputy head teachers participated.

Although head teachers were asked to invite *teachers* to 'volunteer' to be part of the study, the data collection was slightly compromised by the head teacher at May Infant and Nursery School inviting a Teaching Assistant (TA) to be part of the research. Since the TA followed the planning of a teacher, this log journal did not show evidence of planning, thus the TA data was only considered for its observations of pupil outcomes. In addition, two of the teachers from Fenton Primary School left

the employment of the school part way through the data collection period, although log journals were collected and first interviews were completed.

Data on the number of years teaching experience teachers had was gathered from each teacher in the first interviews. Table 5 shows that Walton Primary School had the most experienced teachers, with three of them having more than 20 years of teaching experience. Endlyn Infant and Nursery School had the least experienced teachers, with four of the teachers involved in the study each having less than five years experience teaching. One of the teachers was a Newly Qualified Teacher (NQT). At this school the head teacher had over 20 years of teaching experience. Fenton Primary School also had an NQT involved in the present study.

	Christchurch Primary School	**Fenton Primary School**	**Walton Primary School**	**Endlyn Infant & Nursery School**	**May Infant & Nursery School**
Number of years of teaching experience	20+ yrs = 2 5yrs < 1	20+ yrs = 2 5yrs < 2 (inc. 1 NQT)	20+ yrs = 3 5yrs < 1	20+ yrs = 1 5yrs < 4 (inc. 1 NQT)	20+ yrs = 2 5yrs < 1

Table 5. Teachers' teaching experience

4.3 Methods of data collection: Details and rationale

Data collection took place between September 2007 and December 2008. Each participating school had already planned to undertake one or more Take One Picture projects during this time, consequently being involved in the research was an added dimension to this. A combination of data collection methods were used, including interviews, teacher-produced log journals, and a questionnaire.

4.3.1. Data collection schedule

The schedule for collecting data was as follows:

Pre September 2007:

- Selection of possible case schools
- Telephone calls to head teachers to invite schools to be part of the research
- Initial visits to each school to meet with the head teacher
- Head teachers to brief staff and to select and invite four other 'volunteer' teachers to be part of the research. Research Project Information for Volunteers letter given to all participants (Appendix 2)
- Individual consent of participation form given to all participants to sign before data collection starts (Appendix 3)

September 2007 – December 2008

- First interviews in schools with all participants (approximately 20 minutes) undertaken before Take One Picture projects start
- Participants each start compiling a log journal
- Second interviews in schools with all participants (approximately 20 minutes) undertaken towards the end of Take One Picture projects
- Collection of log journals and questionnaires at the end of the Take One Picture projects

Post December 2008

- Collation and analysis of data

Table 6. Schedule for data collection

4.3.2 Data collection methods

Three different methods of data collection were used in the present study, including interview (two for each participant), the compilation of teacher-produced log journals (one by each participant), and a questionnaire. Each method provided a different

data source to answer particular aspects of the research questions, as detailed in Fig. 4, section 4.1.1 and in Table 7, below.

Research question	Data collection method used
RQ1. (a) What is the understanding and expectations of teachers for using a painting as a central stimulus for cross-curricular teaching and learning in the primary classroom, as promoted by the National Gallery's Take One Picture scheme;	1st interviews and questionnaires
(b) How and to what extent do these expectations, and the teachers' understanding of the scheme, inform the learning objectives they plan for;	2nd interviews and planning in log journals
(c) What are the key factors that influence the teachers' understanding, expectations and planning decisions?	1st and 2nd interviews and questionnaire
RQ2. To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by teachers in pupil outcomes and in actual pupil outcomes?	2nd interviews, teachers' perceptions of pupil outcomes in log journals, and pupils' work included in log journals

Table 7. Data collection methods and research questions

Data from the first interviews and data from the questionnaires was used to answer research question 1a, which is an exploratory question providing the analytical structure for exploring whether teachers planned for their expectations of a Take One Picture project. Data from second interviews and data from teachers' planning in the log journals was used to answer research question 1b, which looks at the operationalisation of Take One Picture projects. Data from both sets of interviews

and data from the questionnaires was used to explore which key factors influenced teachers' planning (research question 1c). Finally, second interview data and log journal data relating to pupil outcomes was used to consider to what extent and in what ways were teachers' expectations for a Take One Picture project realise in practice (research question 2). The validity of the study was strengthened by the triangulation of data sources during analysis. This was a key research design decision. Meyer tells us that 'triangulation of methodologies provides stronger substantiation of constructs and hypotheses' (2001, p.336). Mann (2016) says that triangulation guards against concerns about whether data gathered in interview actually reflects what happens in reality.

This section now looks at each method of data collection in detail.

4.3.2.1 Interviews

Interviews are the most frequently used methods of data collection in qualitative research and are particularly appropriate for the exploratory nature of the present study. Mann (2016) tells us that they are 'attempts to understand the world from the subjects' point of view' (p.48). They are also appropriate for the professional context of the present study, in which teachers were asked to reflect on their professional practice. Kvale (2007) regards qualitative interviews as 'professional conversations' (p.5). Mann (2016) suggests that 'qualitative interviews can be treated as a form of professional practice' (p.48) where conversations between the researcher and interviewee are a 'reflexive enterprise' (p.48), where reflexivity is defined as focusing on the self, examining personal assumptions and beliefs. As mentioned in section 4.2, the head teachers of the selected schools all commented on how they believed

that the experience of being involved in the research would benefit their schools as a form of Continuing Professional Development (CPD) for teachers.

Two interviews were conducted with each teacher. Both took place in the teachers' schools, in school time, in a space where teachers could speak freely without being overheard (see Appendix 4, Interview protocol, General principles). As detailed in the ethics section of this chapter (4.2.1), to demonstrate that participants' personal views were wanted and valued they were told before consenting to be part of the research, in the Research Project Information for Volunteers letter (Appendix 2), that interviews would take place on a 1:1 basis. One interview was held before teachers started their Take One Picture project, and the other was conducted towards the end of the Take One Picture project. Both interviews lasted approximately 20 minutes each following an interview protocol (see Appendix 4) that opened with a 'briefing' (Kvale,1996, p.55) explaining the purpose of the interviews. During this briefing teachers were asked if they objected to the interviews being digitally audio recorded for the purpose of accuracy and to allow interviews to be fully focused on gathering data. There were no concerns raised. It was also explained to teachers that a typed verbatim transcript from the audio recording of the interview was to be given to them at the start of the second interviews to keep. These were used as a useful reminder of what had been said in the first interviews and teachers were told that if they wanted to change anything in the transcripts they could. Second interview transcripts were sent to each participant for approval. The intention of the research design decision to gain approval of transcripts was to build interviewer/interviewee trust and was part of a commitment made to participants in the Research Project Information for Volunteers

letter (Appendix 2) to represent their views as accurately as possible. In reality, only the spellings of names and obvious typos were changed by the interviewees.

Also with the intention of building interviewer/interviewee trust, an 'interactional style' (Mann, 2016, p.26) of interviewing was adopted. This was done by employing semi-structured interview techniques which aim to make interviews 'expository' (Mann, 2016, p.40) by eliciting 'spontaneous descriptions from the subjects' (Kvale,1996, p.60) whilst keeping the focus on the research questions. Consistent with a relaxed interactional style of interviewing, interviews were conducted sitting opposite each other without a table or any other barrier in-between. Some teachers made themselves a drink. Introductory questions linked to the research questions (detailed in full for both interviews below) were followed up by questions that aimed to gain further elaboration. For example, probing questions, such as 'Can you tell me more about that please?' or 'Was that always the case' were frequently asked (see Appendix 4, Interview protocol, for more examples of follow up questions). Other semi-structured interview techniques used to put participants at their ease, so they were willing to share their views, included showing interest by engaging in general conversation, repeating back significant words, and repeating back my understanding of what participants had said for clarification.

First interview

The first interview was conducted before the start of a Take One Picture project. A check was made that participants were still willing to be part of the study (informed consent forms (Appendix 3) were signed prior to the first interviews taking place).

The purpose of the first interview was to reveal the teacher's understanding of the Take One Picture scheme in order to help answer research question 1a. The interview also sought to gain information about teachers' personal experiences of Take One Picture, together with general teaching experiences and views on education to help with answering research question 1c. The same introductory questions were asked to each teacher at each school. These were: 'Can you tell me about your teaching background?', 'When did you first find out about Take One Picture?', 'What is your understanding of the Take One Picture Scheme?', 'Do you know why/how your school got involved in Take One Picture?' and 'Why have you agreed to be part of this research project?'. At the end of the interview a log journal (see 4.3.2.3) was given to the participant and its use explained.

Second interview

The second interview took place towards the end the Take One Picture projects. The purpose was to reflect on what had happened in the Take One Picture projects. Data from this interview was used to help with answering questions about Take One Picture planning decisions (research question 1b and c) and to help in ascertaining the extent and in what ways a teacher's expectations of a Take One Picture project had been realised (research question 2). Following the initial briefing to explain the purpose of the second interview, and to give first interview transcripts to participants, the introductory question was 'So, how is the Take One Picture project is going?'. Again, the interactional style aimed to relax the interviewee into partaking in a conversation that included frequent researcher follow-up questions to gain greater insight. Participants were also asked 'How have you found using the log journals?'

and if they had any questions about using them. The second interview was an opportunity to check that teachers' log journals were being filled in, which teachers were asked to bring along with them. Like the first interviews, second interviews were audio recorded and verbatim transcripts were made.

4.3.2.2 Questionnaire

A questionnaire, consisting of five questions (see below), was placed at the front of the log journal and teachers were requested to complete this before they started planning their Take One Picture projects. The first purpose of the questionnaire was to reveal teachers' expectations for the forthcoming Take One Picture project by asking:

- *What do you hope the project will achieve for your class, school and you personally?*

Because direct questions in questionnaires are relatively straight forward to analyse (Cohen, Morrison & Manion, 2007) this question provided clear data about teacher expectations (answering research question 1a) that was able to be used as an analytical tool to explore research question 1b and 2, thus providing the structure for the data analysis of the present study (see section 4.4). Other questions in the questionnaire were posed to help address research question 1c:

- *Have you personally used Take One Picture before? If yes, then how many times?*
- *Do you have a personal interest in art? If yes, please say how.*

- Has Take One Picture affected this in any way?

- Has any work on this project taken place prior to starting this log journal? If yes, please describe in as much detail as you can any planning, activities and rationale.

Two worked examples of the questionnaire are provided as Appendix 6a and 6b.

4.3.2.3 Log journals

The compilation of individual teacher-produced log journals and the questionnaire were methods of gathering data designed to complement the data collected in the interviews. Because the log journals and questionnaires allowed for data to be collected without the presence of a researcher, they enabled the participants to record data at their own pace, having time to consider their responses (Cohen, Morrison & Manion, 2007). A weakness however of these methods of data collection is that the absence of a researcher potentially limits the quality of the data. This is firstly due to additional questions not being able to be posed by a researcher to provide clarity concerning responses, and secondly the participant not being able to ask questions about the data collection. The latter issue was mitigated to some extent by the respondents having the opportunity to ask questions at anytime via email or telephone and in the second interviews.

The log journals were particularly well suited to gathering information on teachers' thoughts because they allowed teachers to record details of their planning activity-by-activity for a Take One Picture project, and for teachers to record their perceptions of pupil reactions. This data helped to answer research questions 1b and 2.

The log journals were handed to each teacher at the end of the first interviews. The content and use was explained both in a written cover sheet (Appendix 5), placed inside of the journal, and in the first interview.

Each log journal included (inside an A4 ringbinder):

- A cover sheet explaining the content and use of the log journal (Appendix 5)

- A form asking for basic information about the teacher, including:
  Name of the teacher, School name, Position of the teacher in the school, Year group taught

- 5 x photocopied log sheet pro formas for individual activities (lessons/sessions). These were for recording the planning and outcomes of activities. Teachers were told to use the following headings only as prompts:
  - Date of lesson
  - Overview of the lesson (including rationale underpinning the activity)
  - Prior planning needed (including any collaborations with colleagues)
  - Activity (including teaching strategies, equipment used, additional support)
  - Expected learning outcomes
  - Actual learning outcomes
  - Pupil reactions (as a group or individually, please make these comments as specific as possible e.g. 'A group of very able pupils did…….' or 'a pupil that usually finds writing difficult was able/unable to…….')

- 2 x A4 plastic wallets for including pupil outcomes (actual/photocopied pupils' work, photographs/recordings (audio and visual) of pupils' work or/and pupils working).

Most teachers choose to handwrite on the provided log sheet pro formas and photocopied more if needed. Some teachers choose to type content using the same

or similar headings. It was important to make clear to teachers that they could record and collect information as they wished, not placing restrictions on their behaviour. This was because teachers were freely offering their time to collect data and because the log journal was an attempt to gain insight into a participant's perspective (see ethics section 4.2.1). For the former reason only five log sheet pro formas were included in the log journals so teachers did not feel pressurised about the number of activities to plan.

Teachers were encouraged to write notes about pupil outcomes as near to events happening as possible so that thoughts were fresh in their mind. They were also encouraged to include photocopies, photographs and recordings (audio and visual) of pupils' work or pupils working (explained in cover sheet Appendix 5). Plastic wallets were included in the log journals for this purpose. Some teachers added more plastic wallets or hole-punched photocopies of pupil outcomes to include in the log journals.

In accordance with individual school policies, permission was granted from the head teachers for the work and images of pupils to be included the log journals. This was normal practice in 2007. Teachers were also reminded in the log journal information cover sheet (Appendix 5) to make sure that the necessary permission had been granted by parents/guardians if pupils' faces were visible in photographs. However, due to the schools being anonymised, and this anonymity extending to all members of the school, where images show individuals that can be identified, faces have been permanently obscured in the thesis.

The log journals, including the questionnaires, were collected from the schools at the end of the Take One Picture projects. In four cases teachers were keen to talk about the content of the log journals, and so these conversations were audio recorded and transcribed.

4.4 Methods of data analysis: Details and rationale

4.4.1 Principles of analysis

Huberman, Miles & Saldana (2014) tell us that the purpose of within-case analysis 'is to see processes and outcomes across many cases, to understand how they are qualified by local conditions' so to 'develop more sophisticated descriptions and more powerful explanations' (p.101). They warn, however, against simply 'adding up separate variables', as in quantitative research, to create 'a smoothed-down set of generalisations that may not apply to any specific case'. Instead, they recommend that 'each case must be understood on its own terms' (p.101). For this reason the analysis procedure of the present study has three overriding principles (see Table 8, below).

	Principles of analysis
1	Each school is treated as a case study within a case study
2	The overall case study is the phenomenon the Take One Picture scheme
3	Comparisons between teachers and schools focus on the two research questions

Table 8. Principles of data analysis

Firstly, each school is treated as small case study with the teachers and the schools as units of analysis. Secondly, these case studies are analysed as part of a larger case study that explores in-depth the phenomenon of the Take One Picture scheme. Thirdly, comparisons between teachers and schools focus on the two research questions, which provide the analytical structure for the study.

All data in the questionnaires, log journals, and interview transcripts that related to i) teachers' rationale for undertaking a Take One Picture project, ii) the implementation of a project, iii) teachers' perceptions of outcomes, and iv) actual pupil work, were analysed. Becoming familiar with the data started during interviews and when the interviews were transcribed verbatim. The research design decision to transcribe interviews verbatim was taken so to provide a trustworthy account of the interviews, as was asking the participants to approve the content (as detailed in the ethics section in this chapter (4.2.1) and in section 4.3.2.1). Time spent becoming familiar with the data in the questionnaires and log journals took place after the completion of the second interviews.

Consistent with the analytical structure of the research questions (see section 4.1.1), the data analysis procedure was conducted in three separate steps (see Fig. 5, below). Step 1 focuses on revealing teachers' overall understanding of the Take One Picture scheme and expectations for a Take One Picture project (research question 1a); Step 2 focuses on the operationalisation of a Take One Picture project (research question 1b); and Step 3 considers teachers' expectations of a Take One Picture project alongside pupil outcomes, as perceived by the teachers and from an analysis

of pupils' work containing in the log journals (research question 2). The analysis of the data in regard to research question 1c - exploring key factors that influenced the teachers' understanding, expectations and planning decisions - was conducted across all three steps of the analysis procedure.

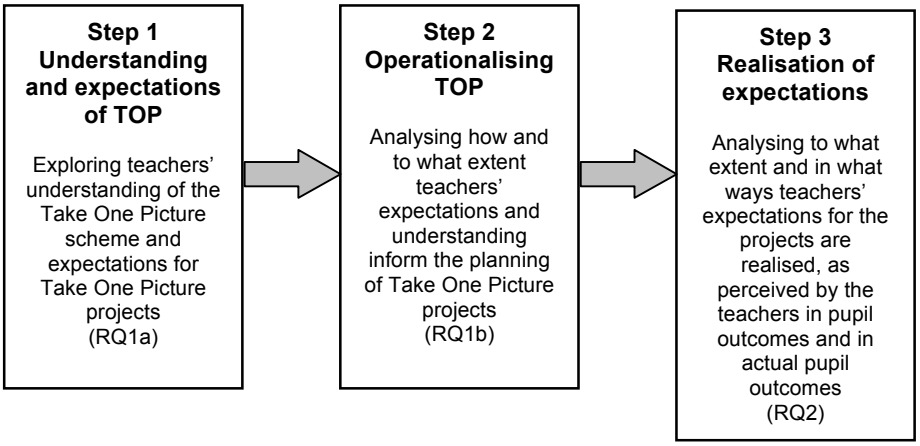


Fig. 5 Three-step analysis procedure

As illustrated in Fig. 4 (section 4.1.1) the data sources for Step 1 were first interviews and the questionnaires; for Step 2 the data sources were the second interviews and the planning in the log journals; and for Step 3 the data sources were second interviews, teachers' perceptions of pupil outcomes in the log journals, and pupils' work included in the log journals.

There were two cycles of analysis for each step, the second more interpretive than the first. The first cycle of analysis involved labeling 'data chunks' (Huberman, Miles & Saldana, 2014, p.72) with descriptive codes. Saldana (2016) describes a code in qualitative inquiry as 'a word or short phrase that symbolically assigns a summative,

salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data' (p.4). In the present study these codes emerged from the data through a systematic iterative process of tagging. This approach to coding is known as 'inductive' (Huberman, Miles & Saldana, 2014, p.81). Inductive analysis refers to approaches that 'primarily use detailed readings of raw data to derive concepts, themes or models' as oppose to 'deductive' approaches 'that set out to test whether data are consistent with prior assumptions, theories, or hypotheses identified or constructed by an investigator' (Thomas, 2006, p.238). As a rule, teachers' exact words were used to create the inductive codes in the first instance (known as an 'In Vivo code' (Saldana, 2016, p.4)), enabling the participants' own voices to be reflected in the analysis (Cresswell, 2015). As detailed in section 4.2.1, using teachers' own words in the analysis of the data was a research design decision taken with the aim of representing participants' views as accurately as possible. As the iterative process of labeling data progressed the In Vivo codes were replaced by final codes to encapsulate better any emerging concept. For example, where some teachers expressed an expectation for Take One Picture projects 'to improve opportunities for pupils to collaborate', others articulated wanting pupils to 'work together in groups' or to provide opportunities for 'group work'. In this case the code EXP-COL (standing for 'EXPectation COLaborative') was created, to indicate an expectation by teachers to increase collaborative learning opportunities in class (see Table 9, below). There was one example where an In Vivo code was not similar in concept to other codes and therefore the In Vivo code was maintained. It is shown in the final coding list in the Step 1 analysis section (section 4.4.1 below), denoted by quotation marks (i.e. 'paintings are for everyone').

The emergent codes from the first cycle of analysis in each three steps 'set the stage' (Huberman, Miles & Saldana, 2014, p.86) for 'further analysis' (p.72). The second cycle involved identifying themes and generating categories. Both cycles of analysis for each three steps are described in detail below.

A deepening awareness of the resonance between some of the data and Dewey's (1938) experiential continuum framework (see Chapter 3) was gained during the analysis process. This is an insight that would have been missed without my insider knowledge of educational theory as a doctoral student of education (for an explanation on my positionality in the study see section 4.2.1.1).

4.4.1 Step 1 analysis

In the first cycle of analysis for Step 1, in order to focus on research question 1a, two prefix 'master codes' (Huberman, Miles & Saldana, 2014, p.81) were used to begin the process of tagging the data. These were: UND, indicating teachers' understanding, and EXP, indicating teachers' expectations. Both of these master codes were then progressively added to during analysis of the first interview and questionnaire data and revised until final lists were established. Three worked examples showing the first cycle of Step 1 analysis are provided as Appendix 6a, 6b and 7. The table on the following page shows the final code list for teachers' understanding of the Take One Picture scheme (Tables 9). The second table shows teachers' expectations for undertaking a Take One Picture project (Table 10).

First cycle coding Step 1 – Understanding	Code Abbreviations
To learn about and appreciate art	UND-A
To encourage an enjoyment of paintings	UND-EPAINT
For class discussions	UND-DIS
Learning about subjects other than art/cross-curricular	UND-CC
'paintings are for everyone'	UND-EVERY
A creative approach	UND-CREV

Table 9. First cycle Step 1 codes for teachers' understanding of the Take One Picture scheme

First cycle coding Step 1 – Expectations	Code Abbreviations
To improve pupils' learning about art and developing their Skills	EXP-A
To develop literacy skills	EXP-Lit
To enrich cross-curricular teaching and learning	EXP-CC
To increase collaborative learning opportunities in class	EXP-COL
To promote personal development	EXP-PD
To encourage creativity	EXP-C
To help with following children's interests	EXP-INT
To inspire and excite pupils	EXP-EX
To use as a whole school focus	EXP-WS
To bring about wider community benefits	EXP-WC
To use for staff development opportunities	EXP-SD

Table 10. First cycle Step 1 codes for teachers' expectation of a Take One Picture project

Also emerging from the analysis of the questionnaire and first interview data were seven other codes: PRO-DEV/ PRO-DEV(NG)/PRO-DEV(TOP) indicate details of teachers' professional development, including qualifications, specialisms, courses and teacher training experiences. (NG) denotes attending courses at the National Gallery. (TOP) denotes a teacher's acknowledgment that being involved in Take One Picture affected the way that they teach. PTOPTIMES(n) indicates how many times a teacher had personally taken part in a Take One Picture project beforehand. PINT +/- indicates if teachers had a personal interest in art or not. SCH-ETHOS indicates if teachers gave details about a school ethos. PER-ETHOS indicates if teachers gave details about a personal ethos. These codes were used to address research question 1c. i.e. What are the key factors that influence the teachers' understanding, expectations and planning decisions?

In a second cycle of analysis for Step 1, categories were created from the first cycle codes. These broad units of information aggregated from the codes form common ideas (Cresswell, 2013). It was noticed that the teachers' expectation codes (see Table 10) could be grouped into three categories: (i) Subject-based expectations - the three expectations focusing on developing knowledge, skills and understanding associated with subject areas (i.e. To improve pupils' learning about art and developing their art skills; To develop literacy skills; and To enrich cross-curricular teaching and learning); (ii) Expectations that promote learning in a range of ways that motivate students in the classroom (i.e. To increase collaborative learning opportunities in class; To promote personal development; To encourage creativity; To help with following children's interests; To inspire and excite pupils); and (iii)

Expectations that benefit at a whole school or community level (i.e. To use as a whole school focus; To bring about wider community benefits; To use for staff development opportunities).This categorisation enabled the data collected in the questionnaires and first interviews to be condensed to a point where comparisons across teachers and schools were meaningful.

4.4.2 Step 2 analysis

Step 2 first cycle analysis involved analysing second interview transcripts and log sheets teacher-by-teacher, activity-by-activity, for data concerning the operationalisation of Take One Picture projects.

In the first instance the first cycle codes created in Step 1 for teachers' understanding and expectations (see Tables 9 and 10) were used as starter codes. This provided the analytic structure for answering research question 1b (i.e. *How and to what extent do these expectations, and the teachers' understanding of the scheme, inform the learning objectives they plan for?*). These codes were used to produce the detailed cross-referencing between each teacher's expectations for their own Take One Picture projects and what they planned, shown teacher-by-teacher in Chapter 6.

In addition, inductive codes were created as they arose from the analysis of the second interview transcripts and log sheets. Codes indicating which curriculum subject areas were planned for in activities (Table 11) help to give a sense of how cross-curricular teachers' planning was in each school. These codes were used to produce the data in Appendices A-E showing teachers' planning activity-by-activity.

First cycle coding Step 2 – Curriculum subject areas planned for in the activities	Code Abbreviations
Art	SUB-A
Literacy	SUB-Lit
Maths	SUB-M
History	SUB-H
Information Communication Technology/Computers	SUB-ICT
Science	SUB-S
Geography	SUB-G
Drama	SUB-D
Dance	SUB-Da
Design Technology	SUB-DT
RE	SUB-RE
Music	SUB-Mu

Table 11. First cycle Step 2 codes indicating curriculum subject areas planned for in activities

Inductive codes were also created indicating strategies employed by teachers. These were, for example: asking pupils for their own opinions (coded as EIR-OPS (standing for Encouraging Individual Responses - Opinions)); giving pupils opportunities to experience things firsthand (coded as FH); making a connection between the focus painting and another painting (coded as MC-PAINTINGS); making a connection between the focus painting and a real place (coded as MC-PLACES); and making a connection between pupils' previous learning in another activity in the Take One Picture project (coded as MC-OTHLRN). A full list of strategy codes is given in Table 12 on the following page.

First cycle coding Step 2 – Codes indicating strategies employed by teachers in activities	**Code Abbreviations**
Asking pupils for their own opinions	EIR-OPS
Opportunities for group discussion	EIR-DISCUSS
Working individually	IND
Working in groups	GROUPS
Giving step-by-step instructions	STEP
Demonstrating technique	DEMO
Giving pupils opportunities to experience things firsthand	FH
Using a visiting artistic practitioner's expertise	ARTEXPERT
Making a connection between the focus painting and another painting	MC-PAINTINGS
Making a connection between the focus painting and a book	MC-BOOK
Making a connection between the focus painting and a piece of music	MC-MUSIC
Making a connection between the focus painting and An object	MC-OBJECT
Making a connection between the focus painting and a real place	MC-PLACE
Making a connection between pupils' previous learning in another activity in the Take One Picture project	MC-OTHLRN
Making a connection between pupils' previous learning in school	MC-OTHLRNSCH
Making a connection with learning out of school	MC-OTHLRNOS

Table 12. First cycle Step 2 codes indicating strategies employed by teachers in activities

In the second cycle of analysis for Step 2 the curriculum subject codes (Table 11) were categorised into three broader units: (i) Art-based activities; (ii) Purely Art-based activities; and (iii) Activities using a painting for teaching across curriculum subject areas. This enabled a clear distinction to be made between how teachers and schools approached planning Take One Picture projects (see Chapter 5). These categories are shown in Appendices A-E school-by-school.

Two categories were also created to describe common ideas relating to some of the strategy codes (Table 12). These two categories are: Strategies that (i) encourage individual responses from pupils beyond the parameters of practising an art technique; and strategies that (ii) make connections between the central stimulus painting and other stimuli and/or known pupils' previous learning experiences. These categories are shown in Appendices A-E teacher-by-teacher, school-by-school. The five second cycle Step 2 categories are shown in Table 13.

Category Abbreviation	**Description**
AB	Art-based activities
Pure AB	Purely Art-based activities
CC	Using a painting for learning across the curriculum activities
EIR	Encouraging individual responses from pupils beyond the parameters of practising an art technique
MC (1&2)	Making connections between the central stimulus painting and (1) other stimuli and/or (2) known pupils' previous learning experiences

Table 13. Second cycle Step 2 categories

4.4.3 Step 3 analysis

Step 3 involved an analysis of teachers' perceptions of pupil outcomes from data contained in the log journals and the second interviews, as well as an analysis of actual pupil outcomes included in the log journals. The aim of Step 3 was to determine if teachers' expectations of Take One Picture projects were borne out in pupil outcomes in order to answer research question 2 (*To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers in pupil outcomes and in actual pupil outcomes?*). Therefore, the process of analysis involved comparing teacher comments about pupil outcomes and actual pupil work with teachers' expectations, as revealed in the first cycle of analysis in Step 1 (Table 10). Inductive codes were also created as they arose from the analysis of the data. This analysis showed similarities and differences between pupil outcomes and led to the generation of the five following categories (Table 14). Chapter 7 shows examples of each of these categories.

Category Abbreviation	**Description**
PO-I	Pupil outcomes that were almost identical to each other
PO-IT	Pupil outcomes that were almost identical to a teacher's demonstration
PO-IA	Pupil outcomes that were almost identical to an artist's demonstration
PO-VA	Pupil outcomes that were very alike
PO-UN	Pupil outcomes that were unique and diverse

Table 14. Second cycle Step 3 categories

Part 2

The Findings Chapters

Chapter 5 - Findings from Step 1 analysis: Teachers' understanding of the Take One Picture scheme and expectations for a Take One Picture Project

This chapter presents the findings of Step 1 of the data analysis procedure, as described in the Methodology (Chapter 4, section 4.4.1). This analysis addresses research question 1a: *What is the understanding and expectations of teachers for using a painting as a central stimulus for cross-curricular teaching and learning in the primary classroom, as promoted by the National Gallery's Take One Picture scheme?* The findings give the analytical structure for responding to research questions 1b, c and 2, presented in Chapters 6 and 7.

5.1 Introduction to Chapter 5

The National Gallery's Take One Picture scheme challenges primary schools to use one painting across the curriculum in whatever way they choose. Therefore, how a Take One Picture project is operationalised, and consequently the generation of objectives, is decided at a school-level. This chapter explores why the 25 teachers from the five schools participating in the present study undertook a Take One Picture project through an analysis of their understanding of the Take One Picture scheme (section 5.2) and their expectations for undertaking a Take One Picture project (section 5.3) using data collected in the first interviews and the log journal questionnaires. This analysis is then used to consider whether the projects planned by the teachers at each school reflect the original learning objectives teachers had for a Take One picture project (presented in Chapter 6). The methodology of the present study responds to the recommendation made by Sefton-Green (2007) that

an arts evaluation should describe impact by identifying the primary objectives of a programme.

5.2 Teachers' understanding of Take One Picture (research question 1a)

Answers to the direct question 'What is your understanding of the Take One Picture scheme?' (see Appendix 4, Interview protocol, and Chapter 4, section 4.3.2.1), gathered in the first interviews that took place before teachers planned the Take One Picture projects, give insight into what the teachers mostly associate with the scheme, and therefore aspects that might influence their planning. Teachers' written comments in the log journal questionnaires also give insight into teachers' understanding of the scheme. On analysis, clear differences and similarities could be seen in how teachers view Take One Picture, the most striking of which is the emphasis teachers place on the cross-curricular element of the scheme. This is explored in the following sections. Section 5.2.1 examines comments from teachers at the two schools that placed the least emphasis on using paintings for teaching and learning across curriculum subject areas (Group 1), while section 5.2.2 examines data from teachers at the three schools that placed the most emphasis on the cross-curricular element of the scheme (Group 2).

5.2.1 Teachers' understanding of Take One Picture - Christchurch Primary School and Fenton Primary School (Group 1)

When asked in interview 'What is your understanding of the Take One Picture scheme' the teachers from Christchurch Primary School and Fenton Primary School offered thoughts that associate the scheme with learning about art and encouraging

an enjoyment of paintings. This understanding was sometimes expanded on by teachers in interview and in log journal comments to include thoughts on how paintings can be used to involve other learning. However, these comments tended not to be very specific and seemed more incidental than where teachers were focusing on the value of Take One Picture for learning about art. The following examples demonstrate this.

The head teacher from Christchurch Primary School (Teacher 1) essentially viewed the scheme as encouraging schools to look at a painting and to produce artwork inspired by it. This understanding was echoed by other teachers at the same school, some suggesting that learning could involve class discussions about a painting that may lead to further learning, although this aspect was not elaborated on to any great extent. For example, interview comments included:

> Taking a picture, looking at it, talking together, lots of talking, lots of discussion about it.
>
> (Teacher 2, Christchurch Primary School)

> Looking at a picture and getting some inspiration from it, and really just seeing where it will lead you.
>
> (Teacher 3, Christchurch Primary School)

> It encourages getting a class to become excited by a piece of artwork, and then any learning that comes from that is a bonus really, and to have a bit of fun as well.
>
> (Teacher 4, Christchurch Primary School)

The head teacher at Fenton Primary School believed the aim of the scheme was to improve 'an awareness of how art can be interpreted in different ways', which she saw as helping to 'increase an enjoyment of art':

> It's looking at one picture, and getting what you can from it…just getting lots of inspiration from one picture….and the possibilities it has for cross-curricular work.
>
> (Head teacher, Teacher 1, Fenton Primary School)

Teacher 4 at the same school had a similar understanding of the scheme. She described it as:

> Looking at one picture and drawing inspiration from that to work from. Not necessarily replicating the picture, but using it to inspire ideas.
>
> (Teacher 4, Fenton Primary School)

The deputy head teacher (Teacher 3) at Fenton Primary School said:

> I see it [Take One Picture] as having a two-pronged aspect to it…One is to increase an appreciation of fine art in its own right. The other is to use fine art as a means of extending education. And a means of perhaps teaching things in a different way – cross-curricular.
>
> (Teacher 3, Fenton Primary School)

Although both the head teacher (Teacher 1) and the deputy head (Teacher 3) at Fenton Primary School used the word 'cross-curricular' when describing Take One Picture, they did not go into detail about what this might entail or how such an approach fitted in with their school curriculum, or expand on why such an ethos was something that they believed strongly in. Instead, they emphasised on numerous occasions in the first interviews that producing artwork was an important element of the scheme. They both talked about the school mounting an annual art exhibition based on a Take One Picture painting in which pupils' artwork was sold to raise

funds for the school. This was something the whole school had been involved in for the past five years. Similarly, the head teacher (Teacher 1) at Christchurch Primary School said that the Take One Picture scheme 'encourages us to be more creative in the way we run curriculum theme weeks', emphasising on a number of occasions that during the school's Art Week, in which Take One Picture was the focus, making artwork with pupils was important. In addition, the head teachers from both schools said in interview how they thought working with artists on a Take One Picture project was an important aspect and that this was something that was going to take place in the forthcoming projects. Working with artists was not something the teachers in Group 2 discussed in relation to Take One Picture.

5.2.2 Teachers' understanding of Take One Picture - Walton Primary School, Endlyn Infant and Nursery School, and May Infant and Nursery School (Group 2)

In contrast to the teachers in Group 1, when articulating their understanding of the Take One Picture scheme, the teachers in Group 2 tended to place more emphasis on a painting being used for teaching and learning across curriculum subject areas. Teachers in Group 2 were more likely to expand on what this might look like in practice, and how the approach was similar to ways of working already employed within their schools. Like the teachers in Group 1, the teachers in Group 2 also understood Take One Picture as a scheme that encourages learning about art and an enjoyment of paintings.

Significantly, all three head teachers in Group 2 explained their understanding of the Take One Picture scheme in terms of how it supports pedagogy that strongly aligns with their own personal philosophies of education. For example, when asked in interview about her understanding of the Take One Picture scheme, the head teacher from Walton Primary School described how she saw the scheme as encouraging schools to use a painting as 'a stimulus' for learning, commenting:

> …you use it for as much cross-curricular [work] as you possibly can…you're linking the subjects in, whether it's English or maths or art. It's not just the artwork from the painting, it's the whole speaking and listening. That's a big one.
>
> (Head teacher, Teacher 1, Walton Primary School)

Continuing, she said that the Take One Picture ethos:

> …was ideal for the approach we work to. We work to a broad balanced curriculum, giving the children as many experiences - firsthand experiences - as we can.
>
> (Head teacher, Teacher 1, Walton Primary School)

The other teachers at the same school in interview supported this view, one adding that she thought a key message of the scheme was that 'paintings are for everyone'. She added that paintings are about 'opening children's eyes really to another world' (Teacher 4, Walton Primary School), implying that a painting can help pupils to see and to learn about a wider reality than the one they occupy.

Similarly, the head teacher at May Infant and Nursery School (Teacher 1) wrote in her log journal:

> I have for most of my career felt that planning curriculum work from a single starting point is a good way of ensuring cross-curricular work. Pre-1999 (my first Take One Picture) I had planned the curriculum from a quality book, an historical artefact, teddies and so on. As a head teacher I think using a picture to start curriculum work, though in many ways is a

> tight focus, allows teachers and pupils to take the focus in a variety of directions bringing a variety of curriculum experiences.
>
> (Head teacher, Teacher 1, May Infant and Nursery School)

She explained in interview how, in her view, the arts and 'hands-on' and 'firsthand' experiences serve the general purposes of education by being 'meaningful':

> We all want children to read, we all want them to write, we all want them to use their imaginations, we want them to problem solve…but I just think the sort of meaningful ways of getting there, they'll remember.
> (Head teacher, Teacher 1, May Infant and Nursery School)

She substantiated this position when talking about one of the reasons for starting Take One Picture nine years earlier, when the National Literacy Strategy (NLS) was introduced. The document for this strategy very precisely outlined the content and methods for teaching daily literacy lessons (cited in Chapter 2, section 2.2.2). Although non-statutory, the NLS was treated by Ofsted and most Local Education Authorities as obligatory (Alexander, 2010). However, instead of seeing the limitations of the NLS strategy, the head teacher said that she wanted to find a way of implementing it whilst continuing with the cross-curricular approach she believed in. She said in interview, 'We thought, I'm sure you can fit it [Take One Picture] in…because a painting is full of words, isn't it, if you want it to be?'.

The head teacher at Endlyn Infant and Nursery School (Teacher 1) echoes these views in his comments when he talked about his understanding of the Take One Picture scheme and the importance he places on cross-curricular teaching and learning. Furthermore, he asserts in his journal that the approach encouraged by Take One Picture is 'creative', writing that the scheme 'enhances the school's use of

a creative approach to curriculum delivery', going on to explain what he means by a 'creative approach':

> Whenever you ask someone for a happy memory about school almost invariably the reply is centred on an event or an experience that has involved the vital components of transference, connectivity and enjoyment – the energies that are at the core of creativity….These first experiences will inform an understanding of the importance of creating a world of endless possibility and opportunity that we can share and develop in partnership with others.
>
> (Head teacher, Teacher 1, Endlyn Infant and Nursery School)

The head teacher's understanding of creativity seems to resonate strongly with Dewey's (1938) experiential learning theory. For example, 'transference' and 'connectivity' relate to opportunities for pupils to share experiences (an aspect in all three of the opportunities for learners distilled from Dewey's experiential learning theory presented in Chapter 3, section 3.6). In interview the head teacher said that he originally took up the Take One Picture challenge in response to Ofsted criticising the 'dull curriculum' at the school, subsequently finding the whole experience of spending time exploring one painting to be 'transformative' for pupils and teachers. Teacher 3 at the school, an NQT who completed her teaching practice there, observed that 'Take One Picture has played a major part in the school's story'.

5.2.3 Two understandings: Two approaches

In summary, analysis reveals differences in emphasis between the teachers in Group 1 (Christchurch Primary School and Fenton Primary School), who understood Take One Picture to be mainly an art-based scheme, and the teachers in Group 2 (Walton Primary School, Endlyn Infant and Nursery School, and May Infant and Nursery

School), who emphasised more the cross-curricular element of the scheme and how this aligned well with teaching and learning already taking place at their schools.

This difference follows through into the operationalisation of the Take One Picture projects, demonstrated in Table 15 (below) which distinguishes the two groups in terms of the proportion of activities planned by teachers that concentrate on: (a) making art with pupils, (b) purely making art with pupils (i.e. no cross-curricular link was apparent), and (c) activities that used a painting for teaching across curriculum subject areas (i.e. not necessarily art-based). This data was revealed in Step 2 of the analysis procedure, presented in detail in Chapter 6.

Table 15 shows that Group 1 concentrated nearly all of the activities on art, with over half being purely art focused, whilst Group 2 concentrated the majority of activities on using a painting for teaching and learning across the curriculum, with less than a fifth of the activities being purely art-based. A detailed breakdown of activities by subject, school, and teacher, is provided in Appendices A-E.

	Group 1	**Group 2**
a) Art-based	**94%**	**44%**
b) Purely art-based	**54%**	**18%**
c) Using a painting for teaching and learning across the curriculum	**46%**	**82%**

Table 15. The percentage of art-based and cross-curricular activities by group

The difference in how the two groups of schools approached the operationalisation of a Take One Picture project is used to present the findings of the research in the remainder of the thesis.

5.3 Teachers' expectations of Take One Picture (research question 1a)

This section focuses on teachers' expectations for undertaking a Take One Picture project in their school. Analysis compares across the two groups of schools written responses given to the question (in the questionnaire) 'What do you hope the project will achieve for your class, school and you personally?'. The purpose of this direct question differs from the first interview question about teachers' general understanding of the Take One Picture scheme because it seeks to understand why teachers wanted to undertake a Take One Picture project. In addition, included in this section is analysis of relevant comments clearly expressing expectations for forthcoming Take One Picture projects given in the first interviews. These were analysed to see if they revealed more truly the expectations of teachers. Questionnaires and the first interviews were completed before the start of any project planning.

The final list of teachers' expectations were: To improve pupils' learning about art and develop their art skills (Expectation 1); To develop literacy skills (Expectation 2); To enrich cross-curricular teaching and learning (Expectation 3); To increase collaborative learning opportunities in class (Expectation 4); To promote personal development (Expectation 5); To encourage creativity (Expectation 6); To help with following children's interests (Expectation 7); To inspire and excite pupils

(Expectation 8); To use as a whole school focus (Expectation 9); To bring about wider community benefits (Expectation 10); and To use for staff development opportunities (Expectation 11). Table 16 shows how these expectations were spread across each school. It is important to note that an expectation only appears once for each teacher, even if it was articulated several times.

Expectation	Christchurch Primary School	Fenton Primary School	Walton Primary School	Endlyn Infant & Nursery	May Infant & Nursery
(1) To improve pupils' learning about art and develop their art skills	4	3	5	4	1
(2) To develop literacy skills	0	2	2	1	0
(3) To enrich cross-curricular teaching and learning	3	3	4	4	4
(4) To increase collaborative learning opportunities in class	2	2	2	0	0
(5) To promote personal development	1	1	0	0	1
(6) To encourage creativity	2	1	1	1	1
(7) To help with following children's interests	3	0	0	0	3
(8) To inspire and excite pupils	2	0	3	1	0
(9) To use as a whole school focus	2	4	2	1	1
(10) To bring about wider community benefits	1	1	0	0	1
(11) To use for staff development opportunities	1	4	2	0	1

Table 16. Teachers' expectations for undertaking a Take One Picture project (Group 1 = green Group 2 = blue)

Although it is acknowledged that teachers might simply not have considered writing or speaking about certain aspects related to undertaking a Take One Picture project when thinking about the expectations they had, Table 16 does indicate which aspects were at the forefront of teachers' minds and therefore which expectations were collectively most prominent. It is also acknowledged that because of the size of the

sample of teachers from each school, the figures are not statistically significant, and indeed, using statistical analysis in qualitative research can seem contrary to the research approach (Cresswell, 2013). However, the expectation data does provide an analytical structure for answering research question 1b (*How and to what extent do these expectations and understanding inform the learning objectives they plan for*) and research question 2 (*To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers in pupil outcomes and in actual pupil outcomes?*) by enabling comparisons to be made between (i) what teachers hoped to achieve from the project, and (ii) what teachers planned for (analysis presented in Chapter 6), and with (iii) resulting pupil outcomes (analysis presented in Chapter 7). So, as explained at the beginning of this chapter and in the Methodology chapter, the present study aims to identify the primary objectives of a programme (as recommended by Sefton-Green (2007)), which are the teachers' expectations for a Take One Picture project, due to the Take One Picture scheme having no rules as to how teachers' use a painting.

In a second cycle of analysis (see Chapter 4, section 4.4.2) the list of teachers' expectations was categorised into three broader units sharing common ideas (Cresswell, 2013). These are:

- *Subject-based expectations* - These are the three expectations focused on developing knowledge, skills and understanding associated with subject areas: To improve pupils' learning about art and develop their art skills; To

develop literacy skills; and To enrich cross-curricular teaching and learning.

- *Expectations that promote learning in a range of ways that motivate students in the classroom* – These are: To increase collaborative learning opportunities in class; To promote personal development; To encourage creativity; To help with following children's interests; and To inspire and excite pupils.

- *Expectations that benefit at a whole school or community level* - These are: To use the project as a whole school focus; To bring about wider community benefits; and To use for staff development opportunities.

This section now goes on to exemplify each category with data from teachers regarding their expectations. Where there was a clear difference noticed between the comments of Group 1 and Group 2 teachers these are highlighted.

5.3.1 Subject-based expectations

The two most regularly mentioned teacher expectations for undertaking a Take One Picture project belong to this subject-based category. They are: To improve pupils' learning about art and develop their art skills (Expectation 1); and To enrich cross-curricular teaching and learning (Expectation 3) (see Table 17). Expectation 2 (To develop literacy skills) is linked to Expectation 3 but is more specific.

There were frequent comments in the log journals from four of the schools expressing a wish for pupils to learn about paintings, and learn more generally about art (Expectation 1) during a project (see Table 16). The word 'art' used in the expectation answers was interpreted as the visual arts. It is notable that only one teacher from May Infant and Nursery School (Group 2) had this expectation and that this was not the head teacher (Teacher 1) (see Table 17 on the following page), and also that the head teacher (Teacher 1) at Endlyn Nursery and Infant School (Group 2) did not put this expectation forward (see Table 17). However, the popularity of this expectation was high. This is perhaps understandable since all participating schools were praised by Ofsted for excelling in their art provision (see individual school profiles, section 4.2.2), and also because the scheme is run by the National Gallery and centres on paintings.

The emphasis put on making art with pupils by Group 1 teachers, discernible in teachers' responses to the question in the first interviews about their understanding of the Take One Picture scheme (described section 5.2 of this chapter), is reflected in Expectation 1 comments. For example, Group 1 teachers wrote about wanting the project 'to generate a huge range of artwork' (Teacher 5, Christchurch Primary School) and using 'paintings by famous artists to teach art' (Teacher 5, Fenton Primary School), whereas Group 2 teachers wrote about 'teaching across the curriculum through art' (Teacher 2, Walton Primary School) and wanting pupils to be involved in such activities as 'making animations', clearly linking learning about art to other subject areas (Teacher 4, Endlyn Nursery and Infant School). Group 1 teachers made Expectation 1 comments about art weeks being the focus of projects. For

example, the head teacher (Teacher 1) at Christchurch Primary School wrote that one of her expectations was for 'children to study aspects of the painting during the Art Week, exploring related themes in a variety of media and art forms'. Teacher 4 at the same school commented that 'The [Art] week allows children to develop ideas without the distractions of other subject areas'.

Expectation	Christchurch Primary School	Fenton Primary School	Walton Primary School	Endlyn Infant & Nursery	May Infant & Nursery
(1) To improve pupils' learning about art and develop their art skills	✔	✔	✔		
(2) To develop literacy skills		✔	✔		
(3) To enrich cross-curricular teaching & learning	✔	✔	✔	✔	✔
(4) To increase collaborative learning opportunities in class	✔	✔	✔		
(5) To promote personal development		✔			✔
(6) To encourage creativity	✔			✔	
(7) To help with following children's interests	✔				✔
(8) To inspire and excite pupils			✔		
(9) To use as a whole school focus	✔	✔	✔	✔	
(10) To bring about wider community benefits					✔
(11) To use for staff development opportunities			✔		✔

Table 17. Head teachers' expectations for undertaking a Take One Picture project (Group 1 = green Group 2 = blue)

The expectation to develop literacy skills during the project (Expectation 2) was put forward by teachers at three schools. At Fenton Primary School two teachers referred to this. Teacher 2 wrote 'I think it [the project] could inspire some interesting poetry and drama'. Writing was in the School Development Plan following a 2006 Ofsted comment about pupils performing much better in reading than writing. This may have influenced a literacy expectation. At Endlyn Infant and Nursery School,

Teacher 3 wrote that 'it [the project] will particularly help their [pupils'] speaking and listening skills and writing in Literacy'.

More than half the teachers in Group 1 (including all the head teachers) and most teachers in Group 2 (including all of the head teachers) referred to an expectation for a Take One Picture project to enrich cross-curricular teaching and learning (Expectation 3). As using a painting for teaching and learning across the curriculum is promoted by the National Gallery through the scheme, it is not surprising that so many teachers mentioned this as an expectation. However, because questionnaire expectation comments were brief (for example 'to use the picture to explore other curriculum areas' (Head teacher, Teacher 1, Christchurch Primary School, Group 1), and 'I hope by taking part the experience will enrich the whole curriculum' (Teacher 4, Wentworth Primary School, Group 2)) it is information from the first interviews (as already described in section 5.2) that elaborates on how teachers see a painting enriching cross-curricular teaching and learning in practice.

5.3.2 Expectations that promote learning in a range of ways that motivate students in the classroom

This category brings together teachers' expectations for a Take One Picture project that improve learning by motivating students in five different ways. Although each of these is distinct, they sometimes overlap. The expectations are: To increase collaborative learning opportunities in class (Expectation 4); To promote personal development (Expectation 5); To encourage creativity (Expectation 6); To help with

following children's interests (Expectation 7); and To inspire and excite pupils (Expectation 8).

Firstly, Expectation 4, increasing collaborative learning through a Take One Picture project, was put forward by the head teachers of Christchurch, Fenton and Walton Primary Schools (see Table 17) plus one teacher from each of these schools (see Table 16). The term 'collaborative learning' is used to describe comments from teachers such as: 'to improve opportunities for pupils to collaborate', opportunities for 'group work', and opportunities to 'work together in groups'. Teachers also mentioned 'working in pairs' or 'large groups'. Collaborative learning was expected between pupils in the same class. No teachers specifically mentioned in their log journals or in interview an expectation for pupils to work collaboratively across classes or year groups, although there was an expectation in all schools for a Take One Picture project to be used as a whole school focus (Expectation 9) (see Table 16 and section 5.3.3).

Secondly, three teachers described collaborative learning in reference to promoting personal development skills (Expectation 5, see Table 16). The head teacher (Teacher 1) at Fenton Primary School wrote about wanting the project to improve 'cooperation' between pupils and for the project to promote 'good attitudes to learning'. Teacher 4 at Christchurch Primary School wanted the project to develop pupils' 'interpersonal skills'. Similarly, the head teacher (Teacher 1) at May Infant and Nursery School was keen for children to develop their skills for 'listening to each other'.

Thirdly, encouraging creativity (Expectation 6) was articulated in a number of ways and was an expectation for one teacher at every school; and for two teachers at Christchurch Primary School (see Table 16). As discussed in the literature review (Chapter 2, section 2.2.4.1) the nature of 'creativity' is complex and therefore a commonly used definition is difficult (Bakhshi, Frey & Osborne, 2015; Compton, 2007; Cropley, 2001; Haase *et al.*, 2018; Hooper-Greenhill, 2007; PCAH, 2011; RCMG, 2007; Rogers, 2009; Sefton-Green, 2007; Spencer, Lucas & Claxton, 2012; Stevenson, 2005; The Warwick Commission, 2015; Thomson *et al.,* 2015; Treffinger *et al*., 2002; Winner, Goldstein & Vincent-Lancrin, 2013; Winner & Hetland, 2000). Teachers' understanding of creativity in the present study was similarly various to that commented on in *The Cambridge Review* (Alexander, 2010) (see Chapter 2, section 2.2.4.1).

The head teacher (Teacher 1) from Endlyn Infant and Nursery School (Group 2) wrote about how his expectation was for Take One Picture to extend the 'creative' teaching and learning approach already followed at the school:

> It is hoped that participation in the Take One Picture process will further enhance the school's use of a creative approach to curriculum delivery.
> (Head teacher, Teacher 1, Endlyn Infant and Nursery School)

As previously stated in section 5.2.2, this head teacher described creativity in his log journal in terms of a process involving 'the vital components of transference, connectivity and enjoyment – the energies that are at the core of creativity'.

The deputy head teacher (Teacher 2) at Fenton Primary School (Group 1) wrote 'I hope my class will be motivated by the image and will be encouraged to be creative in their thinking'. However, she did not expand on what she envisaged this to involve. When putting forward the same expectation, Teacher 2 from May Infant and Nursery School (Group 2) was specific about what she understood creative thinking to be by associating it with 'high level thinking'. Teacher 3 at Walton Primary School (Group 2) was more general in her description for expecting creativity, yet made it clear that outcomes should not only involve art products:

> We want to use art by famous artists to motivate the children to produce a range of creative things – it can be all sorts. Not just the art.
> (Teacher 3, Walton Primary School)

The head teacher (Teacher 1) and the art coordinator (Teacher 2) from Christchurch Primary School (Group 1) both wrote that they wanted pupils 'to be creative' as an expectation. This is supported by the head teacher's comments in interview about her understanding of the Take One Picture scheme, saying that it 'encourages us to be more creative in the way we run curriculum theme weeks' referring to the school's annual Art Week (see section 5.2.1). Indeed, Ofsted commented in 2006 how 'since the last inspection the curriculum has become more creative' (see school profile, section 5.1.3). The head teacher joined the school in 2004. However, neither in the log journal nor in interview did she expand on what she meant by the word 'creative'. However, the art coordinator (Teacher 2) explained in interview how she believed Take One Picture 'increased creativity at the school'. She spoke about how she finds the National Curriculum more constraining than 'years ago when we had a sort of

thematic approach to teaching, where you could actually choose what you were doing'. She continued:

> It was the head's ambition to bring in all this creativity, because she is very creative. So she started to inspire us, as a staff, to go for it [Take One Picture]; and to be brave really, and to come off some of these restraints [the National Curriculum]…It was her idea to start the Take One Picture project…with this idea of cancelling everything and just going for it for a whole week.
>
> (Teacher 2, Christchurch Primary School)

The same teacher spoke about how she had been struck by how Take One Picture affects children:

> [Take One Picture] gives all children…an equal footing, so whether you're of low ability or gifted and talented, you find all sorts of things come out…especially the children with low self-esteem, who think "I can't do anything", and they come out with these absolutely superb things. And in a way, it's guided by the children…they've got the freedom that…you've given them a piece of clay, and okay, you think this is what you want them to get out of it; and the child goes off on a completely different tangent.
>
> (Teacher 2, Christchurch Primary School)

Here, Teacher 2 associates creativity with producing creative products (as described by Cropley (2001) cited in Chapter 2, section 2.2.4.1), as well as with a high level of autonomy for teachers. When speaking about pupils' autonomy she calls this 'freedom', which is a word used in the NACCCE report (1999, p.10) to describe creativity (cited in Chapter 2, section 2.2.4.1). In addition, she refers to creativity as a personal disposition. Cropley (2001) calls this having a 'psychological capacity' for being creative (p.6). Therefore, for Teacher 2, creativity has at least three separate meanings.

Fourthly, the expectation to follow children's interests (Expectation 7) was referred to as an expectation by three teachers at Christchurch Primary School (Group 1) and

three teachers at May Infant and Nursery School (Group 2) (see Table 16). In the next findings chapters (Chapters 6 and 7), where teachers' planning and pupil outcomes are analysed through the lens of Dewey's experiential continuum theory, this expectation is shown to be intrinsically connected to increasing creative opportunities for pupils because eliciting and harnessing pupils' prior experiences is key to the constructivist framework of expanding knowledge and understanding. The head teacher (Teacher 1) at Christchurch Primary School wrote in her journal 'Children's input can often take the project [Take One Picture] in a direction not planned for'. In her log journal she included a list of 'rules' for teachers; one saying 'Try, where possible to develop work from the children's ideas'. Both of her statements show that she wanted 'children's ideas' and 'children's input' to be part of a Take One Picture project. However, data presented in the following chapters indicates that this did not seem to happen in many of the activities planned during the Art Week at this school. Teacher 3 at the same school wrote:

> Planning is not always kept to strictly; if the children's interests develop along other lines, we deviate!
>
> (Teacher 3, Christchurch Primary School)

Similarly, Teacher 4 at the school wrote about how she likes to plan Take One Picture projects with her class, using a brainstorming session as a starting point:

> …to decipher what sort of activities they would like to carry out....I always show the painting before the week begins so the children have time to become used to the picture and identify objects and people within it. This gives a great opportunity to generate questions…A lot of the lessons are based on their ideas.
>
> (Teacher 4, Christchurch Primary School)

However, data presented in the following chapters shows that pupils input into the development of the Take One Picture project planned by Teacher 4 was limited, and in fact only the planning of Teacher 5 at Christchurch Primary School (Group 1) can be considered to have involved pupils' interests in the development of their own learning to any great extent.

Three teachers at May Infant and Nursery School (Group 2) wrote with reference to their expectations that the project might help in structuring lessons around pupils' interests:

> The other big plus is the fact that children can have a direct impact on the planning process…a real help with personalised learning.
> (Head teacher, Teacher 1, May Infant and Nursery School)

> Planning alongside the children enables them to be in charge of their own learning.
> (Teacher 2, May Infant and Nursery School)

> Greater opportunities for children to participate in planning as they can highlight areas of personal interest.
> (Teacher 3, May Infant and Nursery School)

Presented in the next chapters, Expectation 7 can be seen to have been realised to a greater extent in the projects of May Infant and Nursery School (Group 2) than in most of the projects at Christchurch Primary School (Group 1).

Finally, six teachers (see Table 16) specifically mentioned wanting to inspire and excite pupils with a Take One Picture project (Expectation 8). Three were from Walton Primary School (Group 2), where the head teacher (Teacher 1) wrote the words that were used for the description of the code (i.e. To inspire and excite).

Teacher 4, at Christchurch Primary School (Group 1) wrote that she wanted the project to create 'a sense of awe and encourage the children to become excited by a painting', continuing 'I am hoping the enthusiasm will filter into well structured work'. The remaining teachers who described this expectation as an aim used slightly more tempered language. Teacher 4 at Endlyn Infant and Nursery School (Group 2) wrote 'I'm broadly hoping that they [pupils] will enjoy using a piece of artwork and it will be a positive experience of art to build upon.' Teacher 3 at Christchurch Primary School (Group 1) wrote that the Art Week allows for 'enjoyment and momentum'.

In interview the head teachers at Fenton (Group 1) and Walton (Group 2) Primary Schools both mentioned the Government strategy document for primary schools *Excellence and Enjoyment* (DfES, 2003) (as referred to in Chapter 2, section 2.2.4.1.1) as a factor in encouraging them to take part in Take One Picture, although the Fenton Primary School head teacher did not pose Expectation 8 as a specific written expectation. The strategy document aimed to reassure teachers that they 'have the power to decide how to teach' and that 'Ofsted will recognise and welcome good practice' (p.16) contending that:

> Children learn better when they are excited and engaged…when there is joy in what they are doing they learn to love learning.
>
> (DfES, 2003, p.3)

5.3.3 Expectations that benefit at a whole school or community level

The expectations in this category describe benefits that teachers wanted to see at a whole school or community level by undertaking a Take One Picture project. These expectations include: To use the project as a whole school focus (Expectation 9); To

bring about wider community benefits (Expectation 10); and To use for staff development opportunities (Expectation 11).

Using Take One Picture as a whole school focus (Expectation 9) was the most frequently mentioned expectation in this category. It was put forward by four of the head teachers (see Table 17) and was especially important for teachers at Fenton Primary School (Group 1) (see Table 16) where teachers commented on:

> As a whole school, I feel Take One Picture provides a common thread which can bring our four classes together and create unity.
> (Teacher 2, Fenton Primary School)

> I would hope to see a sense of sharing across the whole school community and these experiences reaching out to the wider community.
> (Teacher 3, Fenton Primary School)

> I would like the project to unite all classes and to see progression and to share ideas.
> (Teacher 5, Fenton Primary School)

This expectation at Fenton Primary School seemed largely to relate to the whole school art exhibition, mentioned in section 5.2.1. Teachers from other schools mainly wrote, in relation to Expectation 9, how they wanted a painting to be a focus for the whole school. For example, Teacher 3 at May Infant and Nursery School (Group 2) wrote:

> Children can talk across classes and year groups about what they are learning and share the aspects of the painting.
> (Teacher 3, May Infant and Nursery School)

There was an impression given by many teachers during interview that using the same painting across year groups created a sense of camaraderie among pupils and

staff. This was exemplified by Teacher 2 at Christchurch Primary School when she said ‘We faced this as one big school’.

In the interviews, a number of teachers also mentioned the uplifting effect on pupils, staff and the wider community, including parents and governors, of having had pupils’ work displayed at the National Gallery. This was as part of the annual Take One Picture exhibition, and something that all the schools involved in the present study had been selected for in the past. The opportunity for pupils to exhibit their work at the Gallery was described as an exciting experience for everyone, and as important in promoting the schools’ work to other schools and to others interested in education. A few teachers spoke about how being chosen for the exhibition gave the schools the opportunity to take coaches of families to London to see the pupils’ work (partly paid for by the scheme’s sponsors), and how this usually involved children, and sometimes parents and guardians, visiting the capital and an art gallery for the first time. This was seen as a ‘big deal’ by the head teacher (Teacher 1) at Endlyn Nursery and Infant School. Pupils’ work being displayed at the National Gallery was also a significant enough event to be mentioned by Ofsted in Fenton Primary School’s 2006 report (see school profile section 4.2.2.2). However, none of the teachers involved in the study referred to being selected for the National Gallery exhibition as an expectation for the project that they were about to start.

Other ways of involving members of the wider school community (Expectation 10) with the forthcoming project were mentioned by three teachers (Table 16). The head teacher (Teacher 1) at May Infant and Nursery School wrote about the importance of parental involvement through home learning activities. Teacher 3 at Christchurch

Primary School described how she intended to get parents and guardians involved by sending home a copy of the painting, hopefully encouraging them to share the picture with their children. Teacher 3 at Fenton Primary School wrote that she wanted 'experiences reaching out to the wider community' seemingly referring to, at least in part, to the art exhibition at the school that was open to the public.

Staff development opportunities (Expectation 11) were given as an expectation for the project in three ways: (i) staff learning about art; (ii) staff planning together at school; and (iii) staff attending National Gallery Take One Picture courses. Two of these were commented on in the log journal of the head teacher (Teacher 1) at May Infant and Nursery School (Group 2):

> As we work with Take One Picture each year it now forms part of our curriculum framework. When using a painting [we] always start planning with staff looking [at the painting] and 'mind mapping' together and then use specific areas for teachers, classes to focus on. All new staff at the school attend a National Gallery Take One Picture training day.
>
> (Head teacher, Teacher 1, May Infant and Nursery School)

Teacher 3 at Fenton Primary School (who qualified as a secondary art and design teacher and is a practising artist) (Group 1) wrote:

> For the school I hope this project will create opportunities for staff to develop new methods and approaches using the central focus of a painting.
>
> (Teacher 3, Fenton Primary School)

It is unclear if Teacher 3 is referring to staff developing new pedagogical 'methods and approaches' or acquiring new 'methods and approaches' for practising art techniques, or both. Three other teachers at Fenton Primary also put forward staff development as an expectation of the project. This included the deputy head teacher

(Teacher 2) and Teacher 4 (an NQT). Throughout the project Teacher 2 was the mentor of Teacher 4 (see Chapter 6).

Finally, the head teacher (Teacher 1) at Endlyn Infant and Nursery School talked in interview about how he considered one of the core strengths of the Take One Picture scheme was that it is a national scheme that offers schools a platform for sharing teaching and learning ideas. However, he did not specify this professional development aspect as an explicit expectation of the forthcoming project in his questionnaire.

In summary, this chapter has demonstrated differences and similarities in teachers' understanding of the Take One Picture scheme, and differences and similarities in teachers' expectations for a Take One Picture project. The chapter has shown how Step 1 of the analysis procedure revealed a difference between how teachers at two of the participating schools emphasised the art focus of the Take One Picture scheme and how teachers at three of the participating schools highlighted more the cross-curricular element of the scheme, with teachers at these latter schools describing how they saw a cross-curricular approach aligning with pedagogical practices already in place at their schools. These two groups of schools have been labelled in the present study Group 1 and Group 2, respectively.

The division of the schools into two groups has been supported by evidence from Step 2 of the analysis procedure in terms of the proportion of activities planned by teachers that concentrate on: (a) making art with pupils, (b) purely making art with

pupils (i.e. no cross-curricular link was apparent), and (c) activities that used a painting for teaching across curriculum subject areas (i.e. not necessarily art-based) (see Table 15, section 5.2.3). The following chapter (Chapter 6) examines school-by-school and teacher-by-teacher the teachers' planning that provides the data presented in Table 15.

Chapter 6 – Findings from Step 2 analysis: Operationalising a Take One Picture Project -Teachers' planning and key influences

This chapter presents the findings of Step 2 of the data analysis procedure, as described in the Methodology (Chapter 4, section 4.4.2). It analyses the data collected in the second interviews and in the teachers' log journals to address research question 1b, which considers how and to what extent do teachers' expectations and understanding of the Take One Picture scheme inform the learning objectives they plan for. The chapter also addresses research question 1c, which explores what key factors influence the teachers' understanding, expectations and planning decisions.

6.1 Introduction to Chapter 6

The exploratory nature of the present study enables the analysis of rich data gathered from teachers to advance an understanding of teaching and learning when a painting is used as a central stimulus. In this chapter advancement of understanding is presented as the analysis of teachers' planning for a Take One Picture project compared alongside teachers' understanding of the scheme and the expectations they had for a project, identified in the previous chapter (Chapter 5). This chapter explores to what extent teachers' planning was informed by their understanding of the scheme and their expectations for a project. It also looks at what other factors might have influenced teachers' planning decisions.

In this chapter, rich data contained in the teachers' planning is presented as case studies for each school, teacher-by-teacher, illustrated by brief Activity Plan

examples that are précised versions of the teachers' planning in their own words. Consistent with the multiple within-case analysis methodology adopted in the present study (discussed in Chapter 4, section 4.1.2.1) each school is treated as a separate case study within a wider case study (the phenomenon under investigation is the Take One Picture scheme). As discussed in Chapter 2, section 2.3.1, this research design decision seeks to address criticisms of previous arts education studies as lacking in sufficient detailed descriptions about interventions (See & Kokotsaki, 2017).

The analysis of teachers' planning is divided into sections 6.3 and 6.4, representing the two groups previously outlined in Chapter 5; namely, Group 1 (Christchurch Primary School and Fenton Primary School), the two schools that emphasised the art-based focus of Take One Picture, and Group 2 (Walton Primary School, Endlyn Infant and Nursery School, and May Infant and Nursery School) the three schools that emphasised more the cross-curricular element of the scheme. It is important to reiterate that because the Take One Picture scheme has no rules as to how teachers use a painting, the objectives of a project are decided at school-level. Therefore, to reflect the objectives of the projects in an evaluation, as recommended by Sefton-Green (2002) (discussed in Chapter 2, section 2.3), a clear understanding of what the teachers intended from the Take One Picture projects, in the form of their understanding and expectations, is important for meaningful findings to be allowed emerge.

6.2 Overall findings of how and to what extent teachers' understanding and expectations of Take One Picture informed planning (research question 1b)

Analysis showing in detail how and to what extent each teacher planned for their expectations is presented in the following two sections of this chapter (6.3 and 6.4). It was found that on the whole teachers' expectations for a Take One Picture project were planned for, apart from in some cases where teachers expressed an expectation for the project to encourage creativity (Expectation 6) or to help with following children's interests (Expectation 7). These expectations although only expressed by some teachers, were frequently not apparent in the planning of teachers in Group 1, but were regularly present in the planning of Group 2 teachers. This was revealed both in Step 2 of the analysis procedure, which examined teachers' planning and is presented in this chapter, and also in Step 3 of the analysis procedure, which examined pupil outcomes and is presented in the following chapter.

Step 2 of the analysis procedure additionally identified which subject areas were planned for, thus supplying the data shown in Chapter 5,Table 15, section 5.2.3, regarding the percentage of activities planned by teachers that concentrate on: (a) making art with pupils, (b) purely making art with pupils (i.e. no cross-curricular link was apparent), and (c) activities that used a painting for teaching across curriculum subject areas (i.e. not necessarily art-based). As explained in Chapter 5, section 5.2.3, Group 1 concentrated nearly all of the activities on art, with over half being purely art-based, whilst Group 2 concentrated the majority of activities on using a painting for teaching and learning across the curriculum, with less than a fifth of the activities being purely art-based.

Also revealed in Step 2 of the analysis was that teachers in Group 2 were far more likely to plan activities that: (i) encourage individual responses from pupils beyond the parameters of practising an art technique and (ii) make connections between the focus painting and other stimuli and/or known pupils' previous learning experiences. This is demonstrated in Table 18, below.

	Group 1	Group 2
Encouraging individual responses beyond the parameters of practising an art technique (EIR)	**38%**	**86%**
Making connections between the painting and other stimuli (MC1)	**34%**	**63%**
Making connections with known pupils' previous learning experiences (MC2)	**28%**	**46%**

Table 18. The percentage of activities encouraging individual responses and making connections between the painting and other stimuli and/or known pupils' previous learning experiences

Table 19 shows the same data as Table 18 minus the planning of Teacher 5 from Christchurch Primary School who was shown to be an exception in Group 1, in that she did plan activities that regularly i) encouraged individual responses from pupils beyond the parameters of practising an art technique and (ii) made connections between the focus painting and other stimuli and/or pupils' known previous learning experiences. This is explored in section 6.3.1.

	Group 1	Group 2
Encouraging individual responses beyond the parameters of practising an art technique (EIR)	**18%**	**86%**
Making connections between the painting and other stimuli (MC1)	**12%**	**63%**
Making connections with pupils' known previous learning experiences (MC2)	**14%**	**46%**

Table 19. The percentage of activities encouraging individual responses and making connections between the painting and other stimuli and/or known pupils' previous learning experiences (with Teacher 5 Christchurch Primary School removed (see explanation in section 6.3.1)

'Encouraging individual responses from pupils beyond the parameters of practising an art technique' and 'Making connections between the focus painting and other stimuli and/or pupils' known previous learning experiences' are descriptions of two categories created in the second cycle of the Step 2 analysis procedure. The pattern in which they appear in the planning of each school is presented in Appendices A-E teacher-by-teacher, as well as in the analysis of teachers' planning in following two sections (6.3 and 6.4).

The first category 'encouraging individual responses' (abbreviated to EIR) has the caveat 'beyond the parameters of practising an art technique' because it describes strategies that involve pupils being asked for their own opinions, sometimes within group discussions, but not tasks that involve pupils following step-by-step instructions and listening and following demonstrations that do not lead to pupils being asked for their own individual input. This category applies to art-based and non-art based

activities. The explicit reference to art techniques acknowledges a difference found in the planning data between the teaching of art techniques and the nurturing of individual pupil responses.

The second category is divided into two parts to differentiate between two aspects of making connections identified in the teachers' planning. 'Making Connections between the focus painting and other stimuli' (abbreviated as MC1) involves planning that made connections between the painting and, for example, another work of art, an object, a book, a piece of music or a place. 'Making Connections between the focus painting and pupils' known previous learning experiences' (abbreviated a MC2) applies to planning that made connections with another activity in the Take One Picture project and/or known pupils' previous learning experiences in and out of school.

Both the 'encouraging individual responses beyond the parameters of practising an art technique' and 'making connections' categories resonate strongly with the key characteristics of Dewey's (1938) theoretical experiential continuum framework discussed in Chapter 3. For this reason they have been labelled 'experiential strategies' in the remainder of the thesis. The three key characteristics of Dewey's experiential continuum framework are:

- Opportunities for pupils to share and use their prior experiences to widen subsequent experiences, thus ensuring learning falls 'within the scope of ordinary life experiences' (p.73);

- Opportunities for the ‘active participation by pupils in the development of what is taught’ (p.19);
- Opportunities for reciprocal ‘co-operative enterprise’ (p.72) between learners, including teachers.

Table 20 shows how the three key characteristics of Dewey’s experiential continuum framework relate to the two experiential strategies identified in the present study in teachers’ planning.

Key characteristics of Dewey’s experiential continuum framework	**EIR**	**MC1**	**MC2**
Opportunities for pupils to share and use their prior experiences to widen subsequent experiences, thus ensuring learning falls within the scope of children’s life experiences	✔	✔	✔
Opportunities for the active participation by pupils in the development of what is taught	✔		
Opportunities for reciprocal co-operative enterprise between learners, including teachers	✔	✔	✔

Table 20. The relationship between Dewey’s experiential continuum framework and the two experiential strategy categories identified in the present study (EIR = encouraging individual responses from pupils beyond the parameters of practising an art technique; MC1 = making connections between the focus painting and other stimuli; MC2 = making connections between the focus painting and pupils’ known previous learning experiences)

Specifically, by encouraging individual responses from pupils, teachers can elicit pupils' prior experiences and make sure that learning falls within the scope of their life experiences, thus aiding understanding. Encouraging individual responses from pupils which are used in the development of what is taught means that pupils are actively involved in their own learning. Also, encouraging individual responses from pupils is central to the process of reciprocal co-operative enterprise, which Dewey (1938) describes as a process of 'social intelligence' that allows suggestions made by pupils and the teacher to develop into a plan 'by means of the further suggestions contributed and organized into a whole by the members of the group' (p.72). As previously explained in Chapter 3, according Dewey this process is vital in order to avoid seeing 'impulses' (p.67) (the sources of 'curiosity' (p.38)) as 'purposes' (the 'end view' (p.67)) and therefore acting on impulse alone, overlooking the 'plan' stage (p.71) (see Fig. 5, Chapter 3, section 3.4.4). The 'making connections' strategies relate to Dewey's experiential characteristics through the introduction of impulses that 'open up avenues for development' (p.38). This can be linked to pupils' prior experiences elicited through reciprocal co-operative enterprise or linked to pupils' previous learning experiences known to the teacher.

Section 6.3 now goes on to demonstrate through examples that many Group 1 activities largely omit the 'plan' stage, as described by Dewey (1938, p. 71), due to the fact that pupils are mainly given step-by-step instructions from their teachers directed towards predetermined 'end views' (p.67). Therefore, the eliciting of prior experiences from pupils, and the use of these to widen subsequent experiences, is

not planned for. In the majority of cases this largely involves the making of artwork and the practising of demonstrated art techniques.

In contrast, section 6.4 analyses Group 2 teachers' planning and shows through examples that a large number of the planned activities encourage pupils to input into the development of an 'end view' (p.67). This is achieved through the widespread sharing and use of pupils' prior experiences, from previous learning in school and from experiences beyond school, to widen subsequent experiences, where the teacher's role includes opening up 'avenues for development' (p.38), thus helping pupils to build on their knowledge and understanding.

Data is presented in this and the following chapter that suggests that the nature of teaching and learning when experiential strategies are employed promotes educational growth by helping pupils to make connections between what they already know and other stimuli. Consequently activities are more cognitively demanding (encouraging personal commitment) than those that are heavily teacher-directed (i.e. less experiential in nature). Data is also presented which shows that experiential opportunities result in outcomes that are more individual (i.e. more original and thus more creative). The present study therefore supports an experiential definition of creativity; one that makes explicit the cognitive dimension of creativity. This could be used to add clarity to the definition of creativity frequently cited in UK Government-funded initiatives, policies and reports (CCE, 2007, 2009, 2012; DfES, 2003; MLA, 2008, 2009; Ofsted, 2010; QCA, 2004): 'Imaginative activity fashioned so as to

produce outcomes that are both original and of value' (NACCCE 1999, p.30) (Chapter 2, section 2.2.4.1).

6.3 Analysis of how and to what extent teachers' understanding and expectations of Take One Picture informed planning – Group 1

This section analyses how and to what extent teachers' understanding and expectations of Take One Picture informed teachers' planning in the two schools that operationalised primarily art-based Take One Picture projects (Group 1).

It was found that the majority of teachers' plans in this group contain step-by-step instructions for activities with predetermined end goals, leaving little room for the input of pupils into the development of what is taught. In most cases activities involve the production of artwork. This contrasts with the teachers' planning in Group 2 (see section 6.4), which is less instructional and focuses in most cases on pupil input into the development of an activity, and is far less focused on the production of art products.

The planning of Group 1 is demonstrated below with teachers' expectations compared with what they actually planned. This is presented teacher-by-teacher for each school, offering a high level of rich description and detailed analysis. To enhance the analysis further through previously developed educational theory (Yin, 2014) the two identified experiential strategy categories are used to show the nature of the teaching and learning planned in the projects.

6.3.1 Christchurch Primary School

Christchurch Primary School teachers planned Take One Picture projects based around the seventeenth century Dutch painting *A View of Het Steen in the Early Morning* by Peter Paul Rubens (probably 1636) (as shown below, reproduced under non-commercial use image license from the National Gallery website https://www.nationalgallery.org.uk/).

The projects took place over the course of an Art Week. All 26 activities planned by teachers were art-based. 13 were purely focused on developing art knowledge and skills and 14 focused on teaching art with other subject areas. Seven of these 13 cross-curricular activities were planned by one teacher (Teacher 5).



The non-teaching head teacher (Teacher 1) oversaw the projects, giving teachers a set of principles that she wanted them follow, calling these ‘Rules of the Week’:

- Keep planning to a minimum and concentrate time and effort on projects instead.
- Try, where possible, to develop work from the children's ideas. We will not at this stage have an idea of the outcome – just the aims and the process.
- Take risks!
- Try to ensure that all children also have access to 3D work during the week.
- Put all Programmes of Study on the back burner for the week. They do not need to have Lit [literacy] and Num [numeracy] every day that week – the language and numeracy they will learn from the projects will be very valuable.

However, on analysis, it was found that the nature of all of the planning by Teacher 2 (the art coordinator) and Teacher 3 was very instructional, with these teachers having fixed ideas about the end goals of the activities that they planned (of which all were art products). Also, the one activity planned by the head teacher (Teacher 1), which involved inviting an artist into school to work with pupils making a life-sized copy of a statue of the artist Rubens, was also heavily instructional with a predetermined goal. None of these plans include the experiential strategy of encouraging individual responses from pupils beyond the parameters of practising an art technique. This is shown in the following descriptions of planning and in Appendix A. The plans did include some connections being made between the focus painting and other stimuli, but few connections were made between the focus painting and known pupils' previous learning experiences. This had the effect of these teachers' Take One Picture projects mainly containing stand-alone activities, which differs from most of

the teachers' planning in Group 2 (see section 6.4) where activities could be described as flowing from one into the next.

The planning of Teacher 4 and Teacher 5 did include the encouraging pupil responses strategy. This was limited to the initial part of activities for Teacher 4, but widespread in the planning of Teacher 5 (see Appendix A and the following descriptions). As already explained in section 6.2, Teacher 5 planned in a far more experiential way than any other teacher in Group 1 and therefore is seen as an exception in Group 1 (see Tables 18 and 19, section 6.2, showing the percentage of activities planned in each group encouraging individual responses and making connections between the painting and other stimuli and/or known pupils' previous learning experiences with and without the inclusion of Teacher 5 from Christchurch Primary School).

It was also found on analysis that the level of art expertise involved in shaping the activities planned by Teachers 1, 2 and 3 (either the teacher's own art expertise or that of an artist employed to help run the sessions) was greater than in those activities planned by Teacher 4 and Teacher 5. This seems to have had an impact on the instructional nature of the planning of Teachers 2 and Teacher 3.

How and to what extent teachers planned for their expectations of the projects is discussed below teacher-by-teacher:

Christchurch Primary School	T1 (HT)	T2	T3	T4	T5
(1) To improve pupils' learning about art and develop their art skills	✔	✔	✔		✔
(2) To develop literacy skills					
(3) To enrich cross-curricular teaching & learning	✔	✔			✔
(4) To increase collaborative learning opportunities in class	✔			✔	
(5) To promote personal development				✔	
(6) To encourage creativity	✔	✔			
(7) To help with following children's interests	✔		✔	✔	
(8) To inspire and excite pupils			✔	✔	
(9) To use as a whole school focus	✔				✔
(10) To bring about wider community benefits					✔
(11) To use for staff development opportunities					✔

Table 21. Christchurch Primary School teachers' expectations for undertaking a Take One Picture project

Teacher 1

Due to the whole school concentrating on one painting during an art week as a starting point for producing artworks, the head teacher's expectations for the project to improve pupils' learning about art and to develop art skills (Expectation 1), and to use the project as a whole school focus (Expectation 9), were planned for. The reference to 'language and numeracy' in her 'Rules of the Week' (as shown) also supports the head teacher's expectation for using the Take One Picture projects to enrich cross-curricular teaching and learning (Expectation 3). Opportunities for pupils to collaborate (Expectation 4) during the Art Week were planned for in an activity that she arranged involving an artist visiting the school to work with pupils making a life-sized copy of a statue of Rubens. However, the extent to which this opportunity would encourage creativity and follow children's interests (Expectations 6 and 7), put forward as expectations by the head teacher, seem to be very limited as pupils are simply asked to follow the artist's instructions in layering plaster bandages (modroc)

on top of a cardboard construction made by the artist (see example 10 image, Chapter 7). Other activities planned by teachers at the school (which Teacher 1 oversaw in her capacity as head teacher) also seem to restrict opportunities for pupils to be creative and to follow their interests because, as with the visiting artist's activity, pupils' input into the development of the activities in most cases is not planned for. This is with the limited exception of Teacher 4, and the already recognised significant exception of Teacher 5. This is despite the head teacher relaying in her 'Rules of the Week' that teachers should 'Try, where possible, to develop work from the children's ideas' and noting in her journal:

> We have learnt that over-planning with too much focus on outcomes, rather than process, is restrictive…The emphasis is to try, where possible, to develop work from the children's ideas…Children's input can often take the project in a direction not planned for.
>
> (Head teacher, Teacher 1, Christchurch Primary School)

Teacher 2

The Year 6 teacher and art coordinator (Teacher 2) planned and taught five activities during the school's Art Week (see Appendix A). All were art-based, thus she planned for her expectation for the project to improve pupils' learning about art and to develop their art skills (Expectation 1). Two activities aimed to develop maths skills (Teacher 2 was also the maths coordinator), therefore she planned for her expectation for the project to enrich cross-curricular teaching and learning (Expectation 3).

All the activities were planned with step-by-step instructions for teaching art techniques, for example, how to draw a portrait concentrating on the proportions of the face (thus developing maths as well as art skills), and how to produce a three-

dimensional model of a cow in clay. Both of these activities are illustrated below in brief Activity Plans (Activity 2 Plan and Activity 5 Plan) using the teacher's own words (note that all of the example Activity Plans in this chapter are reproduced in brief using teachers' own words).

Activity 2 Plan - Making card portraits

Overview:
To use knowledge of the proportions of the face [from Activity 1] to produce a 3D portrait in card.

Plan:
Discuss portraits shown on the interactive whiteboard.
Show how to make base of face and cut a template for children to use.
Show how to curl, cut and stick card to base to build up portrait in layers.
Pupils to produce 3D portrait in card.

In Activity 2, individual responses from pupils are sought only for the purpose of experimenting with art techniques that have been modeled by the teacher step-by-step, i.e. the cutting, curling and sticking of paper onto a template cardboard face. The activity builds on prior learning from a previous activity ('Drawing the proportions of the face', Activity 1), thus involving the identified experiential strategy of making connections with known pupils' previous learning experiences (as explained in the introduction to this chapter). However, there is no link made in either of these two portrait activities to the central stimulus painting by Rubens (*A View of Het Steen in the Early Morning*) other than the artist also being famous for painting portraits, as well as landscapes. This therefore lessens the impact of the painting as a central

stimulus of the project, and the use of the painting as a whole school focus (an expectation of the head teacher).

Activity 5 Plan – Making a clay cow

Overview:
To produce a 3D model of a cow in clay after looking at the Rubens landscape and at downloaded pictures of cows from the Internet.

Plan:
Teacher to model how to make two thumb pots which when joined together would make the body of the cow.
Teacher then model how four legs are made and head and how to join with slip.
Children given clay and then start to make cows.

The step-by-step instructions for Activity 5, to produce a three-dimensional model of a cow in clay, also appear to give little room for pupils to express individual responses. Therefore, the planning of Teacher 2 does not seem to support her written expectation for the project to encourage creativity (Expectation 6), unless her understanding of 'creativity' is learning about and practising art techniques. However, this does not appear to correspond with her comments in interview (quoted here and in section 5.3.2) which suggest that her concept of creativity involves the individual input of pupils:

> …in a way, it's guided by the children...they've got the freedom that…you've given them a piece of clay, and okay, you think this is what you want them to get out of it; and the child goes off on a completely different tangent.
>
> (Teacher 2, Christchurch Primary School)

In comparison to another activity making clay animals linked to the same painting planned by Teacher 4 from May Infant and Nursery School (described in section 6.4.3, Activity 2 Plan), there is a clear contrast seen in the way that each teacher

addresses the fact that many pupils had not seen some of the animals in the Rubens' painting before. Teacher 2 from Christchurch Primary School addresses the issue by downloading pictures of cows from the Internet for pupils to view. Teacher 4 from May Infant and Nursery School planned a visit for her class to see a real working shire horse, linking this experience to various activities. It could be argued that the firsthand experience of coming into direct contact with the horse is richer than viewing pictures of cows. This is because it gives pupils greater opportunities for widening prior knowledge of animals since children were able to see, touch and smell the horse, see it working (moving logs) and to ask the handler questions. In that respect it is a more experiential approach to learning.

Another activity planned by Teacher 2 was with the assistance of a stained glass window maker (Activity 3). The artist talked to the pupils about her work, showing examples. Then pupils were asked to copy a section of *A View of Het Steen in the Early Morning* on to a piece of acetate, drawing the lines in black permanent felt tip and painting the areas in-between with flat single colours from a limited palette (chosen by the artist) to look like stained glass. This activity, like the others planned by Teacher 2, follows a step-by-step instructional pedagogy with little room for individual pupil responses to the central stimulus.

Teacher 3

The Year 4 and 5 teacher (Teacher 3) planned four purely art-based activities for the school's Art Week (see Appendix A). These matched her expectation for pupils to learn about art and to develop their art skills (Expectation 1). She was particularly

interested in the project giving pupils opportunities 'to study in detail a famous painting' and for pupils 'to spend time producing large scale pieces'. Her other expectations for the project were to help with following children's interests (Expectation 7), and to inspire and excite pupils (Expectation 8). Unlike the head teacher and Teachers 2 and Teacher 5, she did not want to follow a cross-curricular approach to planning, explaining that 'the week allows children to develop ideas without the distraction of other subject areas'. Nevertheless, as shown in the following Activity Plan, a discussion on 'contours', using sand to demonstrate a three-dimensional model of a landscape, applies geographical vocabulary and concepts.

Activity 1 Plan – Make a 3D landscape (continued at intervals during the week with small groups of children)

Overview:
Aim: To produce a 3D landscape using papier mâché/ modroc/ card. Children to select suitable materials.

Plan:
12 children work in pairs.
Initially discuss contours and a 'bird's eye view' using sand 'hills and dales' in a tray to demonstrate possible 3D model.
Children build up 'hills' using card pieces then cover them with PVA paste and paper strips molding the paper to the hills.
When dry paint in appropriate colours.

Similar to the planning of Teacher 1 and Teacher 2, already described, Activity 1 (above) is heavily technique-driven, relying on step-by-step instructions. The absence of opportunity for pupils to input outside of the tight parameters of reproducing the card and paste 'hills' severely limits the degree to which pupils' own interests can be explored (which is an expectation (Expectation 7) of Teacher 3 and the head teacher for the project), and consequently severely limits creativity (an

expectation of the head teacher), if the concept of creativity adopted involves personal originality.

The three other activities planned by Teacher 3 are similarly restrictive. Two are reproduced in brief below, with pupil outcomes from Activity 2 Plan examined in Chapter 7.

Activity 2 Plan – Make silhouette landscapes

Overview:
Aim: To produce a landscape in silhouette and to note how colour appears to fade with increasing distance.

Plan:
Discuss the effect of distance on colour and how it seems to fade into the background.
Look at various pictures which show this effect.
Children then cut out layers – black sugar paper mountains, hills, house, fence.
The first layer glued onto blue card with tracing paper over the top.
The second layer on tracing paper added and so on.

Activity 3 Plan – Create a large-scale version of 'A View of Het Steen in the Early Morning' (with 'artist-in-residence' – [this was the sculptor who worked on another activity at the school])

Overview:
Aim: To create a large-scale version of the picture. Each child to work on one section. There are 32 children in the class. The artist was able to produce each section as an A4 photocopy.

Plan:
Discuss the picture ['A View of Het Steen in the Early Morning'] looking at the individual sections in detail.
Each child to scribble on the reverse of their photocopied sheet then transfer onto cartridge paper.
Children then add details with pencil.
Each section coloured in using a variety of crayons and felt tips.

Teacher 4

The Year 2 teacher (Teacher 4) planned four activities for the school's Art Week (see Appendix A). Her expectations for the project were: To increase collaborative learning in class (Expectation 4); to promote personal development (Expectation 5); to help follow children's interests (Expectation 7); and to inspire and excite pupils (Expectation 8).

The planning for the first three activities is based around ideas given by pupils after looking at the painting together as a class. This matches the teacher's intention to increase collaborative learning (Expectation 4) and helping to follow children's interests (Expectation 7). She writes in her log journal:

> I always show the painting before the week begins so the children have time to become used to the picture and identify objects and people within it. This gives a great opportunity to generate questions.
>
> (Teacher 4, Christchurch Primary School)

The teacher explained how pupils were involved in choosing the things to create from the painting for Activity 2 and given the choice during the activity to select which they wanted to make.

Activity 2 Plan – Creating things from the painting ['A View of Het Steen in the Early Morning'] (activities – children have the choice)

Overview:
Clay – creating objects from the picture.
Craft – creating a cart and stone house from the picture.
Printing – creating a blind to show a tree from the picture.

Need to highlight specific elements of the picture by using the zoom tool on the Internet.

Pupils to be able to show ideas from a starting point.

<u>Plan</u>:
Clay – Children to use clay and creatively create animals, buildings and plants etc. from the picture.
Craft – Using selection of cardboard boxes/ tubing/ adhesive children to work together to make the cart and stone house.
Blind – Using a blind, children to use hand printing to create leaves for tree design.

As a follow-up activity, the teacher planned for children to choose between three things all of which make connections with what the children made in Activity 2. Activity 3 choices were: learning about axles in connection with the cart (linking with design technology); designing a yoke for the horse pulling the cart (a task decorating a cutout template); and creating birds like the ones in the painting about to be poached by the crouching man with the gun (a step-by-step model making task). With regard to this third choice the teacher explains how she aims for it to promote personal development (one of her expectations (Expectation 5)):

> Children need to look carefully at the birds. Discuss the man who is hunting. PSHE discussion on poaching, link to stealing/taking something which does not belong to you.
>
> (Teacher 4, Christchurch Primary School)

These Activity 3 activities clearly fulfill the head teacher's expectation for the project to enrich cross-curricular teaching and learning (Expectation 3), although this was not a written expectation of Teacher 4.

The opportunities for pupils to make choices, for class discussions, and for links to be made between activities make the nature of teaching and learning in the Take One Picture project of Teacher 4 experiential to some extent. However, because the

making of the items from the painting seem to be heavily teacher-led in Activities 2 and 3 (demonstrated by the pupil outcomes, examined in Chapter 7) there was limited scope for incorporating children's interests (an expectation of the teacher), and therefore creativity was also limited (an expectation of the head teacher).

The fourth activity planned by Teacher 4 required no individual responses from pupils. It involved sections of the focus painting being copied by pupils using computer software before all the sections were displayed together.

Teacher 5

The Reception teacher (Teacher 5) wanted to improve pupils' learning about art and develop their art skills (Expectation 1), to enrich cross-curricular teaching and learning (Expectation 3), to use the project as a whole school focus (Expectation 9), to help bring about wider community benefits (Expectation 10), and to use the project for staff development opportunities (Expectation 11).

Her journal shows that Expectations 1, 3 and 9 were certainly planned for, and out of 12 activities (all undertaken during the school's Art Week) seven were cross-curricular, nine encourage individual responses from the pupils beyond the parameters of practising an art technique, and most of these made links between the focus painting and other stimuli and/or known pupils' prior learning (see Appendix A). All of these factors make the planning of Teacher 5 by far the most experiential in nature at Christchurch Primary School and in Group 1, making her planning an exception in Group 1. Hence, as previously mentioned in section 6.2, Table 19 gives

the percentages of activities including experiential strategies in both Group 1 and 2 minus the activities of Teacher 5 from Christchurch Primary School to show the significant difference in her planning from the rest of Group 1 teachers (for reference Table 18 includes Teacher 5). By removing Teacher 5 the percentage of activities in Group 1 that include the strategy 'encouraging individual responses' falls from 38% to 18%; 'making connections between the painting and other stimuli' falls from 34% to 12%; and 'making connections between the painting and known pupils' previous learning experiences' falls from 28% to 14%. In contrast, Group 2 percentages are 86%, 63% and 46% respectively.

Particularly notable is the nature of the planned questioning in the activities of Teacher 5, which aim to draw out from pupils what they already know in order to extend their learning. The following Activity 2 Plan demonstrates this with pupils being asked what they think the artist used to create *A View of Het Steen in the Early Morning*. The intention is to widen their knowledge of paint by asking them to 'discover' for themselves the many different tones of a colour they can see in the painting, and then further challenging pupils to mix 'their own' different tones to produce a 'unique' sky painting. The use of the words 'discover', 'their own', and 'unique' reveals the teacher's objective to encourage pupils to experiment and explore. Although she did not put forward as expectations for the project to encourage creativity (Expectation 6) or to help with following pupils' interests (Expectation 7), these are nevertheless being promoted in the planning.

Activity 2 Plan – Looking carefully at the colours in the painting and experimenting with mixing tones with paint

Overview:
To look at the picture and spend time discussing what we think the artist used to make the picture.
To introduce and stimulate the children. I want to bring the 3 main blocks of colour within the painting to the children's attention. Hence we identify the blue sky, green fields and trees, and dark brown foreground.

Plan:
Look closely at the sky to see if it is just one colour of blue and discover that it isn't. The children then told that in their paintings, they too will be creating their own tones of blue for a sky which would be unique.
The children work individually.

Activity 3 (below) builds on the pupils' knowledge and skills learnt from Activity 2. This time the plan is to involve the pupils in deciding what they might need to make a diorama (a three-dimensional model representing a scene) of *A View of Het Steen in the Early Morning* after looking at examples of dioramas together. Again, Activity 3 makes clear the objective of Teacher 5 for pupils to discover things for themselves as a group.

Activity 3 Plan – Starting to make a diorama of a painting

Overview:
To introduce the children to a diorama as an artform and show them some examples as a stimulus for our own class collaborative work.

I researched 'diorama' on the Internet and found examples to show the class.

Plan:
Use interactive whiteboard in the classroom to share with the children the images of two different dioramas which I have selected as interesting examples. Discussion about what the artists have used to create their diorama and thinking about what we might use in our own work.

Once we have established that we will need paint for the background, as well as some 3D objects, children to set to work on painting a background using the 3 main blocks of colour which had been identified together in the morning activity [Activity 2].

Expected outcomes are to gain a simple understanding of what is meant by a 'diorama' and to begin to understand the difference between 2D and 3D work.

Pupil input through discussion is present in subsequent planning. For example, Activity 8 encourages pupils to talk about the differences between the animals in the painting (such as counting the number of legs and whether they can see fur or feathers), and then to choose one animal to make a model of using clay to add to the class diorama. This contrasts with the 'making a clay cow' activity (Activity 5) planned by Teacher 2, in that it prompts the pupils to think scientifically about their animal of choice, encouraging them to use knowledge from a previous activity in which they investigated the animals in the painting through the footprints they would make (Activity 7). The resulting pupil outcomes from the clay animal activities planned by Teacher 2 and Teacher 5 are pictured and examined in Chapter 7. Activity 12 planned by Teacher 5 shows pupil input through their being asked to study and discuss the figures in the painting, focusing on what the people are doing, their stance, clothing and proportions and making three-dimensional models with wire, modrock (plaster bandages) and paint to add to the class diorama. These activities are therefore connected by building on pupils' experiences from one to the next (and literally through building a class diorama) creating a sense of flow. In this sequence of diorama activities, Teacher 5 appears to have a firm idea about what she wants the pupils to produce by the end of the project (i.e. a class diorama based on the focus painting), although the 'end view' (Dewey 1938, p.67) is not predetermined to

the extent that pupils have no input into the development of what is being taught. They are involved in the 'plan' stage (p. 67) by means of their being encouraged to make suggestions in each activity, and through the encouragement of personal responses in the form of the individual artworks. They are genuinely actively participating in the shaping of each element. This approach helps Teacher 5 avoid treating the 'impulses' (the focus painting and diorama examples) as 'purposes', and thus avoiding the more straightforward copying of the impulses that other activities at the same school promote, such as making replicas of the focus painting (for example, Activity 3 planned by Teacher 3, and Activity 4 planned by Teacher 4), or copying artwork modeled by teachers (for example, Activities 2 and 5 planned by Teacher 2, and Activities 1 and 2 planned by Teacher 3), or following the directions of an artist invited into school, like the sculptor making the life-sized copy of a statue of Rubens (Teacher 1, Activity 1) or the stained glass window maker (Teacher 2, Activity 3).

Some activities planned by Teacher 5 are more teacher-directed than those already described but lead on to others that are not. For example, Activity 4 involves observing and drawing the patterns of the bricks on the turrets of Het Steen (the home of Rubens pictured in the painting) from recent photographs taken by another member of staff whilst on holiday in Antwerp (the location of the painting). This exercise, which does not require a high degree of individual response, asks pupils to 'copy' in pencil a two-dimensional pattern. However, this activity leads on to Activity 5 (shown on the following page), which asks pupils to 'create the turret pattern' as a three-dimensional model, thus requiring a higher degree of personal interpretation

(decision-making), with pupils needing to make connections with the focus painting and their observations of the brickwork from the photographs. Therefore, both of the experiential strategies are apparent in Activity 5. It demands a creative solution and needs Activity 4 as a basis upon which to build knowledge and skills.

Activity 5 Plan – Challenge to create the turret pattern in wooden bricks, Duplo or Lego

Overview:
Children invited to build a model of 'Het Steen' using our classroom construction resources, such as wooden bricks, Duplo or Lego. They are challenged to try to create the turret pattern in their models.

Plan:
This activity is essentially an 'independent' activity which the children can attempt if they want to. However, we have a student with us which means that there is an extra adult on hand to encourage the children and demonstrate possible ways of using the resources effectively if necessary.

I expect the children to work individually to create a 3D model as their simple representation of 'Het Steen'.

In summary, on the whole the teachers at Christchurch Primary School planned for the expectations that they had for the Take One Picture project. There is however a discrepancy between the wishes of the head teacher (Teacher 1) and Teachers 2 (the art coordinator) in wanting to encourage creativity and the opportunities that they promote for pupils. This is also true for the wishes of Teacher 3 in wanting to follow pupils' interests, and in part Teacher 4 for the same expectation. Nearly all of the activities planned by these teachers allow little room for pupils to provide input into the development of their own learning. In contrast, nearly all of the opportunities planned by Teacher 5 aim to build on and extend pupils' experiences throughout the project by encouraging individual responses from pupils and making connections

between the focus painting and other stimuli and/or known pupils' previous experiences. The highly experiential approach that Teacher 5 uses is the exception in Group 1. It is notable that Teacher 5 is the only teacher at the school following the EYFS framework (DCSF, 2008). As discussed in Chapter 2, section 2.2.1 this framework promotes a cross-curricular approach to teaching and learning.

6.3.2 Fenton Primary School

Fenton Primary School based their Take One Picture project on *The Fighting Temeraire* (1839) by the English painter J.M.W Turner (as shown on the following page, reproduced under non-commercial use image license from the National Gallery website).



Teachers used the painting throughout the year with their classes, before and during the school's Art Week at the end of the Summer term. The week included an art exhibition open to the public of pupils' work produced as a result of the project. Out of 24 activities 21 were art-based. 14 of these focused purely on art (see Appendix B).

On analysis, it was found that the nature of most of the planning by the teachers was instructional, with teachers having fixed ideas about the end goals of activities, which were mostly art products to exhibit in the art exhibition. Seven of the 24 plans include the experiential strategy of encouraging individual responses from pupils beyond the parameters of practising an art technique. These were mainly contained in the introduction to the painting activities at the start of projects (see the following descriptions in this section and Appendix B). Four of the 24 activities include making connections between the focus painting and other stimuli, and three make connections between the focus painting and known pupils' previous learning experiences (see Appendix B). The effect of this lack in the making of connections seems to be that projects mainly contain stand-alone activities, as with most of the projects planned by teachers at Christchurch Primary School, also in Group 1.

How and to what extent teachers planned for their expectations of the projects is discussed below teacher-by-teacher:

	T1 (HT)	T2	T3	T4	T5
(1) To improve pupils' learning about art and develop their art skills	✔		✔		✔
(2) To develop literacy skills	✔	✔			
(3) To enrich cross-curricular teaching & learning	✔	✔	✔		
(4) To increase collaborative learning opportunities in class	✔			✔	
(5) To promote personal development	✔				
(6) To encourage creativity		✔			
(7) To help with following children's interests					
(8) To inspire and excite pupils					
(9) To use as a whole school focus	✔	✔		✔	✔
(10) To bring about wider community benefits			✔		
(11) To use for staff development opportunities		✔	✔	✔	✔

Table 22. Fenton Primary School teachers' expectations for undertaking a Take One Picture project

Teacher 1

The expectations of the head teacher (Teacher 1) at Fenton Primary School for the project were: To improve pupils' learning about art and develop their art skills (Expectation 1); to develop literacy skills (Expectation 2); to enrich cross-curricular teaching and learning (Expectation 3); to increase collaborative learning opportunities in class (Expectation 4); to promote personal development (Expectation 5); and to use as a whole school focus (Expectation 9).

The head teacher includes details of the school's Take One Picture project in her log journal in the form of a brief 'diary'. She writes that a key motive for undertaking the project was for pupils to produce artwork to be displayed in the end of project art exhibition. In it every pupil was to have at least one professionally framed piece, with a view to selling it to parents as a fundraiser for the school.

The head teacher planned one literacy lesson for a mixed Year 3 and 4 class (her teaching commitment was for two-and-a-half days per week) (Activity 1 Plan below). She also planned for a choreographer to work on a dance and a separate drama piece with the same group. In addition, she oversaw a whole school activity with a visiting artist (a felt maker), calling this a 'residency'. The artist was in school for a total of two days during the Art Week.

The exhibition, together with the whole school felt making activity, plus the fact that every class was to use the same focus painting, matches the head teacher's expectation for the project to be used as a whole school focus (Expectation 9). Her expectation for the project to involve the pupils in collaborative learning opportunities (Expectation 4) was met by the felt making activity, the dance and drama activities, and the following example of an activity that includes group discussion. It aims to develop pupils' literacy skills, thus also corresponds to Expectation 2, which she had.

Activity 1 Plan – Art and literacy lesson

Overview:
This lesson aims to 1) Assess children's writing levels 2) Allow for a creative response to a visual stimuli.

An independent writing task (a description or story based on the 'Temeraire') following class discussion of the painting. Children to speculate on faint items in the painting and the differences between the two main ships/boats.

Plan:
Using IWB [Interactive whiteboard] and the painting on the National Gallery's website, the children talk with partners about the content of the painting, its mood, colour use, possible historical period, personal reactions. The class then to share their initial responses.

Small postcards of the painting given to each child.

Lined paper with a small version of the picture given to each child to write on.
Most children expected to produce ¾ of 1 page of writing either as a description of the colours, mood and fine detail of the painting or some children to speculate as to the reason for these boats being painted. Those children writing a story would incorporate features from the painting and centre their stories around the boats.

Activity 1 asks for personal responses from the pupils about the focus painting, yet because there is no data relating to pupil outcomes for this lesson it is difficult to ascertain the nature of the teaching and learning in practice. There is limited information given in the head teacher's log journal about other activities. She does not include activity plans for the dance and drama work (for the Year 3 and 4 class) with a choreographer. Rather, she includes brief notes in her diary, together with many photographs of pupil outcomes. She writes that the dance work with the choreographer was 'to show life on board the Temeraire in the Battle of Trafalgar and the towing and breaking up of the ship'. This and a drama piece were presented in a county arts festival. However, it is unclear if pupils were expected to mainly follow the instructions and ideas of the choreographer or whether they were given the opportunity to develop the dance and drama pieces around their own collective ideas. Notes in the log journal about one of the two activities with the felt maker explain that the head teacher wanted the artist to produce a large felt reproduction of *The Fighting Temeraire*. The notes also detail as bullet points the method followed by the artist with the pupils, accompanied by corresponding photographs. They read:

1. Choosing the colours of wool for the Temeraire and tug
2. Choosing colours to mix for the sea
3. Mixing colours using a carding drum
4. Cutting the Temeraire from the mixed fibres

5. The mixed tug cut out
6. Soaping to mat the fibres together
7. Soap sprinkled over the finished design
8. Large plastic sheet put over the fabrics
9. Year 1 pupils binding the fibres by friction
10. The finished banner drying

The activity is evidently heavily technique-driven, fulfilling the head teachers' expectation for the project to improve pupils' learning about art and for develop their art skills (Expectation 1). However, it is difficult to see where pupils have the opportunity to share and use their own experiences and ideas and to be active participants in the development of what is being taught. After learning the technique of felt making, a second follow-up activity was planned for each pupil to produce their own small individual felt piece depicting an element from *The Fighting Temeraire* (to be framed for the end of project art exhibition). This activity, although building on the pupils' prior learning experiences, simply practises the same art skills within the limits of again copying the focus painting. Pupil outcomes from the two felt maker activities are discussed and pictured in Chapter 7.

Teacher 2

The expectations of Teacher 2 (the deputy head teacher, art coordinator, and mixed Year 5 and 6 class teacher) were for the project: To develop literacy skills (Expectation 2); to enrich cross-curricular teaching and learning (Expectation 3); to encourage creativity (Expectation 6); to use as a whole school focus (Expectation 9); and to use for staff development opportunities (Expectation 11). As deputy head she

was also the mentor of Teacher 4, a Newly Qualified Teacher (NQT), whose planning is described later in this section.

Teacher 2 planned 12 activities, ten of which develop art skills (see Appendix B), although this was not put forward as an expectation by the teacher for the project. Three of the 12 activities encourage individual responses from pupils, all of which aim to develop literacy skills (which was an expectation of Teacher 2 (Expectation 2)). Other activities develop knowledge and skills in science, ICT and history, thus corresponding to the teacher's expectation to enrich cross-curricular teaching and learning (Expectation 3).

Activity 1 Plan (on the following page) shows the intention of Teacher 2 to glean from the pupils their initial impressions of *The Fighting Temeraire* by giving them a postcard reproduction of the painting and inviting them to write down their thoughts on a photocopied worksheet depicting the same image surrounded by a thought bubble with arrows radiating from it (four completed examples are included in Chapter 7). In addition, a box in the top left-hand corner of the worksheet reads 'Questions about the painting'. The experiential strategy for encouraging individual responses from pupils beyond the parameters of practising an art technique is obviously apparent in this activity. However, the experiential potential of the exercise seems to have been limited as there is no evidence in the log journal that Activity 1 shaped the development of the project in any way. For example, the questions posed by the pupils do not seem to have been explored in subsequent activities.

Activity 1 Plan – Introduction to the painting

Overview:
To introduce the children to 'The Fighting Temeraire'.
The children will not be told any information about the painting. They will each have a postcard of the painting to look at and will be encouraged to write down anything they observe.

I made a worksheet for the children to record their thoughts on. I made a space so they could record any questions about the painting that they would like to find the answer to.

Plan:
Work individually to make observations about the painting and record ideas and thoughts.
The children will probably record a wide range of opinions about the content of the painting.

Also aimed at developing literacy skills, Teacher 2 planned an activity (Activity 2 Plan below) hoping 'to inspire some interesting poetry and drama'. Both experiential strategies are contained in this activity as it involves a discussion about descriptive language features, asking pupils for their own ideas stimulated by the focus painting and two poems about the sea: 'The Sea' by James Reeves and 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge.

Activity 2 Plan – Sea poetry

Overview:
Poetry on the theme of the sea. Whole class reading of poetry. 'The Sea' by James Reeves and 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge.

Plan:
Discussion on use of simile, metaphor and personification – ideas for things which you could compare to the sea.
Use Clickteaching [published teaching resource] ideas sheet for less able support.
The children to write their own calm and stormy sea poems.
Transfer them to the class interactive whiteboard for shared reading.

In contrast, none of the subsequent activities planned by Teacher 2 encourage individual responses beyond the parameters of practising an art technique. Instead, they all follow a step-by-step instructional format with little scope for pupils to use their prior experiences or express their own ideas. This is demonstrated in the next two Activity Plan examples (Activity 4 and 5). The non-experiential nature of these activities, due to the restricted nature of the methods of instruction, are in contrast to the teacher's expectation that pupils would 'be encouraged to be creative in their thinking' (Expectation 6). Pupil outcomes from both of these activities are analysed and pictured in Chapter 7.

Activity 4 Plan – Producing composite watercolour reproductions of 'The Fighting Temeraire'

Overview:
The children will work in groups of 4 (mixed-ability) to produce a watercolour painting of 'The Fighting Temeraire', paying particular attention to colour-mixing.

Plan:
Lesson 1 - To sketch in the painting as a group. Cut into 4 pieces to paint.
Lesson 2 - Continue painting. Working individually.
Lesson 3 – Glue the 4 pieces back together. Continue to paint, working together to mix colours (encourage co-operative work) to ensure that the paintings looked like one when glued back together.

Activity 5 Plan – Using pastels to recreate the sunset in the focus painting

Overview:
To focus on the bottom right-hand corner of the painting.
Use pastels to create a sunset.
Try to blend colours to create effects of light.

Plan:
Use zoom image on the interactive whiteboard to focus on a specific part of the painting.

Using pastels to create a coloured background like the painting. Children to explore techniques using pastel, e.g. smudging and look at blending colours to make a representation of a sunset.

Similarly, Teacher 2 planned a science and art activity (Activity 9 Plan (below)), which follows the same technique-driven, non-experiential instructional format, although it does fulfil her expectation to enrich cross-curricular teaching and learning. Pupil outcomes from this activity are included in Chapter 7.

Activity 9 Plan – Making a 'sun-print' of 'The Fighting Temeraire' using light sensitive paper

Overview:
Work linked to light in science and how the human eye works.
The children have discussed Turner's use of light in 'The Fighting Temeraire' during their art lessons.

Plan:
Teaching Assistant to demonstrate to the children what they need to do.
Using textured material on top of the light sensitive paper to make a 'sun-print'.
Children work individually.
They need to work quickly to lay their chosen fabrics onto the paper in simple shapes of ship, sea and sky, before exposing the paper to the sunlight.

At the end of the project Teacher 2 planned an evaluation activity (Activity 12) that aimed 'to encourage the children to look more closely at the work of others' by visiting the school's art exhibition in pairs, 'choosing one piece of work they both really like' and 'completing a worksheet' which asked:

1. What is depicted in the piece of work?
2. How many people have made the work you have chosen?
3. What has been used to create the piece of work?

4. How long do you think it took to produce this piece of work?
5. Which parts of Turner's painting have inspired the piece of work?
6. Why do you like this piece?
7. What have you enjoyed about taking part in Take One Picture this year?

This exercise is a consolidation and summative exercise. It has some experiential qualities as it encourages pupils to share their experiences of the Take One Picture project with one another and their teacher. Nevertheless, there is no evidence that the questions were intended as a means for informing the development of subsequent learning activities, so the experiential value of the activity seems limited.

Teacher 3

Teacher 3 qualified as a secondary art and design teacher and is a professional artist. Her expectations for the project were: To improve pupils' learning about art and to develop their art skills (Expectation 1); to enrich cross-curricular teaching and learning (Expectation 3); to use it as a whole school focus (Expectation 9); and to use it for staff development opportunities (Expectation 11).

She planned five activities for a mixed Year 3 and 4 class (a class job-share with the head teacher). Four of the activities took place over the Spring and Summer terms, with pupils being introduced to the painting in November in an activity similar to Activity 1 planned by Teacher 2, in that it sought pupils' first impressions of *The Fighting Temeraire*. A worksheet was given to the pupils asking:

1. What time of day do you think is shown in this picture? What makes you think this?
2. Make a list of the colours you can see in the sky.
3. Make a list of the colours you can see in the water.

4. How many ships and boats can you see? What do you think makes each of these boats move through the water?
5. What else can you see?

Teacher 3 explains in her log journal that ‘This lesson is the introduction to the painting. The aim of the lesson is for the children to look closely at the painting and make their own initial discoveries’. She states that pupils will work in pairs and they will be given no prior information about the painting. She writes that ‘The question sheet is designed to steer the children towards certain aspects of the painting’.

Questions 1 and 4 in the worksheet encourage pupils to make connections between the painting and what they might already know. Question 5 is open-ended. Therefore, the experiential strategy of encouraging individual responses from pupils is apparent in the questions. Questions 2 and 3 simply require listing colours that can be seen. The second part of this introductory activity involves ‘the children working individually making coloured pencil sketches of the painting’ from postcards ‘further allowing’, the teacher writes, ‘opportunities to explore the painting’. The teacher then states at the start of the Activity 2 planning that ‘Lessons are designed to build on the information discovered in the lesson on 27/11 [Activity 1]’. However, like the introduction activity of Teacher 2, there is no evidence in the log journal, other than in Activity 2 where the teacher writes that pupils use their ‘own notes about the colours’, that pupils’ answers from the worksheets impacted on any of the planned activities (examples of the worksheet filled in by pupils are included in Chapter 7).

Three of the five activities planned by Teacher 3 (including Activity 2) concentrate on teaching art techniques. Activity 2 specifically focuses on colour mixing (otherwise

known as colour theory) and learning about compositional techniques (in this case the ratio between the sky and water). The activity therefore fulfils the teacher's expectation to improve pupils' learning about art and develop their art skills (Expectation 1). There is, however, little room for pupil input beyond practising the tissue paper collage technique demonstrated by the teacher. Pupil outcomes for this activity are examined and pictured in Chapter 7.

Activity 2 Plan – Colour mixing with tissue paper collage

Overview:
Lessons are designed to build on the information discovered in the lesson on 27/11.

The aim of this lesson is to produce a collaged sky and river based on the painting ['The Fighting Temeraire']. It provides an opportunity for the children to think about the dimensions of the painting and the ratio of sky:river. The lessons are also designed to involve colour mixing.

Plan:
Demonstrate sheets of overlapped tissue to explain colour mixing.
Production of tissue paper collage backgrounds for a mixed media version of 'The Fighting Temeraire'.
Poster and postcards used as reference as well as the children's own notes about the colours used.
Expected outcome - to gain an understanding of colour mixing by layering tissue paper and some concept of proportion within paintings.

Activity 3 (shown on the following page) uses pictures of gunships from the same period as the Temeraire as a focus for group discussion about how ships were used for fighting and what happened to them after they were no longer deployed. This activity corresponds to the teacher's expectation for the project to enrich cross-curricular teaching and learning (Expectation 3). This plan makes connections

between the focus painting and other stimuli, and encourages individual responses from pupils (i.e. both experiential strategies can be identified). However, although stated in the plan that the 'discussion on the idea of old and new and the idea of change…will inform later artwork', this does not seem to follow through into pupils being involved in the development of subsequent planning because activities seem to be pre-planned, with predetermined goals, which are heavily teacher-led. Therefore, the experiential nature of these activities overall is limited. This includes limiting pupil input into Activity 4 (see Activity 4 Plan) where the teacher sources all of the objects for an 'old and new' observational drawing task. The teacher also selects the drawing materials (chalk and charcoal) for the pupils to use.

Activity 3 Plan – Introduction to the history of the Temeraire and discussion over recycling

Overview:
Exploration of how the Temeraire, Victory [HMS], and other gunships of this era looked when in working order. The concept of the Temeraire being no longer required and being broken up. Some parts to be reused.

Plan:
(Written as bullet points)
- Class discussion directed so that the history of the Temeraire unfolds, including her part in the Battle of Trafalgar and how the ships were used for fighting. The idea of recycling (to be elaborated on at a later date as this will be an aspect of later work). Also discuss how pupils think Turner [the painter] felt about the Temeraire being towed to be broken up. Discussion on the idea of old and new and the idea of change (i.e. the Temeraire and the tug boat). Will inform later artwork.

- Continuation of mixed media tissue paper representation of The Fighting Temeraire. Addition of soft pastel to tissue paper.

There is also an explicit reference in the Activity 4 Plan to the teacher's 'production of image to show expected outcome', therefore underlining the instructional nature of the task.

Activity 4 Plan – Making observational drawings of the old and new objects *[brought in by the teacher]*

Overview:
Looking at the concept of old and new and the idea of change and what causes change. Starting point the older sailing ship and the new steam powered tug. Objects to discuss – hurricane lamp and torch, flat iron and steam iron, candlestick and candle and bedside lamp.

Plan:
Demonstration of objective drawing in pencil. Focus on tone and shape.
Create a pair of 'old and new' drawings.
Old objects to be shown in white (chalk on black sugar paper) as the Temeraire is pale/white. Later charcoal on white paper for new objects. Production of image to show expected outcome [by teacher].
Expected outcome – an understanding of light falling on objects and how this might be shown in a drawing.

The planning of Activity 5 by Teacher 3 involves the whole class collaboratively making a large copy of *The Fighting Temeraire* using collaged recycled newspaper. It corresponds to the teacher's expectation to improve pupils' learning about art and develop their art skills (Expectation 1), but again limits pupils' individual responses beyond the boundaries of practicing an art technique. In this case pupil involvement only extends to selecting pieces of torn newspaper and sticking them on to a large drawing of the focus painting produced by Teacher 3. A photograph of this artwork is included in Chapter 7. The activity does not seem to involve the 'idea of recycling', an objective explained for 'later work' in the Activity 3 Plan, other than through the use of

old newspapers for making the collage, rather than through widening pupils' experiences, and therefore knowledge of, the topic of recycling.

Teacher 4

The Year 1 and 2 teacher (Teacher 4) was an Newly Qualified Teacher (NQT) being mentored by Teacher 2 (the deputy head teacher and art coordinator) throughout the project, hence he put forward staff development (Expectation 11) as an expectation. His other expectations were: To increase collaborative learning opportunities in class (Expectation 4); and to use the project as a whole school focus (Expectation 9).

He planned two activities focused on *The Fighting Temeraire*. The first activity (Activity 1 Plan below) was an introduction to the painting exercise and contains the experiential strategy of encouraging individual responses beyond the boundaries of practicing an art technique. The activity corresponds to the teacher's expectation to give pupils collaborative opportunities (Expectation 4). However, there is no data in the log journal relating to the teacher's stated intention in the plan for 'further exploration' into ideas offered by the children. It is therefore uncertain if this took place.

Activity 1 Plan – Introducing the painting and finding out what the pupils think about it

Overview:
This is an informal introduction to the painting with the poster [of 'The Fighting Temeraire'] as a stimulus for ideas. Taking suggestions from the pupils as to what they thought the picture, or parts of the picture, are about.

Plan:
Pin the poster to the whiteboard and invite pupils to tell me what they think of the picture. If they like it and why?

Expected outcome – for the children to offer ideas for further exploration. To explain what they like about the picture and why. To use their imaginations.

The second activity (Activity 2 Plan (below)), asks pupils to 'create their own version' of the focus painting. The teacher writes, 'I want pupils to be able to represent creatively', however he shares his own version of what 'the finished product might be like' and gives instructions on how to go about recreating it. This approach seems to be at odds with the teacher's understanding of Take One Picture (see Chapter 5, section 5.2) when he said in interview that the project is about 'not necessarily replicating a picture, but using it to inspire ideas'. Chapter 7 includes images of both the teacher's version and pupil outcomes from the activity. Little difference can be seen between them.

Activity 2 Plan – To create a collage of their own of 'The Fighting Temeraire' in tissue paper

Overview:
Revisit the poster and discuss what colours we can see in various parts of the picture. To create a collage background for our own version of 'The Fighting Temeraire'.
Based on the QCA [Qualifications and Curriculum Authority] Art Scheme of Work (Unit 1b) Investigating Materials

Plan:
Pupils work in mixed-ability tables.
Make up a demonstration of what the background could look like.
Also show what the finished product might be like with the PVA [glue] wash over.
Using prepared torn tissue paper in the following colours (white, blue, yellow, orange, black, pink) children to layer on the strips using glue sticks and smooth the strips to create a collage. I want pupils to be

able to represent creatively, but limit some of the choice of materials to use.
All have a postcard to work from.

In interview, Teacher 4 also talked about how he felt very unprepared to teach art. He expanded on this by saying that he felt he had not had enough training in 'anything' on his PGCE course. 'They sort of assume that you're a quick learner…it would just be "chop chop, chop chop!"'. However, he did speak about having a degree in theatre studies and English, suggesting therefore that he had been training to a high level in the arts; if not the visual arts.

He includes in his log journal both his initial and his final plan for Activity 2. The second was written up after a mentoring session with Teacher 2. It is not clear if the decision to base the activity on a pre-written Scheme of Work for art published by the Qualifications and Curriculum Authority (QCA) was influenced by the mentor. No other teachers at the school used these schemes in the project. His original intention was to explain to pupils about the history of the Temeraire and to ask them questions about the painting such as, 'where is the horizon?' and to ask them to 'think about where the sun will go'. Handwritten notes on the initial plan indicate that his mentor (Teacher 2) thought the pupils would spend 'too long on the mat' and to 'start things more quickly'. Other comments concentrate on the need for the pupils to 'clear up' and 'take responsibility for a tidy table'. Activity 2 is similar in instructional nature to the activities planned by his mentor (Teacher 2) and also similar in its use of media (tissue paper) to Activity 2 planned by Teacher 3. This suggests it is likely that Teacher 4 was strongly influenced by these other members of teaching staff at the

school and that his planning could have been more experiential in nature without their influences.

As Teacher 4 left the school part way through the period of data collection only two activities were included in his log journal.

Teacher 5

The Reception teacher (Teacher 5) left the school in the Spring term. In the Autumn term she undertook two activities with her class. Her expectations were: To improve pupils' learning about art and to develop their art skills (Expectation 1); to use the project as a whole school focus (Expectation 9); and to use it for staff development opportunities (Expectation 11).

For Expectation 9 she wrote that she wanted the 'project to unite all classes, see progression and share ideas'. However, her planning for Activity 1 (on the following page) does not mention the whole school focus painting [*The Fighting Temeraire*] at all, and only loosely links to it through the theme of the sea. The descriptions of various opportunities for the pupils, such as a role-play area and using a collection of shells, are clearly part of the wider topic on 'The Seaside'. The plan has not been assessed in terms of its experiential nature as it does not use a painting as a central stimulus and therefore it is unclear if it is part of the Take One Picture project.

Activity 1 Plan – Seaside role-play area and other seaside stimuli

Overview:
Topic is Seaside.
Lots of work looking at creatures found at the seaside. Descriptive words, pirate ships, dressing up, play (role-play), bubbles.

Plan:
Numeracy – Adding using shells. Count tentacles. Shape pictures of ships.
Science – Water tray. Bubbles. Floating. Blowing ships with straws.
Role play – Pirate ship. Dressing up. Playmobile pirate ship and characters.
Music – Seaside songs.
Creative – Sea creatures. Sand models.
Expected outcomes – A good understanding of the sea as a habitat, life on the sea, islands, creativity of water. Familiar seaside holidays/ sharing experiences.

Activity 2 (on the following page) was designed to give pupils an opportunity to 'experiment' with pastels, chalk and paint and to look closely at the focus painting, thus corresponding to the expectation of Teacher 5 to improve pupils' learning about art and develop their art skills (Expectation 1). Pupil outcomes were, as the teacher stated in her plan, 'observed, assessed and recorded' against two points taken from the Early Learning Goals (ELG) (from the Statutory Framework for EYFS (DCSF, 2008)). The teacher cited these goals as: (i) To explore colour in two dimensions, and (ii) To use a range of materials with control [21]. However, the degree of exploration and experimentation was very limited because the pupils copied the teacher's demonstration piece. The activity contrasts with the level of experimentation with media offered to pupils in an activity planned by Teacher 5 (Activity 2) from Endlyn Infant and Nursery School, based on the same focus

21 These were taken from the Creative Development ELG 'To explore colour, texture, shape, form and space in two or three dimensions' (DSCF, 2008, p.16) and the Physical Development ELG 'To handle tools, objects, construction and malleable materials safely and with increasing control' (p.15).

painting, where pupils are asked to look at 'different artists who used water/sea/lakes/rivers as inspiration for their work' and then 'to experiment with different tools such as brushes, scrapers, corks etc. to produce some water images and patterns' (see section 6.4.2). This approach ensured outcomes were all distinctly different (images are included in Chapter 7).

Activity 2 Plan – Copying the focus painting using pastels, chalk and paint

Overview:
Experiment with different mediums to make background.
Look at colours and how they mix.
Discuss the order the colours appear in.
To use an artist's work as a stimuls.

Plan:
Discuss the picture ['The Fighting Temeraire'].
Focus on colours, direction of colours, time of day.
Experiment with mediums and discuss blending, smudging and direction
Expected outcomes – To be able to produce a picture/s using different mediums.
To be able to show an ordered use of colours.

In summary, the teachers at Fenton Primary School largely planned for the expectations that they had for a Take One Picture project. Significantly, the introductory activities, which most teachers planned (all except for Teacher 5) had the aim of eliciting pupils' initial thoughts about the focus painting. However, these thoughts do not seem to inform the development of subsequent activities, which on the whole are instructional in nature (and mainly art-based). The majority of these activities do not contain the identified experiential strategies (see Appendix B), therefore, these activities appear to limit pupils' input into their own learning, and limit creative opportunities. In particular, there seems to be an inconsistency with the

planning of Teacher 2 and her expectation for pupils to 'be encouraged to be creative in their thinking'. This inconsistency seems to extend to Teacher 4, who she mentored.

6.4 Analysis of how and to what extent teachers' understanding and expectations of Take One Picture informed planning – Group 2

This section analyses the planning of the three schools that approached Take One Picture more extensively in a cross-curricular way, which was reported by the teachers to align well with their school's overall approach to teaching and learning.

	Group 1	Group 2
Encouraging individual responses beyond the parameters of practising an Art technique (EIR)	**18%**	**86%**
Making connections between the painting and other stimuli (MC1)	**12%**	**63%**
Making connections with pupils' known previous learning experiences (MC2)	**14%**	**46%**

Table 19. (reproduced from section 6.2) The percentage of activities planned encouraging individual responses and making connections between the painting and other stimuli/pupils' known previous learning experiences (with Teacher 5, Christchurch Primary School, removed (see explanation in section 6.3.1)

As previously shown (in section 6.2 and 6.3) data analysis revealed that teachers' planning in Group 2 significantly encouraged more individual responses from pupils beyond the parameters of practising art techniques, and made many more connections between a focus painting and other stimuli and between known pupils'

previous learning experiences. This is shown in Appendices A – E and Table 18, section 6.2. These differences are particularly striking when data for Teacher 5 from Christchurch Primary School, who was the only teacher in Group 1 that taught mainly in an experiential way, is removed (see Table 19, section 6.2, reproduced on the previous page).

In contrast with Group 1, the high number of activities in Group 2 that make connections with pupils' known previous learning experiences (MC2) account for Group 2 projects having a greater sense of flow between activities, where the experiences from one activity regularly link to experiences in the next. This contrasts with the mainly stand-alone activities found in the planning of Group 1 (as explained in sections 6.3.1 and 6.3.2).

6.4.1 Walton Primary School

Walton Primary School teachers based their Take One Picture project on *Saint George and the Dragon* (c.1470) by the Early Renaissance Italian painter Paolo Uccello (shown on the following page, reproduced under non-commercial use image license from the National Gallery website).

Out of 27 activities, seven were planned to teach purely art knowledge and skills, 17 were art-based, and the vast majority (21) used the painting for teaching and learning across the curriculum. Analysis revealed that the vast majority of planning included the experiential strategy of encouraging individual responses from pupils beyond the parameters of practising an art technique (see Appendix C).



In addition, half of the activities across the school made connections between the painting and other stimuli and with pupils' known previous learning experiences (see Appendix C). In many cases this had the effect of activities leading from one to the next, creating a sense of flow within the projects.

It was found that most teachers' expectations for the project were planned for, with the exception of Teacher 4, the art coordinator. She expressed the expectation to encourage creativity through the project. However, only one of the three activities that she planned allowed for pupils' individual responses, hence pupil input was severely limited in the project she planned, as were pupil opportunities to be creative. This teacher was the only teacher in Group 2 that did not in the main plan using experiential strategies, and therefore is seen as an exception. She had recently been

given Advanced Skills Teacher status for primary art in the local authority and was the only teacher at the school to be qualified in art and design, having a degree in the subject.

How and to what extent teachers planned for their expectations of the projects is discussed below teacher-by-teacher:

	T1 (HT)	T2	T3	T4	T5
(1) To improve pupils' learning about art and develop their art skills	✔	✔	✔	✔	✔
(2) To develop literacy skills	✔		✔		
(3) To enrich cross-curricular teaching & learning	✔	✔	✔	✔	
(4) To increase collaborative learning opportunities in class	✔			✔	
(5) To promote personal development					
(6) To encourage creativity				✔	
(7) To help with following children's interests					
(8) To inspire and excite pupils	✔	✔		✔	
(9) To use as a whole school focus	✔			✔	
(10) To bring about wider community benefits					
(11) To use for staff development opportunities	✔	✔			

Table 23. Walton Primary School teachers' expectations for undertaking a Take One Picture project

Teacher 1

The non-teaching head teacher (Teacher 1) oversaw the whole project. Her expectations were: To improve pupils' learning about art and develop their art skills (Expectation 1); to develop literacy skills (Expectation 2); to enrich cross-curricular teaching and learning (Expectation 3); to inspire and excite pupils (Expectation 8); to use as a whole school focus (Expectation 9); and to use for staff development opportunities (Expectation 11).

The head teacher imposed no timeframe on the teachers at the school as to when the projects could take place, so teachers undertook Take One Picture activities throughout the academic year, as and when they wanted to. Commenting in interview, the head teacher talked about how staff like to plan together in dedicated Take One Picture planning sessions before the projects start. 'Mind maps' (as she calls them) in the log journals confirm the teachers' joint planning approach. The head teacher also talked in interview extensively about how the ethos of the Take One Picture scheme, which she understood as encouraging schools to use a painting as 'a stimulus' for 'as much cross-curricular [work] as you possibly can', was 'ideal' for the approach the school already follows (as referred to in Chapter 5, section 5.2.2).

The head teacher observed seven activities across the school, making observational notes about pupil learning outcomes that she recorded in her log journal. These were used in the present study to analyse pupil outcomes (see Chapter 7).

Teacher 2

Teacher 2 at Walton Primary School planned 12 activities over a period of nearly two months for a Year 5 and 6 class. She said in interview:

> Initially I just intended to spend one week on activities…However, the work just took us over!
>
> (Teacher 2, Walton Primary School)

Her expectations for the project were: To improve pupils' learning about art and develop their art skills (Expectation 1); to enrich cross-curricular teaching and

learning (Expectation 3); to inspire and excite pupils (Expectation 8); and to use for staff development opportunities (Expectation 11). Details in her log journal show that six of the activities aimed to improve pupils' learning about art and develop their art skills, thus corresponding to Expectation 1. Other National Curriculum subject areas planned for were history, drama, maths and English, hence she also planned for Expectation 3. To what extent the activities inspired and excited the pupils (Expectation 8) will be considered in Chapter 7. There is an example (detailed below) of where she explicitly planned for this expectation (Activity 7 – listening to Medieval language). Although staff development (Expectation 4) was not specifically mentioned in her planning, many of the activities were noted as needing research and preparation that was new to the teacher.

Analysis of the teacher's log journal reveals there is data to suggest that nearly all of the planning involves the experiential strategy to encourage individual responses from pupils beyond the parameters of practising an art technique (see Appendix C). The planning also contains a significant number of connections between the focus painting and other stimuli and/or known pupils' previous learning experiences (see Appendix C).

An example of an activity where both experiential strategies were apparent is shown in Activity 1 Plan (on the following page). This activity introduces the painting to the pupils. It includes the objective for pupils to 'form personal views and opinions' through encouraging them to express their 'thoughts and feelings in small groups' and to 'recognise how personal views should be respected and valued'. The plan

shows that pupils have time to articulate their thoughts in whole class and small group discussions and to use viewfinders to focus on areas of the painting that they find particularly interesting. The teacher assists discussions by reminding pupils that they have seen the 'real' painting at the National Gallery the previous year. This was during a visit to attend a private view of their work in a Take One Picture exhibition.

Activity 1 Plan – Introduction to the focus painting

Overview:
Introduce pupils to the picture.
To discuss thoughts and feelings in small groups. Provide an opportunity for pupils to become familiar with the painting.
Recognise how 'personal' views should be respected and valued – no right or wrong opinions.

Plan:
Recap on visit to The National Gallery last summer/remind the children about seeing the 'real' painting in the gallery.
Group discussion – how does the painting make them feel? Children record thoughts and feelings.
Use viewfinder to focus on 'interesting' areas of the painting – chosen by the pupils. Discuss.
Plenary – share ideas.
Expected learning outcomes – To form personal views and opinions. Share views with group and class. Confidence to express ideas/ listen to others.

Activity 1 differs from the introduction to the painting activities at Fenton Primary School in Group 1 in three ways. Firstly, unlike the activity planned by Teacher 2 from Fenton Primary School, which asks pupils to independently 'record their thoughts' about the painting without any prior discussion, the group and whole class discussions in the above activity offers opportunities for reciprocal 'co-operative enterprise' (Dewey 1938, p.72) between learners, including the teacher. This means that the pupils and the teachers can remember as a group their experiences from

their trip to the National Gallery, feeding into the conversation thoughts and feelings that others can respond to. This is specifically planned for by the teacher. It is not left to chance or incidental. The construction of meaning (in respect to the painting and the trip) is therefore arrived at collectively. Secondly, unlike the introductory activities of Teachers 2, 3 and 4 from Fenton Primary School, the activity above makes conscious links to firsthand experiences the teacher knows that pupils have had (in this case seeing the 'real' painting). This ensures that the learning falls 'within the scope of [the children's] ordinary life experiences' (p.73). And thirdly, again unlike the introductory activities of Teachers 2, 3 and 4 from Fenton Primary School, the above activity takes pupils' responses as a starting point for subsequent activities, thus ensuring the 'active participation by [the] pupils in the development of what is taught' (p.19). This final point is exemplified in the Activity 2 Plan (below), designed by Teacher 2 to widening pupils' knowledge of the legend of Saint George and the Dragon, and to set conditions for subsequent learning.

Activity 2 Plan – Pupils writing their own legend for the focus painting

<u>Overview:</u>
(Written as bullet points)
- To discuss features of a legend.
- Consider why there are different versions of the same legend.
- Write a descriptive narrative for a picture book.
- Use picture as a stimulus for a narrative.

<u>Plan</u>:
- View painting ['Saint George and the Dragon'] as a class. Use the zoom [facility on the National Gallery website] to focus on specific areas (refer to last lesson).
- Tell story – version known to Uccello. Relate painting to two specific points of the story. Discuss theme of good verses bad.
- Pupils to suggest words – adjectives, adverbs etc. add to picture to describe the action/feelings of St. George and the princess.

- Children's main task – 20mins to write the narrative for a storybook describing either St.George's actions or the princess's.

Expecting learning outcomes – To develop a sense of tension and adventure. Write in a style appropriate to a legend. Extend vocabulary.

Subsequent activities include a visit to a local church to 'experience firsthand the beautifully carved monuments of medieval knights'. The objective for Activity 5 was 'to use primary sources to understand more about knights from the medieval period'. This activity involves pupils in practising observational drawing skills where their sketches, made *in situ* in the church, are used to produce scraperboard designs back at school. The teacher writes that she wants pupils 'to make a tangible link with the time of knights and understand the context of the painting'.

A following activity (Activity 7) links these experiences to *A Knight's Tale* from Chaucer's *Canterbury Tales,* written at the same time that Uccello painted *Saint George and the Dragon.* The teacher writes that she wants the pupils 'to experience hearing a 600-year-old piece of English literature' and 'have a go at speaking it themselves'. She notes that the activity is designed to create 'awe and wonder – to surprise pupils with the unusual sounding language', thus planning specifically for one of her expectations for the project (Expectation 8 – to inspire and excite pupils). The experiential nature of the planning for this activity is enhanced further by questions that make multiple connections. For example, the teacher poses this question for group discussion:

If we met the Medieval knight in our church could we understand each other when we spoke?

This question enables pupils to use their experiences of their own and other languages to make comparisons - identifying similarities and differences. In turn it sets up conditions for a subsequent activity (Activity 8), where the class is divided into groups, with each group deciding on the main events in the *Knight's Tale* story, and each member producing an illustration with speech bubbles to create 'a storyboard'. For homework, pupils are asked to 'consider the ending. Was it what they expected?'. The next activity (Activity 9), using the storyboards, is for each group to 'present a tableaux' of a main event to the rest of the class. Another linked activity (Activity 10) is 'to investigate the number of permutations available for seating the knights' to encourage pupils 'to think creatively in maths', where in small groups they are asked to 'devise their own methods for investigating'.

The only activity planned by Teacher 2 that could not be described as experiential in nature is one making a three-dimension model helmet (Activity 11 Plan). This activity follows a step-by-step instructional format, requiring low-level cognition, with individual responses limited to the tight parameters of producing a model helmet from a template, which is then decorated.

Activity 11 Plan – Making card model helmets

Overview: To make a 3D model helmet.

Plan:
Show completed helmet (bought from English Heritage shop – pinched the idea!)
Demonstrate how component parts fit together.

Working in groups of 3 use templates to cut out shapes.
Suggest ways how to decorate.
Expected learning outcomes – How component parts can be assembled to make a 'whole' product. Spatial awareness – fitting/arranging templates. Teamwork cooperation. Fine motor skills with cutting.

Teacher 3

The Year 3 and 4 teacher (Teacher 3) planned six activities that took place at intermittent times over the whole of the academic year. Her expectations for using the painting were to: To improve pupils' learning about art and develop their art skills (Expectation 1); to develop literacy skills (Expectation 2); and to enrich cross-curricular teaching and learning (Expectation 3). Details in her log journal show that she planned activities that correspond to all three of these expectations, with three of the activities focusing on improving pupils' learning about art and developing art skills, and four developing literacy skills, with the National Curriculum subject areas planned for including dance and drama, music, maths, geography and history.
The data in the log journal of Teacher 3 suggests that all of the planned activities are experiential in nature. This is demonstrated by all of the planning involving both of the experiential strategies (see Appendix C).

Similar to the planning of Teacher 2, there is an example in the log journal where the teacher builds on pupils' experiences of already being familiar with the 'real' Uccello painting, after seeing the original on a trip to the National Gallery the year before. Teacher 3 had also discussed the painting with the class the previous year during Saint George's Day. Consequently, when pupils were asked in the first activity (Activity 1) to sketch a dragon (whilst sitting on the 'dragon' wooden benches in the

playground), and ‘to think together’ about how the story in the painting ‘could be incorporated into a piece of descriptive writing’, pupils’ prior experiences of exploring the picture informed their work. In the second activity (Activity 2) the teacher links the painting ‘to the Viking topic the pupils did in Class 2’ and asks the pupils to create ‘their own Sea dragon longships’ out of clay.

Particularly notable in the journal of Teacher 3 is the emphasis on class discussions being used to shape the learning process. In an overview of the project she writes that she wants there to be ‘a great deal of discussion’. She then explains:

> Although I had already planned what we could do…we discussed the rough outline together as a class and the children gave their view on everything. I then adapted my plan accordingly.
>
> (Teacher 3, Walton Primary School)

The Activity 4 Plan (on the next page) is an example of where a learning experience was designed in direct response to what the pupils wanted to do. It follows on from Activity 3 where five groups of pupils each illustrated a different part of the Saint George and the Dragon story (images of these are provided in Chapter 7). The teacher notes in her log journal that the pupils:

> ...were very keen to include drama, but found it difficult to suggest what this could entail, apart from a fight scene!
>
> (Teacher 3, Walton Primary School)

The resulting living frieze illustrates how the teacher wanted to engage the pupils in the formation of the learning process, but also how the pupils needed the experience of their teacher to turn an idea stimulated by the painting into an educationally purposeful ‘end view’. This balance in the relationship between teacher and pupil is

described by Dewey as one where 'the adult can exercise the wisdom his own wider experience gives him without imposing a merely external control' (1938, p.38).

Activity 4 Plan – Using the five pictures to produce a living frieze

Overview:
As a follow up to the art activity, the children to work together to produce a living 'frieze' charting the story from beginning to end. Work in same groups as before. Then add music and movement to 'bring it to life'. The groups of children to collaborate in class (to produce the narrative) and in the hall to dramatise and compose music.

Plan:
The activity consists of 3 lessons in one!

Literacy - Pupils required in groups to write out their own passage, mindful that another chapter may precede or follow theirs.

Drama - Work together in hall to act out their part of the story.

Music – Children to decide which instruments would best accompany their piece, according to the atmosphere required.

Teacher 4

The Year 1 and 2 teacher and art coordinator (Teacher 4) used the focus painting for three activities over a term. She also included in her log journal her planning for a local teachers' course that she ran on how to make clay masks (in her capacity as an Advanced Skills Teacher for primary art in the local authority). However, this activity was not one she taught at her own school with pupils, so was disregarded in the analysis of the present study.

Her expectations for the project were: To improve pupils' learning about art and develop their art skills (Expectation 1); to enrich cross-curricular teaching and learning (Expectation 3); to increase collaborative learning opportunities in class (Expectation 4); to encourage creativity (Expectation 6); to inspire and excite pupils (Expectation 8); and to use as a whole school focus (Expectation 9).

The first activity is literacy focused, the second is art-based, and the third concentrates on developing maths skills. Therefore, the planning of Teacher 4 corresponds to her first two expectations for the project (Expectation 1 and 3). However, on analysis, it is evident in the planning that opportunities for pupils to individually respond in the second and third activities are severely limited. Therefore, encouraging creativity is restricted to the first activity (see Activity 1 Plan below).

Activity 1 Plan – Writing a story about a dragon set in a traditional tale

Overview:
Individually writing a dragon story

Plan:
Talk to the children about planning a story, saying that a story is rather like a sandwich, you need all three parts for it to work. No top and you can't pick it up easily. No bottom and your filling drops out. No filling and it isn't interesting.

Focus on story beginnings and in particular choosing an opening sentence. Offer example. The setting is the land of traditional stories, which is what we are reading this term and the children are familiar with the well-known themes – the forest, bad wolves, evil stepmothers, witches, princes and princesses etc.

Work with the children individually discussing their work with them and suggesting how they might improve their work.

Expected learning outcomes –
Know how to plan a story.

How to re-read their work and improve what they have written.
To read out loud their work for an audience.
To be aware and use basic punctuation, including speech.

The second activity planned by Teacher 4 (Activity 2) gives pupils the scenario of a 'lonely' dragon who 'begins to steal items belonging to townspeople, so that he will have some part of them', where the townspeople are well-known characters from the traditional stories that the children already know. The task, the teacher writes, is to:

> …make items belonging to the characters e.g. a brick belonging to the pigs [Three Little Pigs], grandma's night cap [from Red Riding Hood], and Cinderella's shoe to put in a 'Dragon's nest'.

The concept for Activity 2 is so clearly teacher-imagined and directed that there is little room for pupil input. There is seemingly no evidence of planned collective exploration and the photographs in the log journal show pupils using pre-designed templates to make the items (some are included in Chapter 7).

The third activity (Activity 3) uses the theme of 'dragon treasure' to construct 'a maze and route using right-angle turns' on graph paper. The activity applies pupils' knowledge of the Roamer devise, plotting routes from A to B. However, opportunities for pupils to actively participate in the formation of what is being taught by encouraging individual responses is not apparent.

Overall, the project planned by Teacher 4 does not appear to be experiential in nature, and therefore the nature of the planning is the exception at Walton Primary School. It is also the only mainly non-experiential project in Group 2.

Teacher 5

The Reception and Year 1 class teacher (Teacher 5) planned six activities over a term. The only expectation for the Take One Picture project expressed by Teacher 5 was to improve pupils' learning about art and develop their art skills (Expectation 1). The log journal shows clearly that she planned for this expectation, with all activities involving the development of art skills. One activity also involves some literacy, with children offering descriptive words for dragons. One involves ICT.

All six activities in the planning of Teacher 5 stress that pupils are provided with opportunities for making their own choices, whether by way of 'designing their own masks' (Activity 3 Plan, below), 'designing their own ICT picture of a dragon' (Activity 5) (examples of pupil outcomes from this activity are included in Chapter 7), or through making 'appropriate' choices of materials. Consequently, activities do actively promote pupil participation by encouraging individual responses beyond the parameters of practising art techniques, although in most cases (as in the example below) not to the extent that it shapes what is being taught.

Activity 3 Plan – Making a dragon mask

Overview:
Children are asked to make their own dragon face/mask using an outline of a dragon [photocopy] or design their own.
Children to work independently but supported by teacher/ teaching assistant when needed e.g. cutting out design of dragon.

Plan:
Using coloured felt tip pens decorate and then teacher cut out mask design and glue on to paper plate.
Decorate (child's own choice) with cut out strips of card and feathers and lolly sticks for handles.

Expected learning outcomes – To work independently and to choose appropriate materials. To discuss which materials they need and wish to use. To learn that some materials don't always meet their needs. For example, glue not sticking so resort to another material which will i.e. sellotape.

The planning of Teacher 5 can be seen to be more experiential in nature in Activity 6 (plan shown on the next page). The active engagement of pupils in making choices about materials in the design of two large Chinese dragon heads is coupled with widening pupils' knowledge of dragons through stimuli relating to Chinese dragons and Chinese New Year.

Activity 6 Plan – Making and designing two large Chinese dragon heads

Overview:
Class split into 2 groups, a mixture of Year 1 and Reception. Each group make a dragon head. One group supported by teacher. The other supported by the teaching assistant. Work in small groups of 4 at a time so that everybody contributes.

Plan:
To give the children help and ideas, watch a short video clip about the Chinese New Year. Books and posters also displayed in the classroom for guidance.
Each group decide on a colour for their dragon's head. Ask pupils to think about using vibrant colours. As bright and eye-catching as possible. How they would make the eyes and teeth, and how to display them?

In summary, the teachers at Walton Primary School largely planned for their expectations of the Take One Picture project, with the exception of Teacher 4, the art coordinator and an Advanced Skills Teacher for primary art in the local authority, who expressed an expectation to encourage pupils' creativity, yet planned in such a way

that in two of three activities the active participation of pupils into the development of their own learning was very restricted. This was due to the activities being highly teacher-directed. The planning of this teacher is acknowledged in the present study to contrast with that of other teachers' planning in Group 2 as it can be described as largely non-experiential in nature, whereas the planning of the other teachers in Group 2 is mainly experiential in nature.

From the descriptions presented in this section, the planning of Teacher 2 and Teacher 3 at Walton Primary School can been seen to offer multiple opportunities for pupils to give individual responses with strong connections made between the focus painting, other stimuli and known pupils' prior learning experiences. As a result, the activities in these projects flow from one to the next. The data also strongly suggests that pupils actively participated in the development of the planning. These projects are to a very large extent experiential in nature. The planning of Teacher 5 (the Reception and Key stage 1 teacher) similarly seems to encourage pupils to use their prior experiences in the making of their own designs, in thinking about the choices of materials they might use, and in making decisions about group work.

6.4.2 Endlyn Infant and Nursery School

During the data collection period teachers at Endlyn Infant and Nursery School focused on two National Gallery paintings. They were, *A View of Het Steen in the Early Morning* by Rubens (1636) and *The Fighting Temeraire* (1839) by Turner (both previously pictured). Out of 36 activities eight were planned to teach purely art

knowledge and skills, 15 were art-based, and the vast majority (28) used a painting for teaching and learning across the curriculum.

On analysis, it was found that the vast majority of activities encouraged individual responses from pupils beyond the parameters of practising art techniques. Just over half made connections between the focus paintings and other stimuli, and a third made connections with known pupils' previous learning experiences (see Appendix D). As a consequence, almost all activities within the projects flowed from one into the next, and it was found that pupils input into the development of the individual projects was very high.

How and to what extent teachers planned for their expectations of the projects is discussed below teacher-by-teacher:

	T1 (HT)	T2	T3	T4	T5
(1) To improve pupils' learning about art and develop their art skills		✔	✔	✔	✔
(2) To develop literacy skills			✔		
(3) To enrich cross-curricular teaching & learning	✔	✔	✔	✔	✔
(4) To increase collaborative learning opportunities in class					
(5) To promote personal development					
(6) To encourage creativity	✔				
(7) To help with following children's interests					
(8) To inspire and excite pupils	✔				
(9) To use as a whole school focus	✔				
(10) To bring about wider community benefits					
(11) To use for staff development opportunities					

Table 24. Endlyn Infant and Nursery School teachers' expectations for undertaking a Take One Picture project

Teacher 1

The non-teaching head teacher (Teacher 1) at Endlyn Infant and Nursery School included in his log journal his rationale for taking part in Take One Picture over the past eight years, providing extensive notes on the history of the project at the school. These contain his expectations for the project annually, which are: To enrich cross-curricular teaching and learning (Expectation 3); to encourage creativity (Expectation 6); to inspire and excite pupils (Expectation 8); and to use the project as a whole school focus (Expectation 9).

He wrote about how the school plans Take One Picture projects through 'cross-phase' discussion to decide how they can fit in with the school 'Topic Cycle' and School Development Plan. He explains that 'each Year group uses the Take One Picture challenge differently' as teachers are free to use the stimulus whenever they want to, although all classes are encouraged to use it during the school's Creativity Week in June. He makes a point of explaining in interview that this is not an art or arts week, but a week where creativity is at the forefront of teachers' planning. The head teacher writes that he tells teachers:

> The actual subject matter of both pictures forming the focus of these two National Gallery challenges is not greatly important; it is the process that is important.
>
> (Head teacher, Teacher 1, Endlyn Infant and Nursery School)

He explains that the 'process' of Take One Picture is 'creative', and goes on to write that he sees 'transference, connectivity and enjoyment' as the 'energies' of creativity (referred to in Chapter 5, section 5.2.2). The head teacher continues by explaining why the Take One Picture project 'process' is important at the school:

> These first experiences will inform an understanding of the importance of creating a world of endless possibility and opportunity that we can share and develop in partnership with others. Changes in life circumstance will be seen and understood as opportunities to be embraced, not threats to be feared. These early experiences will have formed the foundation of a belief in oneself as a person.
>
> (Head teacher (Teacher 1) Endlyn Infant and Nursery School)

The head teacher's opinion that the experience of Take One Picture can 'inform an understanding of the importance of creating a world of endless possibility' resonates with Eisner's (2002) cognitive view of the arts where he proposes that the arts can show that there can be more than one answer to a question, or help in showing how meaning is formed (see Chapter 2, section 2.2.3). The head teacher's reflections on Take One Picture helping with a pupil's 'belief in oneself' can be seen to support the QCA (2004) claim that 'creativity improves pupils' self-esteem (see Chapter 2, section 2.2.4.1). However, the head teacher's account of such positive meaningful experiences does not go as far as explaining specifically how he expects teachers at the school to go about ensuring that these opportunities take place. Nevertheless, as detailed below, all of the teachers at the school who were involved in the present study do include to a large extent in their projects the two identified experiential strategies: (i) encouraging individual responses from pupils beyond the parameters of practising art techniques, and (ii) making connections between the painting and other stimuli and/or known pupils' previous learning experiences.

Teacher 2

The deputy head and Foundation Stage Co-ordinator (Teacher 2) planned 11 activities between September and June for an Early Years Foundation Stage class. Two activities focus on *A View of Het Steen in the Early Morning* and nine focus on

The Fighting Temeraire. She had two expectations for the project: To improve pupils' learning about art and develop their art skills (Expectation 1); and to enrich cross-curricular teaching and learning (Expectation 3). Four of the activities focused purely on art, three activities involved developing literacy skills. Other subject areas planned for include: dance, drama, geography, music and design technology. Although Teacher 3 took overall responsibility for the log journal, she notes that 'this journal was worked on by all the Foundation team members', and it is clear from the variety of handwriting styles that this is the case.

Out of the 11 activities, nine encourage individual responses from pupils beyond the parameters of practising art techniques, and six make connections between a focus painting and other stimuli or/and known pupils' previous learning experiences. Data in the log journal shows that pupil 'recommendations' (the word used by the teacher), elicited during the first introductory activities to a painting, help to shape subsequent activities. For example, a 'brainstorming' session for introducing *The Fighting Temeraire* (Activity 3) led to pupils later in the project learning about and making their own nautical flags (Activity 8). This was based on pupils being asked what they could see in the painting and what they wanted to find out more about. A photograph showing outcomes from the brainstorming session is included in Chapter 7.

When interviewed, Teacher 2 also talked about wanting to offer pupils firsthand experiences. Activity 9 Plan (above) is an example of how she planned for this. It involves pupils finding a real message in a bottle for an 'extended writing activity'. It

was planned to encourage pupils to give individual responses and is arguably a richer learning experience than having to simply imagine the scenario.

Activity 9 Plan – Finding a message in a bottle and responding to its contents

Overview:
Children to find a bottle with a message inside. Extended writing activity.

Plan:
The scene is set where a member of staff finds a bottle with a message inside. The children listen to how Will [the person writing the message] is stranded on an island and desperately needs their help. The children have to think of ways they could help Will and write a letter back.
Class session [listening to letter] first. Then into groups for writing. Then whole class for discussion.

One of the 11 activities planned by Teacher 2 does not encourage pupils to make individual responses. The objective of this activity (Activity 7) is for pupils to learn about positional vocabulary by placing small pictures (for example of the sun) onto a larger picture of a ship on the sea.

Teacher 3

Teacher 3, an NQT who did her teaching practice at the school, planned ten activities for a Year 1 class between October and June. One focuses on *An Autumn Landscape with a View of Het Steen* and nine focus on *The Fighting Temeraire*. Her expectations were: To improve pupils' learning about art and develop their art skills (Expectation 1); to develop literacy skills (Expectation 2); and to enrich cross-curricular teaching and learning (Expectation 3). Her planned activities correspond to her expectations by aiming to develop knowledge and skills across a range of subject

areas including, art, literacy, design technology, geography, ICT, history, science, maths, music and PSHE.

Out of the ten activities, eight encourage individual responses from pupils beyond the parameters of practising art techniques, and seven make connections between the focus painting and other stimuli or/and known pupils' previous learning experiences. As was the case with the planning of Teacher 2, generally one activity led to the next. Teacher 3 comments in her log journal:

> For my class I am hoping that although we will use the picture across the curriculum, it will particularly help their speaking and listening skills and writing in literacy.
>
> (Teacher 3, Endlyn Infant and Nursery School)

The following Activity 1 Plan demonstrates how she planned for this objective (Expectation 2). It illustrates how the nature of the questioning is designed to draw out from pupils their thoughts about what might be happening in the painting – what is inferred and what they predict might happen next. The questions posed prompt role-play in 'talk-partner' pairs.

Activity 1 Plan – Introduction to the painting

<u>Overview:</u>
Harvest Day at school and children have to attend an assembly looking at where foods come from. Use the painting [An Autumn Landscape with a View of Het Steen] for a speaking and listening activity.

<u>Plan:</u>
Elicit prior knowledge from children – Had they seen painting before etc. [they saw it in their Foundation class]. Children to come up to the front and talk to the rest of the class about something they can see and like. Ask whether the painting is of now or long ago.

Children work in 'talk partner' pairs to be the farmer and wife. Ask what they have in their cart. Who they might meet at market? Do they buy anything?
Plenary – 'perform' their market play.

Expected learning outcomes – That the children would increase in confidence in whole-class speaking. That the children would begin to use role-play in their talk partner work.

Unlike the role-play activity (Activity 1) of Teacher 5 at Fenton Primary School (Group 1), where the stimulus was the general theme of 'the seaside' with various props, the pupils in the above activity have the shared image of *An Autumn Landscape with a View of Het Steen* to anchor their role-play interactions, along with the teacher prompts relating directly to the image.

Activity 7 (on the following page) is a whole class creative writing activity about a ship. The stimuli are *The Fighting Temeraire* and a toy ship. The story is to be written by the class and used in a subsequent activity making an animation. The plan shows how opportunities are given for the pupils to explore together their ideas about what life might be like on board a ship, and how these ideas are then used. Teacher 3 writes in reference to Activity 7 why she believes the painting helped the pupils to write their story:

> The children find it very difficult to construct a story. Many of them are 'story-deprived' in life, so need to be exposed to stories, pictures, art, to help them utilise their own creative understanding.
>
> (Teacher 3, Endlyn Infant and Nursery School)

Activity 7 Plan – Creative writing

Overview:
Creative writing/literacy using picture [The Fighting Temeraire] as stimulus.
Children writing stories to use for an animation [separate activity led by Teacher 4].

Plan:
Discuss picture and look at a wooden ship (my son's from the Early Learning Centre). Talk about the people on board the ship and how they might feel, what they might do? Children to discuss with talk partners.
Children will write as a class a narrative using the ship as a stimulus.

Because of where the creative writing activity is taught in the sequence of the project, it is not only informed by the stimuli of the painting and toy ship, but also by pupils' learning in previous activities centred around the focus painting. This includes, reading a book on the theme of pirates and islands as a starting point for designing a treasure map (Activity 6), and discussing water safety using Royal National Lifeboat Institution (RNLI) resources (Activity 9).

There was only one purely art-based activity planned by Teacher 3 (Activity 3). The Activity 3 Plan (on the following page) shows that it does not follow the same step-by-step instructional format of many of the other art-based activities described in the present study. Instead, the emphasis is on pupils experimenting with a large variety of provided art materials to produce a sky picture, after looking at the sky in the focus painting and photographs of skies. Thus, pupils are challenged to make individual visual responses to given stimuli that link to the focus painting.

Activity 3 Plan – Experimenting with different media and exploring texture and contrast to make pictures of skies

Overview:
Art rotation across Year group.
Experimenting with different paint effects by adding sand, water and glue.

Plan:
Looking at the sky in the focus painting [The Fighting Temeraire], as suggested in the Take One Picture Teachers' Notes, as a stimulus to experiment with producing sky paintings.
Look at PowerPoint of different photographs of skies.
Children to mix colours and sand, water and glue to create different effects.

As with seven other activities in the log journal of Teacher 3, Activity 3 was jointly planned with Teacher 4, who teaches the other Year 1 class. Activity 4 Plan (also jointly planned with Teacher 4) uses containers and water for a discussion on capacity and why boats and other things float. It can be described as experiential in nature because it gives pupils opportunities to discuss what they know and experiment in groups. It reflects Dewey's (1938) experiential model (see Chapter 3, section 3.4, Fig. 5) of 'impulse' (p.67), 'plan' (p.71) and 'end view' (p.67) because, in this case, the container and the water are the 'impulses', the 'end view' is to make the container float, with the 'plan' being the experiments the groups undertake to achieve the end goal. As discussed in Chapter 3, section 3.4, Dewey explains this whole process as a need for us to stop, look, listen, but also to understand the significance of what we see and hear. The significance is the understanding of the consequences that will result. He says that in unfamiliar cases we reflect on past experiences and form a judgment about what to expect. The teacher's role in this activity is to use her knowledge to help pupils further widen theirs but 'without

imposing a merely external control' (p.38). Learning from this activity would be likely to deepen the pupils' understanding of the focus painting through scientific experimentation.

Activity 4 Plan – Experimenting with floating containers on water

Overview:
Numeracy – Capacity using water as means of using vocabulary empty, full and half full.

Plan:
Picture as stimulus – Children experiment in small groups with water tray and filling up a variety of containers to make them float. Teacher to model language.
Discussion as to why boats float. Science kept to appropriate level as to the amount/capacity of water displaced by force of boat. Link that capacity is important for boats.

Expected learning outcome – Children will correctly use the language of capacity.

Teacher 4

The other Year 1 teacher (Teacher 4) had been at the school for five years, including her NQT year. She planned nine activities. One of them focused on *An Autumn Landscape with a View of Het Steen,* and eight on *The Fighting Temeraire*. These took place between January and June. Teacher 3 and Teacher 4 collaborated on planning seven of the activities as they both taught the same year group. Teacher 4 had two expectations for the project: To improve pupils' learning about art and develop their art skills (Expectation 1); and to enrich cross-curricular teaching and learning (Expectation 3). Five of the activities that she planned involved art, with other subject areas being planned for including science, geography, maths, design technology, literacy, PSHE, history and ICT.

All activities encourage individual responses from pupils beyond the parameters of practising art techniques. Seven make connections between the focus painting and other stimuli and/or known pupils' previous learning experiences. In the same way that the planning of Teacher 2 and Teacher 3 is largely experiential in nature, so is the Take One Picture project planned by Teacher 4, with generally one activity leading to the next.

Teacher 4 led the making an animation activity (Activity 9 Plan, below) for the whole year group (one animation for each class) that followed on from the creative writing activity (see Teacher 3, Activity 7 Plan). The following Activity Plan details how the teacher wants pupils to take a major role in creating the story, sourcing and making the props and characters, and filming the animation. Thus, the 'impulse' is the focus painting and toy boat; the 'end view' (purpose) is producing an animation; with the 'plan' being developed by the pupils, for which they need the expertise of their teacher to guide them. This relationship between pupils and teacher is the same as previously described in reference to Activity 4, Teacher 3, and Activity 4 planned by Teacher 3 at Walton Primary School.

Activity 9 Plan – Making an animation

Overview:
Children to make an animation of the story they have created [Activity Plan 7 outlined under Teacher 3] about 'The Fighting Temeraire'.

Plan:
Props and characters to be found/made as a class.
Children to work Digiblue camera (teacher to set up the camera).
Children to move the characters and boats.

Teacher 5

The Year 2 teacher (Teacher 5) was the art coordinator. She had just finished her NQT year. In interview, she said that she was apprehensive about taking on the art coordinator role because her first degree was in midwifery, which she practiced for four years before undertaking a PGCE course. She said she had little art awareness training on the course. However, she also said that the head teacher (Teacher 1) supported her in the art coordinator role.

Her expectations for the project were the same as Teachers 2 and 4: To improve pupils' learning about art and develop their art skills (Expectation 1); and to enrich cross-curricular teaching and learning (Expectation 3). She planned six activities, one focusing on *An Autumn Landscape with a View of Het Steen* and five on *The Fighting Temeraire*. Three developed pupils' art knowledge and skills. Other subject areas planned for include: music, ICT, science and literacy, as well as linking in PSHE. Thus, she planned for her expectations.

In reference to the activity focusing on *An Autumn Landscape with a View of Het Steen* (Activity 1) Teacher 5 writes:

> As a school, for Red Nose Day, we divided the picture [*An Autumn Landscape with a View of Het Steen*] into 8 pieces and each class had a piece of the picture. Individual classes then had to reconstruct that part of the picture using 8 different red materials. The 8 pieces were then joined together in the hall on Red Nose Day.
>
> (Teacher 5, Endlyn Infant and Nursery School)

This 'composite' activity is very similar to Activity 3 planned by Teacher 3 at Christchurch Primary School, and Activity 4 planned by Teacher 2 at Fenton Primary

School. None of the three is experiential in nature as each is pre-planned by the teachers with the pupils simply colouring in.

Conversely, all of the other activities planned by Teacher 5 (all based on *The Fighting Temeraire*) contained both of the experiential strategies. Activity 2 Plan (below) is an example.

Activity 2 – Making water scenery for an animation

Overview:
The Year 2 children rotated from one activity to the next [between Activity 2 and Activity 3 - composing music for the painting].

Plan:
The lesson incorporates looking together at different artists who used water/sea/lakes/rivers as inspiration for their work. Children then experiment with different tools such as brushes, scrapers, corks etc. to produce some water images and patterns.
In my class I have another member of staff to help with the use of the different tools and encouraging the children.

Expected learning outcomes – To learn and be aware of different artists who use water as an inspiration for their work. – To be able to discuss which tools work best to create water images and patterns and those that don't work so well.

The above art-based activity does not follow the step-by-step instructional format of some of the other art-based activities described in the present study. Instead, it emphasises experimentation by considering 'together' how a range of visual artists tackle the problem of representing water, with the pupils having a go at doing this themselves. It leads to subsequent activities involving composing music for the painting and making an animation (this is a separate animation from those produced by Year 1 pupils. The school has a history of producing animations with pupils). Pupil outcomes from Activity 2 are pictured in Chapter 7.

The following activity is also experiential in nature. Differing from all the other activities planned by teachers across the five schools, in that it only involves a small group of pupils.

Activity 6 Plan – Writing a song about The Fighting Temeraire

Overview:
Discussed in staff meeting that children were to make up a song about 'The Fighting Temeraire' based on the breaking up of the boat and how it made them feel.

Plan:
Relook at the picture as a small group of 6 [pupils].
Discuss how we were going to make up a song to be played when looking at the picture. Children asked to think about the feelings they feel when looking at the picture and the sort of music (e.g loud/soft) they think would be suitable.

Expected learning outcomes – Understand that music can be used to express feelings. To write a song about the picture.

In summary, the teachers at Endlyn Infant and Nursery School planned for the expectations they had for the Take One Picture project. In general, activities were very experiential in nature, encouraging pupils to make individual responses beyond the parameters of practising art techniques, and making connections between the painting and other stimuli and/or known pupils' previous learning experiences, with one activity leading on to the next. Teachers planned some activities together and then in some cases rotated the classes so that teachers could concentrate on teaching one of the activities in a sequence that was taught across a year group.

6.4.3 May Infant and Nursery School

Teachers from May Infant and Nursery School chose from three paintings for their Take One Picture projects. These were *An Autumn Landscape with a View of Het Steen* by Rubens (previously shown), *The Fighting Temeraire* by Turner (previously shown), and *The Mystic Nativity* (1500) by the fifteenth-century Florentine painter Sandro Botticelli (shown here, reproduced under non-commercial use image license from the National Gallery website).



Out of 30 activities, two were planned to teach purely art knowledge and skills, nine were art-based, and the vast majority (28) used a painting for teaching and learning across the curriculum. On analysis, all except five activities were found to contain both of experiential strategies (see Appendix E). As a consequence, almost all

activities lead into the next in each project, with pupils input into the development of the projects also being very high.

How and to what extent teachers planned for their expectations of the projects is discussed below teacher-by-teacher:

	T1 (HT)	T2	T3	T4	T5
(1) To improve pupils' learning about art and develop their art skills		✔			
(2) To develop literacy skills					
(3) To enrich cross-curricular teaching & learning	✔	✔	✔	✔	
(4) To increase collaborative learning opportunities in class					
(5) To promote personal development	✔				
(6) To encourage creativity		✔			
(7) To help with following children's interests	✔		✔	✔	
(8) To inspire and excite pupils					
(9) To use as a whole school focus			✔		
(10) To bring about wider community benefits	✔				
(11) To use for staff development opportunities	✔				

Table 25. May Infant and Nursery School teachers' expectations for undertaking a Take One Picture project

Teacher 1

The expectations of the non-teaching head teacher (Teacher 1) at May Infant and Nursery School were: To enrich cross-curricular teaching and learning (Expectation 3); to promote personal development (Expectation 5); to help with following children's interests (Expectation 7); to bring about wider community benefits (Expectation 10); and to use the project for staff development opportunities (Expectation 11). In reference to the last expectation, the head teacher wrote that 'all new staff at [the school] attend a National Gallery training day'. Her expectations for the projects were included in a rationale that she wrote about joining in with the Take One Picture

scheme for the previous nine years (see Chapter 5, section 5.2.2). In her log journal, she also includes a written piece that she entitled ‘Paintings that have worked for us’. In it she describes what she terms as ‘real learning opportunities’. In interview she refers to them as ‘firsthand experiences’:

> We are determined at the school to provide children with as many real learning opportunities as possible and take the children out into the local community as much as possible to make learning ‘real’. We know that we have to keep a close look at standards in learning but believe children are more likely to reach their potential when the curriculum is taught through the provision of exciting real learning experiences, e.g. they’ll learn more on a quality farm visit than from a worksheet about the farm.
>
> (Head teacher (Teacher 1), May Infant and Nursery School)

Teachers 2, 3 and 4 at the school all included these ‘real’ ‘firsthand’ opportunities in their planning. The head teacher also records in her log journal the process the teachers use to plan Take One Picture projects at the school. She writes:

> When using paintings [we] always start planning with all staff looking at [the painting] and ‘mind mapping’ together and then use specific areas for teachers, classes to focus on.
>
> (Head teacher (Teacher 1), May Infant and Nursery School)

She writes that ‘as we work with Take One Picture each year, it now forms part of our curriculum framework’. She includes in her log journal all of the medium-term plans for the school that apply to the data collection period. The Take One Picture projects can be seen to play a prominent part. When interviewed she made it clear that the teachers have the freedom to use the focus painting for as long as the wish.

Even though Teacher 1 was a non-teaching head teacher, she planned two activities, both based on *An Autumn Landscape with a View of Het Steen,* and both corresponding to her expectation to enrich cross-curricular teaching and learning

(Expectation 3). One was for a whole school assembly on ‘New Beginnings’ at the start of the academic year. Based on creation stories, and why they are important to the Christian and Jewish faiths, it involves the Rubens’ painting and a story from a pop up picture book by Brian Wildsmith. The other activity was for an after school optional drama club, taking place over two one-hour sessions. In it the head teacher asks pupils to imagine a dream garden to play in, using the garden pictured around Rubens’ house in the painting as a starting point. Then she asks pupils to improvise being disturbed by Oscar Wilde’s Selfish Giant, which is a story the pupils were familiar with. The second activity clearly contains the experiential strategy encouraging individual responses, it therefore supports the expectation expressed by the head teacher to help with following children’s interests (Expectation 7). It also makes a connection between the focus painting and another stimulus know to the pupils, ensuring that learning falls within the scope of pupils’ previous experiences.

Teacher 2

The Year 2 teacher and Key Stage 1 leader (Teacher 2) planned eight activities between September and December, seven of which were based around *An Autumn Landscape with a View of Het Steen*, and one on *The Mystic Nativity*. Her expectations for the project were: for pupils to learn about art and develop their art skills (Expectation 1); to enrich cross-curricular teaching and learning (Expectation 3); and to encourage creativity (Expectation 6). The activities covered learning across seven subject areas including: art, literacy, geography, PSHE, music, design technology, and science. All activities encourage pupils to make individual responses beyond the parameters of practising art techniques, and all make connections

between the focus painting and other stimuli and/or known pupils' previous learning experience. Six make both of these connections in single activities (see Appendix E), as illustrated by the following two examples. The first also incorporates firsthand experiences, as advocated by the head teacher (Teacher 1).

Activity 1 Plan – Writing own Dark Dark tale set in Rubens' house

Overview:
Combining a picture book, the painting [An Autumn Landscape with a View of Het Steen], and new discoveries about old buildings, with pupils' imaginations to create their own Dark Dark Tale.

Plan:
Reading the picture book 'A Dark Dark Tale' by Ruth Brown together at the start of the week and making links between Rubens' painting. We expect pupils to pick up on the similarities.

A week of learning planned to encourage children to think about old buildings, remote settings and materials used for building. Also encourage children to think of all the imaginative tales and repetitive rhymes they know with spooky and chilling settings.

They combine their knowledge of the picture book, the painting, new discoveries about old buildings, with their imaginations to create their own Dark Dark Tale as the culmination of this learning. Also, walks around our town, looking at and photographing old and new houses and talking together about the materials and features of different buildings and the reasons for these.

In the writing activity the children given a lift the flap page with a picture of the stone house [from the focus painting] on the flap. Teacher to model the structure of the story (Once upon a time there was a dark dark forest. In the dark dark forest there was a dark dark path…). Talk about different words and things that could be used, all the time looking at Rubens' painting as a visual aid and to give their ideas a structure.

In reference to Activity 1, Teacher 2 writes:

> We should never expect children to simply sit and write a story from pure imagination. The quality story writing I have seen in our classroom comes when children are offered a clear starting point, modelling and a framework, but also scope to let their imagination run free. A painting is an ideal way to achieve this.
>
> (Teacher 2, May Infant and Nursery School)

By giving pupils multiple stimuli to base writing on, the 'end view' (Dewey, 1938, p.67) of a tale, although using the same structure as the Ruth Brown story, is ensured to be developed from the individual responses of pupils.

The following activity (Activity 2 Plan), which focuses on caring for 'our environment', aims to encourage pupil individual responses by focusing on the Rubens' painting and another book (this time, 'Window' by Jeannie Baker) 'to help the children understand how damaging human change to the environment can be'. The teacher asks pupils to share 'quite personal views about their world'. She notes in her log journal that often children 'air views imposed by others (parents, teachers) that can be gently challenged'.

The teacher writes that *An Autumn Landscape with a View of Het Steen* works well for this activity because it is *'*a real setting from long ago that you can see the nowadays version of using Google images'. When contrasted with the Take One Picture activities planned by Teacher 3 from Fenton Primary School (Group 1), which also concentrate on the themes of change over time and recycling (see section 6.3.2), it is arguable that the experiences planned by Teacher 2 in this activity

(Activity 2, above) offer more engaging opportunities because they are designed to link pupils' life experiences into the development of the activity.

Activity 2 Plan – Discussing good and bad changes to our environment

Overview:
Use the painting [An Autumn Landscape with a View of Het Steen] to stimulate discussion about how and why people change the world around them. We want the children to think about and understand how we can be unsympathetic to our natural world. The concept of pollution. To refer to things that have changed in their own environment. To learn to express opinions, to share quite personal views about their world, about the environment and to understand that we can work alongside the natural world but need to love and care for it.

Plan:
Begin by talking about things we love about the setting of the painting and then suggest changes that might have been made over hundreds of years.
Children draw their own versions of what the landscape would look like nowadays. Use these to develop discussions.
Read a book called 'Window' by Jeannie Baker to help the children understand how damaging human change to the environment can be, but also support the ideas that we need shops, roads and fields to farm.
Use the zoom feature on the National Gallery website to look at different areas of the painting to try to create a detailed idea of the features that could be saved and where sympathetic changes could be made.

Using *An Autumn Landscape with a View of Het Steen* as a central stimulus, Teacher 2 took the theme the 'caring for the environment' forward into a poem-writing activity for harvest (Activity 5). The teacher's notes in the log journal make it clear that this activity turned into a class visit to a local windmill because 'the children were very curious about the blurry image of the windmill in the background of the painting'. This

demonstrates how pupils' responses to the painting had a direct influence on shaping learning opportunities:

> We looked at the autumnal setting of the painting and used it to introduce harvest. Looking at the farmland and the wild berries in the painting got children talking about the things that grow and are harvested in this country at this time of year and they were interested to suggest other things that might grow in the fields around the stone house [in the focus painting]….The children were very curious about the blurry image of the windmill in the background of the painting….We decided to plan a visit to the windmill as their imaginations and interest had been aroused and it was an ideal opportunity to look at one of the most important features of our harvest. Before we went to the windmill we looked at a bundle of wheat and talked about how the farmer in the painting might have taken bundles of this on his cart off to market. The painting provided the context for learning which then became more real for all the children. Within this, the children also drew comparisons between farming methods from nowadays and long ago.
>
> (Teacher 2, May Infant and Nursery School)

Teacher 3

The Year 2 teacher (Teacher 3) had three expectations for the project: To enrich cross-curricular teaching and learning (Expectation 3); to help with following children's interests (Expectation 7); and to use the project as a whole school focus (Expectation 9). She planned two activities based on Botticelli's *The Mystic Nativity,* both of which took place in December, and four activities based on *The Fighting Temeraire,* which took place from April to June. Subject areas included art, RE, literacy, maths, history, geography and PSHE. All except one of the activities encourage pupils' individual responses beyond the parameters of practising art techniques, and all make connections between the painting and other stimuli and/or known pupils' previous learning experience. Three make both of these connections in single activities.

The two activities focusing on *The Mystic Nativity* (Activity 1 and 2) use the painting to tell the Christmas story. Firstly, pupils are asked in small groups to annotate on laminated speech and thought bubbles what the characters might say. The teacher writes:

> As the week progresses these annotated paintings are to be used as a plan for storytelling with speech marks as a focus.
> (Teacher 3, May Infant and Nursery School)

This comment conveys the teacher's intention to involve pupils' ideas, based on the painting, to develop the characters in the story. The aim of the second activity is to 'further children's understanding of the nativity scene by explaining the relevance of the olive branches', thus corresponding to the teacher's expectation to enrich cross-curricular teaching and learning (Expectation 3) by looking at the subject of religious symbolism. With real olive branches to examine, the pupils are asked to make 'scientific firsthand observational drawings' in pencil.

Activity 4 Plan – Using real objects linked to the painting [The Fighting Temeraire] to use for estimating length and weight

Overview:
Numeracy – measuring and observation. The children were very interested by some artefacts that were brought into school (oars, sails, anchor) so we used them to estimate length and weight.

Plan:
Familiarize ourselves with the measures 1cm, 1metre, 1gram, 1 kilogram etc. weigh and measure other objects to get an idea of size and mass. Then estimate the length and weight of the oars, sails and anchor and work out the best way to check our answers.

Expected learning outcomes – Accurate estimation with relevance. Ability to apply findings i.e. if the oars are 2 metres long, the sails must be about double that.

The importance Teacher 3 places on firsthand experiences can also be seen in Activity 4 (plan on the previous page), which again corresponds to Expectation 3, and with her expectation to help with following children's interests (Expectation 7). The latter is shown by her highlighting that 'the children were very interested by some artefacts that were brought into school, so we used them….'.

Teacher 4

The Year 1 teacher and coordinator for maths, music and art (Teacher 4) had two expectations for the project: To enrich cross-curricular teaching and learning (Expectation 3); and to help with following children's interests (Expectation 7). With reference to the latter she wrote in her journal:

> Once their [the pupils'] interests have been established it will allow me to plan.
>
> (Teacher 2, May Infant and Nursery School)

The log journal contains 'Initial planning thoughts' based around *An Autumn Landscape with a View of Het Steen.* These are developed into 14 activities taught between April and May. All encourage pupils to make individual responses beyond practising an art technique. All, except one, make connections between the painting and other stimuli and/or known pupils' previous learning experience. Eight make both of these connections in single activities (see Appendix E). Subject areas covered in the activities include: art, literacy, science, history, drama, music and ICT.

Four of the activities clearly show that, as with the planning of Teachers 2 and 3, pupils' interests are used to develop learning activities. An example of this is

illustrated in the following Activity 2 Plan of a visit to see a real shire horse working (like the one pictured in Rubens' painting). It was arranged when the teacher realised that pupils had very limited knowledge of horses. This contrasts with the experience offered to pupils by Teacher 2 from Christchurch Primary School (Group 1) when she realised that many pupils had not seen a cow before embarking on an activity to make a clay cow (see section 6.3.1, Activity 5). For that activity, the Christchurch Primary School teacher downloaded pictures of cows from the Internet, arguably providing a less rich experience for pupils to respond to.

Activity 2 Plan – Visit to see a shire horse working

Overview:
(Written as bullet points)
- Visit to observe Winston, a working Shire horse employed by the Forestry Commission.
- To develop and enhance children's very limited knowledge of horses in general and also to see how they are sometimes working animals like the ones in the painting [An Autumn Landscape with a View of Het Steen].

Plan:
- Discuss with children a selection of questions they might ask so they can find out more about shire horses.
- Walk children to see Winston (approx 30mins).
- Meet Amy (Forest Ranger) and proceed to site to observe Winston moving logs from the undergrowth by towing them on a sledge. Children will have the opportunity to ask Winston's owner their questions as well as having the opportunity to see and touch a large horse.

Expected learning outcomes
- To develop their limited knowledge of horses-especially working horses.
- To develop their vocabulary (linked to horses).
Follow up – To be able to write a detailed recount of their visit.

Teacher 5

The fifth teacher involved in the present study was a teaching assistant. Because of this, her log journal only included observations of outcomes, rather than planning. Data in her log journal was only considered in the present study when analysing pupil outcomes.

In summary, the teachers of May Infant and Nursery School planned for the expectations they had for the Take One Picture project. The majority of activities were very experiential in nature, encouraging pupils to make individual responses beyond the parameters of practising an art technique, as well as making connections between the painting and other stimuli and/or known pupils' pervious learning experiences. The planning data strongly suggests that pupils were highly involved in the development of the activities and that teachers placed great importance on pupils' having firsthand experiences, described by the head teacher as 'exciting real learning experiences'.

6.5 Key influences on teachers' understanding, expectations and planning (research question 1c)

This section reviews the key influences on teachers' Take One Picture understanding, expectations and planning. On analysis, the data suggests that teachers are mainly influenced by two factors. Firstly, the emphasis a head teacher at a school places on the reasons for joining in with the Take One Picture scheme; and secondly, the access schools have to art expertise, whether from teachers at the

school with a professional teaching qualification in art or from opportunities to work in partnership with artistic practitioners. Each of these is considered here in turn.

6.5.1 The influence of the head teacher

Although the arts in all of the schools in the present study had a high profile, commented on by Ofsted (see Chapter 4, section 4.2.2), the head teachers from Christchurch and Fenton Primary Schools (Group 1) put the greatest emphasis on the Take One Picture scheme being undertaken for the reason of developing art knowledge and skills at their schools. This is shown by both head teachers' placing great importance on the production of artwork for and during dedicated art weeks at each school. For the head teacher at Chiristchurch Primary School, this emphasis was underlined by a set of 'Rules of the Week' that she gave to all teachers before any planning for the Art Week began. The bullet points on the list (see section 6.3.1) were not merely suggestions, they were '*rules*'. In the case of Fenton Primary School the importance placed on the Art Week was highlighted by the head teacher wanting pupils to produce artwork that could be framed and sold to parents in an art exhibition to raise funds for the school. Both of the head teachers were also instrumental in employing artists to work with pupils on the Take One Picture projects. The head teacher from Christchurch Primary School invited a sculptor to work with pupils on creating a full-sized copy of a statue of the artist Rubens out of modroc (pictured in Chapter 7). The sculptor was the husband of the head teacher, who also worked with Teacher 2 on an activity. At Fenton Primary School it was the head teacher who organised for a felt maker and choreographer to work with pupils.

As discussed in Chapter 5, section 5.2.2, the head teachers at Walton Primary School, Endlyn Infant and Nursery School, and May Infant and Nursery School (Group 2) put greater emphasis on how their understanding of the Take One Picture scheme aligned with the cross-curricular approach they took at their schools. For example, the head teacher from Walton Primary School said in interview that she thought the ethos of the Take One Picture scheme, which she understood as encouraging schools to use a painting as 'a stimulus' for 'as much cross-curricular [work] as you possibly can', was 'ideal' for the approach the school already followed (as referred to previously). The influence of these head teachers on the teachers at their schools can be seen in terms of how involved they were in orchestrating the operationalisation of the Take One Picture projects and how their rationales for joining in with the scheme filtered into the plans of teachers. This includes how involved the head teachers were in managing the initial group planning sessions with teachers, which the head teacher from May Infant and Nursery School called 'mind mapping' together, and the head teacher from Endlyn Infant and Nursery School explained as 'cross-phrase' planning. In the case of the head teacher from Endlyn Infant and Nursery School, he was managing a group of teachers that all had less than five years of teaching experience each, including one NQT. He wrote that he talked to the teachers about how important the 'process' of Take One Picture is, explaining extensively in his log journal and in interview that he believes the process to be 'creative', and what this means to him. The influence of the rationale of the head teacher from May Infant and Nursery School can clearly be seen in her insistence that children learn most effectively through 'real learning opportunities',

which she also describes as ‘firsthand experiences’, and the number of these opportunities included in the planning of teachers at the school.

6.5.2 The influence of artistic expertise

The data strongly suggests that the access schools had to artistic expertise, whether through visiting artists or the art expertise of the teachers themselves, influenced the way teachers planned Take One Picture projects. On analysis, it was found that Group 1 schools had significantly more access to art expertise than Group 2 schools (see the following Table 26). In fact, the only art expertise in Group 2 was from Teacher 4 at Walton Primary School, who, as previously mentioned, had Advanced Skills Teacher status for Primary Art in the local authority and who was the exception in Group 2 for planning largely in a non-experiential way (see section 6.4.1). When comparing the data in Table 26 with the percentages of activities planned by teachers in both Groups 1 and 2 that include experiential strategies (Table 18, as previously presented, and reproduced again in this section) it can be seen that those schools who had the most access to artistic expertise planned in a less experiential way (i.e. Group 1).

On a teacher-by-teacher basis the descriptions of teachers’ planning in section 6.3, which analyses Group 1 planning, shows many examples of where teachers with art teaching qualifications and/or who employed visiting artists to work with pupils, planned activities that for the most part asked pupils to follow step-by-step instructions, and these tended to be technique-driven activities.

	Group 1	Group 2
Encouraging individual responses beyond the parameters of practising an art technique (EIR)	**38%**	**86%**
Making connections between the painting and other stimuli (MC1)	**34%**	**63%**
Making connections with known pupils' previous learning experiences (MC2)	**28%**	**46%**

Table 18. The percentage of activities encouraging individual responses and making connections between the painting and other stimuli and/or pupils' known previous learning experiences

	Christchurch Primary School Group 1	Fenton Primary School Group 1	Walton Primary School Group 2	Endlyn Infant & Nursery School Group 2	May Infant & Nursery School .Group 2
Teachers with art qualifications	1 x primary teaching art specialism (Teacher 2, art coordinator)	1 x primary teaching art specialism (Teacher 2, deputy head and art coordinator) 1 x secondary art & design teaching (Teacher 3, and practising artist)	1 x degree in art and design (Teacher 4, art coordinator)	None	None
Visiting artists during the TOP project	Professional sculptor (worked on an activity with Teacher 1 and another with Teacher 3) Professional stained glass window maker (worker with Teacher 2)	Professional choreographer (worked with Teacher 1) Professional felt maker (worked with Teacher 1)	None	None	None

Table 26. Art teaching qualifications in schools and visiting artists during a project

It is also significant that the teachers with teaching qualifications in art are also the designated Art Coordinators at these Group 1 schools. This would presumably mean that they have responsibility for, and influence on, how art is taught at the schools based on their subject knowledge. It can be seen, however, that Teacher 4 at Walton Primary School, who was also an art coordinator, did not influence other teachers at her school to teach in a step-by-step instructional way.

6.5.3 The influence of the EYFS framework

Although it is notable that the Reception teacher (Teacher 5) at Christchurch Primary School was the exception in Group 1 for planning in a cross-curricular, experiential way, and that she was following the EYFS framework (DCSF, 2008) that promotes teaching across subject disciplines (described in Chapter 2, section 2.2.1), there is no other suggestion in the data from either Group 1 or Group 2 that the EYFS framework influenced a cross-curricular approach. The Reception teacher at Fenton Primary School, who was also following the EYFS framework, taught two activities. Neither of the experiential strategies were apparent in one of the activities (see Appendix B), and the other activity was disregarded by the present study as it was clearly not part of a Take One Picture project. In Group 2, because planning was primarily cross-curricular and experiential in nature across all phases, the teachers' planning does not show the influence of the EYFS framework. Therefore, no conclusion from the data of the present study can be drawn regarding the influence of the EYFS framework on how teachers approach a Take One Picture project.

6.6 Conclusions

This chapter has demonstrated that most teachers planned for the expectations that they had for the Take One Picture projects operationalised at their schools, and that the approach they took, be it primarily art-based or more cross-curricular, was based on teachers' general understanding of the Take One Picture scheme, as well as the influence of their head teacher and their access to art expertise. The chapter has also shown that in some cases where teachers expressed an expectation to encourage creativity or to follow pupil interests, this was not apparent. The chapter has demonstrated this finding through a detailed examination of teachers' planning using as a lens the two experiential categories created in the second cycle of Step 2 of the analytical procedure (i.e.'encouraging individual responses beyond the parameters of practising an art technique'; and 'making connections between the painting and other stimuli and/or known pupils' previous learning experiences' (see Chapter 3, section 3.3.2)). These strategies have revealed that the Take One Picture projects planned by the group of schools that took a more cross-curricular approach were more experiential (see Appendices A-E for an overview). Table 27 (on the following page) compares how activities employing, and not employing, experiential strategies differed in the planning data analysed.

The next chapter (Chapter 7) examines how teachers' planning affected pupil outcomes to answer research question 2, *To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers in pupil outcomes and in actual pupil outcomes?*

Aspects exhibited in activities containing experiential strategies	**Aspects exhibited in activities not containing experiential strategies**
An activity draws out and extends pupils' prior experiences using an 'impulse' as a source of curiosity	An activity does not aim to elicit or extend pupils' prior experiences
An activity flows from one into another	An activity tends to stand-alone
An activity is ideas and process-driven (i.e. it prioritises building on pupils' prior experiences and following pupil ideas through inquiry and discussion)	An activity is technique and product-driven (i.e. it has premeditated outcomes)
An activity is teacher and pupil-led	An activity is teacher-led

Table 27. Key aspects exhibited in activities from the present study that do and do not contain experiential strategies

Chapter 7 - Findings from Step 3 analysis: Realisation of expectations - Pupil outcomes

This chapter presents the findings of Step 3 of the data analysis procedure, as described in the Methodology (Chapter 4, section 4.4.3). It analyses data collected in the second interviews and in the log journals concerning teachers' perceptions of pupil outcomes, and considers pupils' work contained in the log journals, to answer research question 2: *To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers and in actual pupil outcomes?*

7.1 Introduction to Chapter 7

Chapters 5 and 6 have shown that, after detailed analysis of the data, schools involved in the present study can be divided into two groups depending on how they approached the operationalisation of Take One Picture projects. It has been demonstrated that Group 1 schools approached Take One Picture projects primarily as art-based projects (see Chapter 5, sections 5.2.1 and 5.3, and Chapter 6, section 6.3). Chapter 6 presented analysis that showed in these schools teachers largely predetermined the end results ('end view' (Dewey, 1938, p.67)) of the activities, which in most cases was the production of artwork. The teachers' plans showed that activities were mainly step-by-step instructions, leaving little room for pupils to input into what was being taught with their own responses. Consequently, pupils were largely left out of the 'plan' stage (p.71) of activities. This is evident in the low number of activities encouraging individual responses from pupils beyond the parameters of practising an art technique, shown in Appendices A-B. Chapter 5 and 6

demonstrated that in comparison to Group 1, Group 2 schools approached Take One Picture projects in a more cross-curricular way (see Chapter 5, sections 5.2.2 and 5.3, and Chapter 6, section 6.4). It was shown in Chapter 6 that the teachers' plans in Group 2 focused far less frequently on the production of art products, and they mainly prioritised involving pupils in the process of developing what was being taught from 'impulse' (p.67) through to the 'end view' (p.67). The latter point can be seen in the high number of activities containing experiential strategies that encourage individual responses beyond the parameters of practising an art technique (see Appendices C - E, and Chapter 6, section 6.4, for descriptions of teachers' planning and Tables 18 and 19). It was also demonstrated that there was far greater flow between one activity to the next in Group 2 teachers' planning. This was due to teachers regularly making connections between the painting and other stimuli and/or known pupils' previous learning experiences (see Appendices C –E, and Chapter 6, section 6.4, for descriptions of teachers' planning and Tables 18 and 19). These connections had the effect of opening up 'avenues for development' (p.38) for pupils; something which Dewey says leads to pupils 'growing' (p.38). All these factors make apparent the experiential nature of most of the teaching and learning planning in Group 2.

In order to address research question 2, this chapter explores whether the findings in Chapter 6, which concern the approach and planning of a Take One Picture project, are borne out in pupil outcomes. It does this through an examination of teachers' perceptions of pupil outcomes (from written comments recorded in the log journals and from data collected in the second interviews), as well as from actual pupil

outcomes (included in the log journals as selected by the teachers), comparing these to the teachers' expectations. This Step 3 analysis (Chapter 4, section 4.4.4) revealed similarities and differences between pupil outcomes, leading to the generation of five second cycle categories that are used in this chapter to describe what seems to be the impact of the teachers' planning upon pupil outcomes. These categories are: Pupil outcomes that were almost identical to each other; Pupil outcomes that were almost identical to a teacher's demonstration; Pupil outcomes that were almost identical to an artist's demonstration; Pupil outcomes that were very alike; and Pupil outcomes that were unique and diverse.

Section 7.2 of this chapter examines the pupil outcomes from Group 1; the two schools that primarily operationalised Take One Picture projects as an art-based projects. It claims, with the use of examples, that overall pupils' work (mainly artwork) was very similar within most activities, and where teachers included their own version of an outcome pupils' work was very similar to this. The section therefore argues that generally pupil outcomes were not original, with data strongly suggesting that most of the activities were of low cognitive demand. The present study proposes that this is because pupils generally were not encouraged to make individual responses to any significant degree, and connections were not regularly made between what was being taught and other stimuli or with pupils' prior learning, and thus opportunities for opening up 'avenues for development' (Dewey 1938, p.38) were missed. This observation extends to the activities involving professional artists. Section 7.2 also argues that in the small number of activities where teachers did show an intention in their planning to encourage individual responses from pupils (see Appendix A and B)

the outcomes generally did not follow through into subsequent activities, or indeed involve a whole activity, therefore the experiential value of these was limited.

The exception in Group 1, as already acknowledged, is Teacher 5 at Christchurch Primary School, whose planning, while focused primarily on the production of art products like the rest of Group 1, incorporated experiential strategies throughout the project. This planning, it is demonstrated in section 7.2, consequently ensured a high level of pupil input into the development of what was taught, and led to pupil outcomes that were unique and diverse.

Section 7.3 examines the pupil outcomes from Group 2; the three schools that operationalised Take One Picture projects in a more cross-curricular way that aligned with their schools' approach. It argues that data strongly suggests that pupil outcomes were generally more unique and diverse than the pupil outcomes from Group 1, with many showing qualities that seem to be rooted in exchanges of 'social intelligence' from opportunities for reciprocal 'co-operative exchange' (Dewey, 1938, p.72) between members of the class, including the teacher. The section proposes that because activities were far more likely to employ the identified experiential strategies, the cognitive demand of activities was generally high. In support of this, teachers' written accounts about pupil outcomes in Group 2 were found to concentrate more on how pupils contributed to the activity, rather than, as is the case in Group 1, being mainly about the development of art techniques.

The exception in Group 2, and consistent with the findings in Chapter 6, is the planning of Teacher 3 at Walton Primary School. The pupil outcomes resulting from her planning were more like those found in Group 1 because the planning focused primarily on pupils making art products, with a strong preconception of what was to be made, and with little input from pupils in the development of the activity. This teacher had Advanced Skills Teacher status for primary art in the local authority.

7.2 Analysis of pupil outcomes – Group 1

This section analyses the pupil outcomes from the two schools that operationalised Take One Picture projects primarily as an art-based projects. They are Christchurch Primary School and Fenton Primary School.

Revealed in the log journals is that the majority of the pupil outcomes from Group 1 showed little input from pupils outside of the parameters of practising art techniques (most outcomes were artworks). This is demonstrated in three main ways. Firstly, pupil outcomes were generally very similar from one pupil to the next, ranging between outcomes that were almost identical, to ones that were very alike. Secondly, teachers' versions of the activities, which were used for demonstration purposes, clearly influenced the resulting pupil outcomes. And thirdly, where art practitioners were used to help lead activities, pupils simply followed the techniques being taught. This section offers examples of each of these, and explains how the findings are consistent with findings presented in Chapter 6 which suggest that a relatively small number of activities planned by teachers from Group 1, compared to Group 2, actively encouraged individual responses from pupils or made connections with what

pupils already knew (i.e. contained the experiential strategies) (see Appendices A-E). The section compares the pupil outcomes to the expectations that teachers had for the Take One Picture projects.

7.2.1 Pupil outcomes that were almost identical

In Group 1 there were many examples of pupil outcomes that were almost identical to each other within activities. This is demonstrated in Image examples 1 – 6, Group 1 (see inserted image plates i-v). They include: an activity producing watercolour reproductions of Turner's *The Fighting Temeraire* (Image example 1, plates i-ii); an activity using tissue paper to create a collage of *The Fighting Temeraire* to learn about colour mixing (Image example 2, plate iii); an activity using pastels to recreate the sunset in *The Fighting Temeraire* (Image example 3, plates iii-iv); an activity making an image of *The Fighting Temeraire* using light sensitive paper (Image example 4, plate iv); an activity making a landscape in silhouette based on *A View of Het Steen in the Early Morning* by Rubens (Image example 5, plate v); and an activity copying self-portraits of the artist Rubens (Image example 6, plate v).

To take two of these examples in detail: Image example 1 (plates i-ii) shows an activity where pupils were asked to produce 'watercolour reproductions' of the focus painting *The Fighting Temeraire* by Turner (see Chapter 6, section 6.3.2, Teacher 2, Activity 4 Plan, Fenton Primary School). For this activity, pupils worked in groups of four, with each quarter of the focus painting being reproduced by a different pupil. As can be clearly observed from Image example 1, the resulting 'composite' paintings (whole pictures made from a number of parts put together) are not distinct between

groups. This is because the requirements of the activity were to copy the focus painting and to develop skills in painting with watercolour. There was no requirement for personal interpretation. This was, in fact, discouraged by the nature of the exercise, despite the expectation of the teacher that the project would encouarge creativity (Expectation 6). This is not planned for in this activity if the definition of creativity used includes the concept of originality. As has been shown in Chapter 6, section 6.3.2, in the descriptions of other activities planned by the same teacher, she did not plan for encouraging individual responses from pupils beyond the permaneters of practising art techniques in nine out of 12 of the activities in the Take One Picture project that she operationalised with her class.

Another example from a teacher at the other Group 1 school where an activity did not encourage individual responses from pupils, thus resulted in pupil outcomes that were almost identical, is the silhouette landscape activity (Image example 5, plate v) planned by Teacher 3 from Christchurch Primary School (see Chapter 6, section 6.3.2, Activity 2 Plan). This activity required pupils to layer tissue paper and black paper to make a landscape picture. As with all of the activities planned by the teachers at the school, the activity was linked to Rubens' painting of *A View of Het Steen in the Early Morning.* The teacher wanted pupils 'to note how colour appears to fade with increasing distance', although colour was not an element in the silhouette activity. Pupils followed step-by-step instructions, and, as can be seen from pupils' work, each picture turned out to be strikingly similar. The teacher's comment in the log journal reveals how low the level of challenge was:

> Children found this activity simple but effective.
> (Teacher 3, Christchurch Primary School)

The words ‘but effective’ imply an intention by the teacher for the production of displayable artwork; an intention confirmed in another activity planned by the same teacher where an artist led the production of a large-scale composite version of the same focus painting (Activity 3). In this activity each child was given a photocopy of a section of the picture and asked to draw over the main lines in pencil and then to ‘scribble on the reverse of their photocopied sheet’ to transfer the image onto cartridge paper. They were then asked to ‘add details with pencil’ and to ‘colour in using a variety of crayons and felt tips’. In essence the activity was a scribbling, copying and colouring exercise - a very low level of challenge that appears to demand little or no individual response from the pupils. Nevertheless, commenting on the final outcome when the composite was put together, the teacher writes that she would have wished to restrict pupils’ input even more:

> As to be expected, the quality of each child’s work varied. Consequently, the finished picture was not quite as effective as anticipated.
> (Teacher 3, Christchurch Primary School)

In the teacher’s written expectations for the whole project she stated that she wanted it to help with following children’s interests (Expectation 7). However, in both of these activity examples, and in all the other activities planned by the same teacher, it is difficult to see how she intended this to happen.

The image examples provided in this section demonstrate pupil outcomes resulting from highly directed methods of instruction that restrict pupils from expressing their individual responses to stimuli. This is because the methods do not promote the 'freedom to innovate and to take risks' (NACCCE, 1999, p.10) or help pupils in producing something 'original' (p.30). These are aspects that the NACCCE report claim creativity promotes. As referred to in Chapter 2, section 2.2.4.1, there is wide agreement that creativity involves risk and novelty (for example, Cropley, 2001; Haase *et al.,* 2018). Therefore, it can be concluded that the activities highlighted in this section did not promote creativity, if a definition of creativity promoting originality is used. It is also clear that the same highly directed methods of instruction described in this section were not cognitively challenging for pupils to any great extent.

7.2.2 Pupil outcomes that were very alike

There were many cases in the log journals of Group 1 teachers where activities resulted in pupil outcomes that were very alike. Two are shown in Image examples 7 and 8 (see inserted image plates vi-vii). They are an activity making card portraits (Teacher 2, Activity 2, Christchurch Primary School) and an activity making small felt pieces with an artist (Teacher 1, Activity 3, Fenton Primary School).

From the images of pupil outcomes for the card portrait activity (see Chapter 6, section 6.3.1, Teacher 2, Activity 2 Plan, Christchurch Primary School) it can be seen that the shapes of the faces are all the same, as well as the way that the eyes and noses are constructed. They were modeled by the teacher (seen in the teacher's version, included in the image example plate vi). Pupil input was therefore restricted

to creating different hairstyles in card by cutting, plaiting and curling, as also demonstrated by the teacher. In the teacher's comments about the activity she writes:

> As they are a very creative class, they were able to come up with very good ideas and the portraits which were produced were of a very high standard.
>
> (Teacher 2, Christchurch Primary School)

However, it is apparent from the photographs that creative opportunities were limited because the outcomes are all very alike. This means that the teacher's perception of the creative scope of the activity is not consistent with what can be observed in the outcomes or read about in the planning. It should also be pointed out that the activity has no obvious link to the focus painting, so therefore it is not clear how the activity is part of a Take One Picture project using Rubens' *A View of Het Steen in the Early Morning* as a central stimulus.

In interview the same teacher talked about how creative she perceived pupils in her class to be.

> I've got a particularly creative class this year, where I suggest something and they just go off. And perhaps it isn't anything that I've thought about myself but they just go off and do it.
>
> (Teacher 2, Christchurch Primary School)

However, in spite of this perception and her expressing that one of her expectations for the project was to encourage creativity (Expectation 6), none of the activities that she planned, including the card portrait activity described in this section, encouraged individual responses from pupils much beyond practising art techniques (see Chapter 6, section 6.3.2, and Appendix A).

Image example 8 (see inserted image plate vii) shows pupil outcomes from an activity working with a felt artist planned by the head teacher of Fenton Primary School (see Chapter 6, section 6.3.2, Teacher 1, Activity 3, Fenton Primary School). It illustrates outcomes that are very alike across year groups, from Reception to Year 5. The similarity between these outcomes strongly suggests that the level of challenge during the activity was low and that scope for personal input is very limited. Although sparse written detail is given about the activity in the log journal of Teacher 1, from the images of the small felt pieces it is clear that the task for each pupil was to make a piece of felt with either a motif of a boat or Big Ben on it (the focus painting, *The Fighting Temeraire*, depicts the River Thames). Although arguably visually appealing, the pieces show that individual responses from pupils were limited to adding a specified motif, hence there is little sense of progression between the year group outcomes. Even though the head teacher's expectations for the project included improving pupils' learning about art and developing their art skills (Expectation 1), which was fulfilled by the activity, the experience could have been more creative if pupils had been given greater opportunities to express their own ideas. The objective of the head teacher to have the pieces professionally mounted and framed to sell at the school's Art Week art exhibition to raise funds for the school might have been a factor in her wanting all pupils to produce an outcome that she considered to be displayable. The felt maker also led another activity at the school making a 'whole school' felt banner of *The Fighting Temeraire* (discussed later).

7.2.3 Teachers' versions of outcomes highly influence pupil outcomes

Image example 9 (see inserted image plate viii) (Teacher 4, Activity 2, Fenton Primary School) demonstrates how a teacher's version of an activity highly influenced the outcomes of pupils (as did the teacher's version of a card portrait described in the previous section (Image example 7, plate vi)). In the case of image example 9, the teacher wanted to show pupils 'what the background could look like' when creating their 'own' version of *The Fighting Temeraire* in tissue paper (see Chapter 6, section 6.3.2, Teacher 4, Activity 2 Plan, Fenton Primary School). The teacher wrote that he wanted 'pupils to be able to represent creatively*'* although, as is evident in the pupils' and teacher's outcomes, the creative process, including having the idea to reproduce the focus painting in a particular way, was wholly devised by the teacher and the pupils seem to have simply followed the step-by-step instructions that were demonstrated. It is possible that there was scope allowed for pupils to add their own individual responses to their collages, but there is no evidence of this in the teacher's planning or in the pupil outcomes. If there was scope offered, it is arguable that pupils would have perceived that their outcome would need to look very similar to the teacher's version to be considered successful.

7.2.4 Artist-led sessions resulted in pupils following instructions

All activities in Group 1 that were led by artists focused on instructing pupils in specific art techniques. Analysis of the data in the log journals suggests that these sessions left very little room for pupils to input into the development of what was being taught other than following these directions. All artist-led sessions resulted in pupils helping to produce large-scale collaborative artworks that were creatively

conceived by the artists (in the case of the felt maker at Fenton Primary School, the artist also helped pupils to produce small pieces, as discussed in section 7.2.2, Image example 8, plate vii). Image examples 10 and 11 (see inserted image plates ix-x) illustrate the above points, firstly with a sculptor-led activity and secondly with the already mentioned felt maker's activity.

Image example 10 (plate ix) shows pupils working with the sculptor. This was organised by Teacher 1 (the head teacher) at Christchurch Primary School. The sculptor led an activity making a large life-sized model of Ruben (the painter of *A View of Het Steen in the Early Morning*). The model was a copy of the statue that stands in Antwerp, where Rubens lived for most of his life. This statue was photographed by another teacher from the school whilst on holiday (one of the photographs is pictured in Image example 10). The pupils can be seen using plaster-covered bandages (known as modroc) to produce the model. However, as the main structure of the model was made by the artist, and this was a direct copy from a teacher-sourced photograph, it seems that the role of the pupils was restricted to simply following instructions about how and where to layer the modroc, demonstrated by the artist. Significantly, two of the expectations for the Take One Picture project of Teacher 1 were to encourage creativity (Expectation 6) and to help with following children's interests (Expectation 7). Neither is apparent in Image example 10.

Image example 11 (plate x) shows pupils holding up the outcome from the artist-led session run by the felt maker at Fenton Primary School, organised by Teacher 1 (the head teacher). All pupils at the school were introduced to felt making through the

production of this ‘whole school’ banner depicting *The Fighting Temeraire*. However, the creative input was from the artist, not the pupils. Photographs in the log journal of Teacher 1 show how the artist drew in wool the outline of the main image and demonstrated to pupils where to place various colours of wool before explaining how to shrink and matt the fibers together. Although the technique learnt by the pupils was used in a subsequent activity (Image example 9, plate viii, previously discussed in section 7.2.2), both activities were very restrictive in terms of pupil input.

A third example of an artist-led activity is shown in Image example 12 (see inserted image plate x). The idea was conceived, planned and directed by Teacher 3 from Fenton Primary School, a qualified secondary art and design teacher and practicing artist herself. The teacher’s idea was to make a collaborative life-size collage of *The Fighting Temeraire* using recycled newspaper, inspired by the fact that the painting depicts the Temeraire being taken to the breaker’s yard (see Chapter 6, section 6.3.2, Teacher 3, Activity 5, Fenton Primary School). The outline of the picture was drawn by Teacher 3, and the pupils, in small groups, selected newspaper strips to stick on. Therefore, pupils’ input into the production of the final piece was minimal and was not creative in the sense that pupils were required to create something original that was not directed by the teacher. The cognitive demand for pupils is seemingly very low.

7.2.5 Creativity in Group 1 schools

The analysis of pupil outcomes from Group 1 so far has highlighted that where teachers’ planning did not encourage individual responses beyond the parameters of

practising an art technique, pupils were largely required to follow instructions that offered limited scope for them to show a significant degree of individuality in their work, and therefore also to demonstrate personal creativity to any significant extent. The examples have also highlighted how these highly directed activities were low in cognitive demand. However, in Group 1 there were a small number of activities that did include encourage individual responses from pupils. This is shown in the descriptions in section 6.3 and in Appendices A and B by the identification of the experiential strategies. This section now goes on to consider pupil outcomes from these teacher plans, concluding that only the planning of Teacher 5 at Christchurch Primary School incorporated experiential strategies throughout the project, and that this ensured a high level of pupil input, resulting in the unique and diverse pupil outcomes in Image examples 13 and 15 (see inserted image plates xi-xiii).

Examples of outcomes from pupils taught by Teacher 5 at Christchurch Primary School are shown in comparison with pupil outcomes from other teachers' planning from Group 1. Firstly, Image examples 13 and 14 (see inserted image plates xi-xii) show the differences in pupil outcomes resulting from the planning of Teacher 5 and Teacher 2 at Christchurch Primary School (see Chapter 6, section 6.3.1, Teacher 5, Activity 8, and Teacher 2, Activity 3 Plan, Christchurch Primary School). Both activities involve making clay animals inspired by *A View of Het Steen in the Early Morning.* The planning of Teacher 5 did encourage individual responses from pupils. The planning of Teacher 2 did not. Image example 13 (plate xi) shows clay animals made by some pupils from the Teacher 5 activity. These were made for the class diorama, also pictured. The activity followed on from another investigating the

animals in the painting (Activity 7), which in turn followed an activity where pupils learnt about dioramas through discussing different examples of dioramas, and starting to make their own as a class (see brief Activity 3 Plan, Chapter 6, section 6.3.1). This flow of activities - one leading into the next - is characteristic of the Take One Picture projects frequently found in the planning of Group 2 teachers (as described in Chapter 6). Image example 13 (plate xi) shows that pupils chose different animals to each other to make from the painting, each model created with individual details, informed presumably from the pupils' previous investigations of animals in Activity 7. Image example 14 (plate xii) demonstrates that not the same amount of individual detail can be seen in the clay model cows made by the pupils of Teacher 2. These are all very alike firstly because they have been made following a step-by-step teacher demonstration, where the attention of the pupils would have been directed towards how the teacher made the thumb pots for the body of the cow, and how to join on the cow's legs with slip, and secondly because the clay cow making was a stand-alone activity, not preceded by an activity where pupils investigated cows. So therefore, the intention seems to be that the planning of Teacher 2 was product-driven - for each pupil to make a clay cow in the same way. Whereas, although still primarily an art-based activity (within an art-based project) the outcomes of pupils from the class of Teacher 5 were unique and diverse because the intention of the teacher was process-driven; the aim was to build on the pupils' knowledge about the differences between the animals in the painting through a process of continued investigation.

Image examples 15 and 16 (see inserted image plates xiii-xiv) show a comparison between pupil outcomes from the classes of Teacher 5 and Teacher 4 at Christchurch Primary School. Both activities (see Chapter 6, section 6.3.1, Teacher 5, Activity 5, and Teacher 4, Activity 2, Christchurch Primary School) involve making models of the stone house in *A View of Het Steen in the Early Morning.* Teacher 5 challenged pupils to make the house in Duplo, Lego or wooden bricks. As detailed in her plans, she saw this as 'essentially an independent activity which the children can attempt if they want to'. She wrote:

> I expect the children to work individually to create a 3D model as their simple representation of 'Het Steen'.
>
> (Teacher 5, Christchurch Primary School)

The four pupil outcomes shown in Image example 15 (plate xiii) illustrate how each child created a unique model of the house in the painting. This challenge was preceded by an activity (Activity 4) that asked pupils to observe and draw the patterns of the bricks on the house from photographs, which was planned to inform the independent individual model making of Activity 5. In contrast, Image example 16 (plate xiv) shows pupils undertaking an activity (Activity 2) planned by Teacher 4. These pupils are simply following the directions of the teacher, painting areas of a large model that was made by the teacher. Although it is clear from the plans of Teacher 4 that pupils were involved in selecting which elements in the focus painting they wanted to create as a class (see brief Activity 2 Plan, Chapter 6, section 6.3.1), and that pupils had the choice of which to help create, the emphasis in the plans for pupils to make decisions for themselves and to experiment, in reality seems to have been limited to those initial choices. Therefore, the identified experiential strategy of

encouraging pupils' responses beyond the parameters of practicing an art technique is only relevant to those initial choices (as noted in Appendix A). This means that the whole model making activity was far less experiential in nature than the one planned by Teacher 5.

Image example 17 (see inserted image plate xv) similarly shows how the seemingly experiential planning of Teacher 4 in reality resulted in pupil outcomes that were very alike. As described in Chapter 6, section 6.2.1, Activity 3 followed on from Activity 2 by making conscious cross-curricular connections with elements in the painting *A View of Het Steen in the Early Morning*, already made in class. However, the pupil outcomes shown in Image example 17 are a number of very similar decorated horse yoke paper templates and two birds that have clearly been made by following step-by-step instructions. Although the teacher's planning details that there were discussions with pupils about how people travelled in the past and about poaching (all related to the focus painting), this level of input from pupils (assuming the discussion was a reciprocal 'cooperative exchange' (Dewey, 1938, p.72)) does not appear to have continued into the accompanying artwork. The teacher's perception of the outcomes from this activity was that:

> Children had [the] opportunity to follow [an] activity of choice – this demonstrates how personalised learning can work as 'whole class' stayed on task all afternoon – each pupil awarded house point. Boosts self-esteem/confidence. Many children keen to show head teacher their work – a girl not normally confident to do this did - a boy [who] usually will not offer to take part joined in by offering to help when strips of paper for the papier mache were needed.
>
> (Teacher 4, Christchurch Primary School)

However, the resulting outcomes pictured in image examples 16 and 17 do not show a level of 'personalisation' beyond pupils making activity choices and following

instructions. Rather, the images demonstrate that the pupils' personal input was actually low, in that pupils are seen (as described above) painting flat colour onto a teacher-made model and outcomes show that the horse yokes are templates and the birds are made following instructions.

Other activities in Group 1 that encouraged individual responses from pupils all involved literacy. Four were planned by Fenton Primary School teachers as introductory activities to the painting. For each of these, the teachers wrote that they intended to use pupils' ideas elicited from the activities to shape further activities. However, in all cases there is no suggestion in the log journals that this happened. Pupil outcomes from two of these introductory activities are included in Image examples 18 and 19 (see inserted image plates xvi-xix). The first is an introductory activity as detailed in Chapter 6 (see brief Activity 1 Plan, section 6.3.2) planned by Teacher 2. The teacher's intention with the activity was to gather from pupils their initial impressions of *The Fighting Temeraire*, aiming to gain an understanding of any prior knowledge that they might attach to the image. She gave pupils a postcard reproduction of the painting and invited them to write down their thoughts independently on a photocopied worksheet depicting the same image surrounded by a thought bubble with arrows radiating from it. Also, in the top left-hand corner of the worksheet was a box reading 'Questions about the painting' which pupils were asked to fill in. As illustrated in the pupil outcomes shown, each pupil's work is significantly different. Many of the statements start with 'I think..', for example, 'I think it is painted in oils or acrylic because the colours are thick', 'I think there is a sea lion near the front' and 'I think it is in WWII because on the beach they look like bunkers'. Some

statements start with ‘I like..’, one with ‘I don’t like..’. These statements therefore elicit pupils’ previous knowledge and experiences, showing, as they do, the connections that the pupils naturally make for themselves. Where pupils were asked to write down questions about the painting, this also reveals prior knowledge and experiences. For example, ‘Is the sun rising or setting?’ or ‘Has the artist been inspired by another painting?’. However, as Chapter 6 showed, there is no evidence in this or subsequent activities that these thoughts and questions were used to develop the Take One Picture project of Teacher 2, and therefore the experiential nature of the activity is very limited.

The introductory activity of Teacher 4 (see brief Activity 1 Plan, Chapter 6, section 6.3.2) was similar in intention. However, the pupil outcomes that would have been formed as part of a group discussion were not recorded by the teacher. Nevertheless, only one more activity was planned by the teacher as part of the project and this was a step-by-step tissue paper collage activity (Activity 2), so this demonstrates that the pupils’ ideas were not taken forward to shape subsequent learning activities.

Teacher 1 and Teacher 3 from the same school also undertook an introduction to the picture activity. Teacher 1 (head teacher) offered pupils the choice of writing a description of the painting or writing a narrative to go with it (Activity 1 Plan, Chapter 6, section 6.3.2). All the outcomes in the log journal were descriptions that simply listed what pupils could see. Image example 19 (inserted plate xviii) shows a worksheet produced by Teacher 3 (Activity 1). The closed style of the questions has

the effect of restricting a pupil's opportunity to share the natural connections that they might make to the painting. Answers in the examples can be seen to be very similar from one pupil to the next as they are essentially lists of what can be seen in the painting, rather than about what the pupils might wonder, or like, or dislike, about the painting, as in the pupil outcomes from Image example 18 (Activity 1, Teacher 2, plate xvi), as described.

Two other literacy activities were planned by Teacher 2 at Fenton Primary School. One was a pupil evaluation of the project art exhibition (Activity 12). Another was an exercise in writing poetry with similes, metaphor and personification, stimulated by a downloadable worksheet and two poems (see Activity 2 Plan, Chapter 6, section 6.3.2). Examples of first lines from pupils' poems show they were all different from each other:

> *The calm sea is like a gentle falling snowflake landing on the ground…*
>
> *The sea is an angry dog who pulls people in by the jaws…*
>
> *The sea is as calm as a purring kitten….*
>
> *The sea is like an angry wolf chasing its prey….*

However, this activity was a stand-alone activity; not designed to widen experiences from previous activities or to make connections with subsequent activities.

In summary, most pupil outcomes resulting from Group 1 teachers' planning did not show signs of pupils' creativity. This was due to a lack of encouraging individual

responses from pupils beyond the parameters of practising art techniques. These activities have also been shown to offer a low level of cognitive challenge for pupils. Where creativity can be seen in pupil outcomes (i.e. where pupil outcomes are unique and diverse) experiential strategies can be identified in the teachers' planning, demonstrated in the descriptions in Chapter 6, section 6.2.1 and in Appendices A and B. In addition, it has been shown that in some cases where teachers have expressly articulated that they wanted to encourage creativity and follow pupils' interests in the projects, this has not been planned for.

7.3 Analysis of pupil outcomes – Group 2

Chapters 5 and 6 showed that there are significant differences between the understanding, expectations and planning of teachers in Group 1 and Group 2 (see Chapter 5, section 5.2.3, Table 15, and Chapter 6, section 6.2, Tables 18 and 19). Firstly, the vast majority of Group 2 planning was cross-curricular, with less than half of the activities being art-based. In contrast, nearly all of the activities in Group 1 were art-based, with over half having no cross-curricular links. Also, the vast majority of activities in Group 2 were planned to include the experiential strategy of encouraging individual responses from pupils beyond the parameters of practising an art technique. This compares to less than a fifth of the planning including the same strategy in Group 1 (when the data for Teacher 5 at Christchurch Primary School is considered separately (for an explanation why this is significant see Chapter 6, section 6.4)). Similarly, the teachers' planning in Group 2 made many more connections between the focus painting and other stimuli, and more connections with known pupils' previous learning experiences. This section argues that as a

consequence of these differences pupil outcomes were affected in two main ways. Firstly, pupil outcomes were generally unique and diverse within activities. This contrasts with most of the pupil outcomes in Group 1, shown in the previous section of this chapter, which tended to be very similar to each other and/or similar to the teacher or artist's demonstration. Secondly, pupil outcomes in Group 2 frequently showed indications of being rooted in exchanges made between members of the class, including the teacher, that established prior experiences, which were then expanded on. Dewey (1938) describes this as a process of 'social intelligence' through reciprocal 'co-operative exchange' (p.72), and because of this exchange the activities are of a higher cognitive challenge than most of the activities in Group 1. Both of these findings are consistent with the findings presented in Chapter 6.

7.3.1 Unique and diverse pupil outcomes

Overall, because the operationalisation of the Take One Picture projects at the Group 2 schools was less based on pupils making art products and more about pupils engaging in learning experiences that developed as part of a process of experimenting with materials and ideas, expressing personal thoughts, and making connections, pupil outcomes were presented far less frequently in the log journals as images of finished artworks than for Group 1. In Group 2 data relating to pupil outcomes mainly took the form of extensive teachers' comments, in many cases supported by photographs and some video. Where data was presented as images of finished artwork these nearly always showed pupil outcomes that were unique and diverse within an activity. This is illustrated in Image examples 1 and 2, Group 2 (see inserted image plates xx-xxi). Image example 1 shows outcomes from an activity for

pupils to design a dragon inspired by Uccello's *Saint George and the Dragon* using computer software (see Chapter 6, section 6.4.1, Activity 5, Teacher 5) planned by Teacher 5 at Walton Primary School. Each dragon is different. Image example 2 shows pupil outcomes from an activity planned by Teacher 2 at Endlyn Infant and Nursery School (see Chapter 6, section 6.4.3, Activity 4, Teacher 2) that asked pupils to draw what they might be able to see through a telescope if they were on one of the boats in *The Fighting Temeraire*. Each telescope view is different. Another example where pupil outcomes are unique and diverse is shown in Image example 3 (see inserted image plate xxii). Pupils from Endlyn Infant and Nursery School can be seen experimenting with paint, brushes and different mark-making tools to create water scenery for an animation based on Turner's *The Fighting Temeraire,* planned by Teacher 5 (see Chapter 6, section 6.4.2, Activity 2 Plan, Teacher 5). It is clear from the images that each watery scene experiment is completely different. This activity led to subsequent activities involving composing music for the painting (Activity 3) and writing a song (Activity 6), as well as making an animation (Activity 4).

7.3.2 Reciprocal co-operative exchange

Where there were photographs or video included in the log journals of pupils engaged in the process of learning, these nearly always showed unique and diverse pupil outcomes and pupils engaged in reciprocal 'co-operative exchange' (p.72). Examples of this are included in Image examples 4 - 6, Group 2 (see inserted image plates xxiiii-xxiv). Image example 4 (plate xxiii) shows pupils in a drama club at May Infant and Nursery School improvising a scenario where they are imagining playing in a 'dream garden' inspired by Rubens' garden in *A View of Het Steen in the Early*

Morning 'and being disturbed by Oscar Wilde's Selfish Giant' (see Chapter 6, section 6.4.3, Activity 2, Teacher 1). Image example 5 (plate xxiv) shows a whiteboard with written pupil observations from the class of Teacher 2 at Endlyn Infant and Nursery School of what they noticed in *The Fighting Temeraire* and what they wanted to know about the picture (see Chapter 6, section 6.4.2, Activity 3 Plan, Teacher 2). Unlike the introduction to the painting activities in Group 1 (described both in section 7.2.5 of this chapter and in Chapter 6), pupil ideas from this activity *did* shape subsquent activities (see Chapter 6, section 6.4.2 and Appendix E), including an activity making and testing the buoyancy of boats (Activity 5) and another learning about flags and creating flags for the boats (Activity 8) (in blue pen the words 'about boats' and 'about flags' can clearly be read on the whiteboard). At the end of the project the children raced their boats against each other. The teacher recorded in her log journal:

> The children were able to race between two different boats in the water table. The winners then all raced each other until there was an overall winner. We discussed what helped make the boats move easier and faster. The children enjoyed the boat race. They saw it as a competition between each other to see who could create the best boats.
> (Teacher 2, Endlyn Infant and Nursery School)

This comment by the teacher about pupil outcomes, shows how the whole project was planned with pupil input as a priority.

Image example 6 (inserted plates xxiv-xxv) shows photographs of pupil outcomes in the form of artwork from a project where pupils clearly worked together to produce collaborative unique and diverse outcomes, and drama work that resulted from the artwork. In the example the images show pupils from Walton Primary School engaged in an activity producing 'five pictures using various media to tell the story of St. George and the Dragon (see Chapter 6, section 6.4.1, Activity 3, Teacher 3) (one

scene per group), followed by some images of the finished pictures. The teacher knew that pupils were already familiar with the focus painting, *St. George and the Dragon* by Uccello, after their having seen it the year before on a visit to The National Gallery and studying it previously in connection with St. George's Day. As can be seen in the finished pictures, instead of pupils simply copying the focus painting, working in small groups they thought about what the characters in the legend might be doing at different points in the story. This is in contrast with many pupil outcomes from Group 1 in which the focus paintings were simply replicated (see Image examples 1, 2, 3, 9, 10, 11, 12 and 13, Group 1). Image example 6 also shows images of the follow-up activity in which pupils are creating a 'living frieze' using the five pictures produced in Activity 3 as starting points. The head teacher (Teacher 1) included her observations of the activity in her log journal:

> What struck me was the level of participation from all children – no one was left out, all [were] made to feel involved. Much discussion and collaboration took place. Decisions were made together, listening to each other and valuing each other's views. There was a fantastic working atmosphere in the hall, [and a] high level of concentration. The children developed their skills in literacy, drama, speaking and listening, [and] music in a fun enjoyable way.
>
> (Teacher 1 (head teacher), Walton Primary School)

These outcomes correspond to the head teacher's expectations for the Take One Picture project to develop literacy skills (Expectation 2), to enrich cross-curricular teaching and learning (Expectation 3), to increase collaborative learning opportunities in class (Expectation 4), and to inspire and excite pupils (Expectation 8).

There are numerous other examples of pupil outcomes in the log journals of teachers from all three schools in Group 2 that demonstrate the extent to which pupils were

given opportunities for 'co-operative exchange' (Dewey, 1938, p.72) that helped to elicit from pupils' prior experience and ideas, which were then expanded on through a series of related activities. Below are details of three projects, one from each school.

At Walton Primary School, the planning of Teacher 2 (see Chapter 6, section 6.4.1) linked each activity based on the painting of *St. George and the Dragon* by Uccello to the theme of Medieval knights. It included class discussions about legends and the pupils writing their own legends (Activity 2). Also, a visit to a local church 'to experience firsthand beautifully carved monuments of knights' (Activity 4), where pupils took cameras and their sketchbooks to record what they saw. The teacher wanted the pupils 'To make a tangible link with the time of the knights [and] to understand the context of the painting'. She noted in her log journal:

> A pupil who finds difficultly in concentrating on writing tasks and whose body language often highlights his attitude – defeated before he begins – was on task and showed great concentration throughout the activity. [He] didn't disrupt or disturb others. The whole group seemed interested and keen. Everyone on task/good positive behaviour. Work good.
>
> (Teacher 2, Walton Primary School)

As a follow-up to this experience the teacher downloaded extracts of *A Knight's Tale* by Chaucer for the class to hear (Activity 7). She wanted the 'whole class to share opinions/surprises about the extract' and to 'identify similarities/differences and make comparisons with other languages'. She linked the activities by asking 'If we met the medieval knight in our church, could we understand each other when we spoke?'. She wrote about the pupils' reactions:

> The aim was to create [a] Wow Factor and surprise the children. This was achieved and was good to witness…they were genuinely surprised at how different English sounded then… [I was] surprised at how they lacked the confidence to try and say the opening of the Prologue. Fear of failure? Out of their comfort zone? [One pupil] very good at French and has an acute awareness of language and the sounds of words was completely at ease. Her finely tuned ear picked up the pronunciations well. Very keen to try it and enjoyed success.
>
> (Teacher 2, Walton Primary School)

This was followed by an activity where in groups pupils decided on the main events of *A Knight's Tale*, with each member of the group illustrating a section with speech bubbles or a written narrative (Activity 8). The teacher posed the question 'Was the "they lived happily ever after" ending what you'd expect?'. She wrote:

> Good outcomes. Most disagreed with ending. Said they'd have done it differently. Good discussion arose giving justifications for ideas, especially from the more able group.
>
> (Teacher 2, Walton Primary School)

The final activity in the project (Activity 12) was a visit to Leeds Armouries. The visit was suggested by a pupil and the teacher thought it was a good idea. She writes, 'so we acted upon it'. She continued:

> This visit was to complete the block of work…to view medieval armour, try armour on and watch falconry and jousting…to put the work in class into context…and to HAVE FUN! A great success, especially as we did it at the end of the topic. The knowledge and understanding of the subject area meant children got the maximum enjoyment and benefit from the trip. A boy with concentration problems who attends dyslexia school for support said as we were about to leave "this has been a bad day". Surprised by this response I asked him why. "It's gone too quickly. I don't want to go" he said!!
>
> (Teacher 2, Walton Primary School)

The expectation of Teacher 2 for the project to inspire and excite pupils (Expectation 8) has clearly been shown to be fulfilled in these pupil reactions. The head teacher (Teacher 1) also noted pupils' reactions during the trip:

> I was impressed by the level of enthusiasm and knowledge…the children didn't just flit from one exhibit to another. They were really looking and eager to extend their knowledge...they entered wholeheartedly into dressing up in armour.
>
> (Teacher 1 (Head teacher), Walton Primary School)

Pupil enthusiasm and high levels of participation were also recorded by Teacher 3 at Endlyn Infant and Nursery School for an activity (see Chapter 6, section 6.4.2, Activity 1) introducing *A View of Het Steen in the Early Morning* that included pupils working in 'talk partner' pairs and role-playing the characters of the farmer and wife going to market in a cart, with some pupils performing to the class. Teacher 3 wrote:

> Many children had seen the painting before when in Foundation. They were keen to point out parts of the painting they liked and commented on different areas. As a group they were surprised that the farmer wouldn't have been able to have fruits like pineapple or mango because there were no airplanes at that time. A child also pointed out to everyone there wouldn't have been supermarkets – good history learning outcomes. Child T (nervous normally/ lower ability) was one of the final performers. He said he'd brought a saw to chop a tree up, clearly making the link back to the painting, which I was really pleased about…I gave children coins to use as a prop to spend at the market which worked well and was a numeracy link.
>
> (Teacher 3, Endlyn Infant and Nursery School)

Teacher 3 wrote at the beginning of the project in her log journal:

> For my class I am hoping that although we will use the picture across the curriculum, it will particularly help their speaking and listening skills and writing in Literacy.
>
> (Teacher 3, Endlyn Infant and Nursery School)

She also put forward as expectations for the Take One Picture project to develop pupils' literacy skills (Expectation 2) and to enrich cross-curricular teaching and learning (Expectation 3). These objectives, from the data she provides in her log journal, can be seen to have been fulfilled in the above activity through opportunities for reciprocal co-operative exchange between the pupils and the teacher.

A final example where reciprocal co-operative exchange is revealed in pupil outcomes to help expand on pupils' prior experiences and ideas is in a project concentrating on the picture *A View of Het Steen in the Early Morning* by Rubens (see Chapter 6, section 6.4.3, Teacher 2) from an environmental perspective. Teacher 2 from May Infant and Nursery School encouraged pupils to 'express opinions' about how 'we can work alongside the natural world' (see Activity 2 Plan, Chapter 6, section 6.4.3), and decided to plan another activity (Activity 5) focusing on Autumn and harvest. The teacher wrote extensively in her journal about how this activity developed into a visit to a local windmill because 'the children were very curious about the blurry image of the windmill in the background of the painting'. She recorded the following pupil outcomes from the visit and the activities that followed:

> At the windmill the children were able to explore all parts of the building and the machinery. They sketched the building from the outside…asked questions about the sails…The miller explained the process of grinding wheat into flour, showed the children how the enormous wheels ground the grains and let them feel different sorts of flour. They ended the visit by choosing flours to take back to school to use to bake bread.
>
> All the children became immersed in this series of activities. They were inspired and focused by the windmill in the painting and thrilled to see it come to life. Their detailed writing and enthusiasm for other related activities were clear and they talked about the windmill using very specific language. Several children were able to refer back to this visit when we looked at forces later in the term…I think the level of interest comes not

> only from the visit itself, but also from that initial curiosity aroused by the painted image.
>
> (Teacher 2, May Infant and Nursery School)

In her log journal, the teacher later sums up:

> The painting provided a context for learning which then became more real for all the children.
>
> (Teacher 2, May Infant and Nursery School)

At the beginning of her log journal the teacher writes:

> I want the children to regard the painting as theirs so they take ownership of the painting.
>
> (Teacher 2, May Infant and Nursery School)

It seems that her aim to develop this sense of ownership was achieved by her providing 'real' 'firsthand experiences' of what the children noticed in the painting. Teacher 1, the head teacher at the school, used the phrases 'real learning opportunities' and 'firsthand experiences' in her log journal when writing about her philosophy of education and rationale for participating in Take One Picture (see Chapter 6, section 6.4.3).

7.3.3 An exception in Group 2

There was one exception in Group 2 where a teacher's project planning mainly resulted in pupil outcomes that did not show any significant degree of input from pupils beyond practising art techniques. This is demonstrated in Image example 7, Group 2 (see inserted image plate xxvi), which shows the pupils from the class of Teacher 4 at Walton Primary School (see Chapter 6, section 6.4.1, Activity 2) making

items for a dragon's nest using templates following an idea wholly devised by the teacher. The pupils' experience is similar to that of pupils from the sessions led by artists in Group 1 (image examples 10, 11 and 12, Group 1) because they are simply required to follow instructions with no individual response required of them. This teacher had Advanced Skills Teacher status for primary art in the local authority, and therefore was recognised within the profession for her knowledge of teaching and learning in the subject.

7.4 Conclusions of the Findings chapters

This final section summarises the analysis of the data presented in Part 2 of the thesis and identifies three main findings. These findings reveal aspects related to the nature of creativity and complexities in the interpretation of creativity.

Finding 1: Teachers' understanding of the Take One Picture scheme influenced how they approached a project. In practice this meant that the schools in which teachers who expressed their understanding of the scheme mainly in terms of learning about art and encouraging an enjoyment of paintings planned primarily art-based activities. In contrast, those teachers that emphasised that the scheme promoted using a painting as a central stimulus for learning across the curriculum, and that this was an approach that aligned well with their own philosophy of education and how their schools already taught, tended to plan in a more cross-curricular way. In addition, most teachers planned for their expectations for a project. However, the analysis shows that some teachers who expressed expectations to promote pupils' creativity and follow pupils' interests did not.

Analysis of data supporting Finding 1: How teachers approached a project is demonstrated teacher-by-teacher in Chapter 6 in the analysis of the teachers' planning. Analysis presented in Chapter 5, section 5.2, gives details of teachers' understanding of the Take One Picture scheme and, in some cases, how their understanding of it aligned with their own beliefs about pedagogical approaches already used at their schools.

All teachers understood the Take One Picture scheme in terms of learning about art and encouraging an enjoyment of paintings. Teachers from Group 2 tended to emphasise the cross-curricular element of the scheme. They tended to comment about talking in detail about a painting with pupils, what this might involve, and which subject areas might be taught through it, and how this approach was similar to ways of working already employed in the schools. For example, the head teacher (Teacher 1) at Walton Primary School explained her thoughts on how the Take One Picture scheme encourages firsthand experiences, cross-curricular working and a broad and balanced curriculum. The head teacher at May Infant and Nursery School (Teacher 1) wrote in her journal that she believed 'planning curriculum work from a single starting point is a good way of ensuring cross-curricular work' and that 'a tight focus, allows teachers and pupils to take the focus in a variety of directions'.

A comparison between teachers' understanding of the scheme and their planning showed a close match, in as much as those teachers who expressed their understanding of the scheme mainly in terms of learning about art and encouraging an enjoyment of paintings planned primarily art-based activities. In contrast, those

teachers that emphasised that the scheme promoted using a painting as a central stimulus for learning across the curriculum tended to plan in a more cross-curricular way. This distinction between approaches to planning a project could be identified at a school-level, hence the division of schools into two groups: Group 1 primarily art-based activities; Group 2 more cross-curricular activities.

Teachers were also asked about their expectations for a project, and these were used in the present study to analyse each individual teacher's project. Evaluating arts education programmes by focusing on primary objectives is recommended by Sefton-Green (2007), and because Take One Picture has no rules as to how a painting is used, a teacher-level examination of objectives was appropriate. Data presented in Chapter 6, teacher-by-teacher, demonstrates that on the whole teachers planned for their expectations, which included: improving pupils' learning about art and developing their art skills; developing literacy skills; enriching cross-curricular teaching and learning; increasing collaborative opportunities in class; promoting personal development; encouraging creativity; following pupils' interests; inspiring and exciting pupils; using the project for a whole school focus; to bring about community benefits; and to use the project for staff development opportunities. However, detailed analysis of teachers' planning and pupil outcomes is able to show that there were two expectations that some teachers did not plan for in spite of specifically expressing a wish to do so. These two expectations are: To encourage creativity (Expectation 6) and to follow pupils' interests (Expectation 7).

Overall there was one teacher at every school, and two at Christchurch Primary School, who had the expectation for the project to encourage creativity, and three teachers at both Christchurch Primary School and May Infant and Nursery School who had the expectation for the project to follow pupils' interests. The analysis shows that of these, four teachers in Group 1 and one teacher from Group 2 did not plan for these expectations. However, this is only the case for encouraging creativity if the definition of creativity used includes the concept of originality, as in the definition frequently cited in many UK Government-funded initiative documents, policies and reports (CCE, 2007, 2009, 2012; DfES, 2003; MLA, 2008, 2009; QCA, 2004): 'Imaginative activity fashioned so as to produce outcomes that are both original and of value' (NACCCE, 1999, p.30), originating from the UK Government commissioned report *All Our Futures: Creativity, Culture and Education* (see Chapter 2, section 2.2.4.1). Three of these teachers were art coordinators.

In Group 1 the finding that some teachers did not plan for their expectations applies to the head teacher (Teacher 1), Teacher 2 (art coordinator) and Teacher 3 from Christchurch Primary School, and Teacher 2 (art coordinator) from Fenton Primary School. In Group 2 the finding applies to Teacher 4 from Walton Primary School (art coordinator with Advanced Skills Teacher for primary art in the local authority). Analysis revealed, as shown in Chapter 6, section 6.3.1, that although Teacher 1 and Teacher 2 from Christchurch School put forward the expectation to encourage creativity in the project, and Teacher 1 and Teacher 3 expressed the expectation to follow pupils' interests with the project, the planning of all three teachers in this Group 1 school was very instructional, with teachers having fixed ideas about the end goals

of the activities. In practice this meant that the plans on the whole did not include the experiential strategy of encouraging individual responses from pupils beyond the parameters of practising an art technique (as shown in Appendix A). Consequently, possibilities for the teachers to elicit prior experiences from pupils, in order to build on these, and to find out about pupils' interests connected to the activity, were less than if encouraging individual responses had been planned for. This is supported by the resulting pupil outcomes from these teachers' plans, illustrated in Chapter 7, such as in Image examples 5, 6, 7, 10 and 14 (Group 1). These pupil outcomes show pupils' work that is almost identical or very alike to each other's and to the teachers' or artists' demonstrations. This suggests that not planning to encourage individual responses from pupils lead to pupils' work that is less individual. Particularly for Teacher 2, who spoke at length in interview about her perception of creativity (see Chapter 5, section 5.3.2), where she spoke of pupils having 'freedom' and going 'off on a completely different tangent', the lack of opportunities that she planned for pupils to input their own ideas into their own work seems incompatible with her views.

Similarly, the specific expectation of Teacher 2 from Fenton Primary School to encourage pupils' creativity seems incompatible with how she planned her activities. As demonstrated in Chapter 6, section 6.3.2. Although she planned an introduction to the project that did ask for pupils' individual responses in written form to the central stimulus painting, none of the pupil responses were used to shape any subsequent learning. This therefore severely limited individual input from pupils into the development of what was to be taught, and in addition pupil input was restricted by the highly instructional nature of other activities. This resulted in pupil outcomes for

the most part of the project planned by this teacher being almost identical to her demonstrations and to other pupils' work, as shown in Images examples 3 and 4 (Group 1) in Chapter 7.

In the same way, Teacher 4 from Walton Primary School put forward the expectation for encouraging pupil's creativity, whilst in practice omitting to plan for opportunities for pupils to build on their individual prior knowledge or reflect their individual ideas in their own work. This is evidenced in Chapter 7 (see Image example 7 (Group 2)).

There were also occasions where teachers, although not putting forward encouraging creativity as an expectation for the overall project, wrote into their plans their intention for pupils to be creative, yet did not seem to provide opportunities for this to happen. This occurred only in Group 1, for example, in an activity planned by Teacher 4 from Fenton Primary School, where he writes 'I want pupils to be able to represent creatively' (Chapter 6, section 6.3.2, Activity 2 Plan). However, the instructional nature of the tissue paper collage activity that he planned clearly inhibits pupils from producing their 'own version' (teacher's words) of *The Fighting Temeraire*. This can be seen in pupil outcomes shown in Chapter 7, Image example 9 (Group 1).

Finding 2: Experiential strategies, as characterised by Dewey (1938), adopted by some teachers provided pupils with greater opportunities to be creative and offered higher cognitive demand than technique-driven teacher-led, step-by-step, instructional pedagogical methods.

Analysis of data supporting Finding 2: Analysis shows that if experiential strategies are employed, which were identified as (i) encouraging individual responses from pupils beyond the parameters of practising an art technique and/or (ii) making connections between the focus painting and other stimuli and/or with known pupils' previous learning experiences, then pupils are likely to be given opportunities to:

- Share and use their prior experiences to widen subsequent experiences, thus ensuring learning falls 'within the scope of ordinary life experiences' (Dewey, 1938, p.73);
- Actively participate 'in the development of what is taught' (p.19);
- Take part in reciprocal 'co-operative enterprise' (p.72).

This means, therefore, that the cognitive challenge for pupils in activities that employed experiential strategies was likely to be high. In contrast, analysis shows that the cognitive challenge of teacher-led, step-by-step, instructional activities was likely to be lower, largely because predetermined goals were set by the teacher and/or artistic practitioner that did not take account of pupils' prior experiences which could be gathered and expanded on in the course of the learning process.

Experiential strategies were frequently found in the planning of the teachers in Group 2 schools and more rarely in the planning of those in Group 1 schools. That is to say, that teachers in the three schools that approached Take One Picture more extensively in a cross-curricular way tended to (i) encourage individual responses

beyond the parameters of practising an art technique and (ii) make connections between the painting and other stimuli and/or known pupils' previous learning experiences far more than teachers in the two schools that operationalised Take One Picture primarily as an art-based project. This is demonstrated in the majority of the teachers' plans from Group 1 and 2 (see Chapter 6 and Appendices A-E) and in pupil outcomes presented in Chapter 7.

The majority of pupil outcomes in Group 1 (see Chapter 7, section 7.2) resulted from teacher-led activities that were art-based. The findings show that when pupils followed step-by-step instructions this led to pupil outcomes that were either almost identical or very alike to other pupils' work, or to the teachers' or artists' demonstrations. Therefore, the pupils' work did not show pupils' individuality, hence their personal creativity. In contrast, most of the pupil outcomes in Group 2 (see Chapter 7, section 7.3) suggest that when experiential strategies were employed in teachers' planning, pupils tended to engage in experimenting with their own ideas and with materials, expressing personal thoughts, and making connections between their own experiences and the focus painting and other stimuli. The resulting pupil outcomes were therefore unique to each other and diverse, thus showing creativity, as well as showing evidence of reciprocal 'co-operative exchange' (p.72). This is apparent in both art-based and non-art-based activities.

Finding 3: A teacher's approach to planning a Take One Picture project seems to be influenced by the level of art expertise they have access to, or have themselves. In

addition, those who have more access to art expertise, or have it themselves, tend to plan in a more instructional, less experiential way.

Analysis of data supporting Finding 3: Analysis found that **all** of the teachers who had access to art expertise, either from visiting art practitioners or having art expertise themselves, planned art-based activities in an instructional non-experiential way (see Chapter 6, section 6.5.1). This applied to seven teachers (see section 6.5.2, Table 27 for details). Chapter 7 includes many examples showing resulting pupil outcomes from these activities that are either almost identical (section 7.2.1) or are very alike (section 7.2.2). It is very clear from this analysis that the teaching of art techniques took precedence over giving pupils opportunities to experiment and express individual ideas.

The following chapter goes on to discuss these findings with the literature reviewed in Chapter 2 and the theoretical perspectives presented in Chapter 3.

Part 3

Discussion and Conclusions

Chapter 8 - Discussion

The present study set out to explore the nature of teaching and learning when using a painting as a central stimulus across the curriculum, as promoted by the Take One Picture scheme. Through a close examination of the primary objectives of teachers for undertaking a Take One Picture project, and by considering these expectations alongside how teachers went about operationalising a project, together with considering resulting pupil outcomes, the research has revealed three main findings (as outlined in the conclusions of Part 2 of the thesis (section 7.4)). These findings all relate to the nature of creativity and complexities in the interpretation of creativity.

The qualitative research methodology used in the present study has been able to 'probe the meaning of art experiences on individual children and educators' (Catterall & Waldorf, 1999, p.63) and 'explore the ways in which the arts may change the entire atmosphere in a school' (Winner & Hetland, 2000, p.10), both of which are recommendations by arts education scholars who recognise that there is dearth of empirical studies attempting to understand the nature of teaching and learning in arts education. As discussed in Chapter 2, many existing studies have fallen short of encapsulating the qualities of arts experiences (Hooper-Greenhill, 2007; See & Kokotsaki, 2017; Sefton-Green, 2007), problematised mainly by quantitative methodologies that attempt to evidence the impact of arts education through exam results and other devised tests (Catterall & Waldorf, 1999; Winner & Hetland, 2000). Therefore, the qualitative approach and the findings of the present study offer a contribution to a gap in knowledge.

Although the data was collected ten years ago, nevertheless, the findings of the present study shed light on important issues that are the subject of current intense educational debate. Firstly, the study adds some clarity to the nature of creativity, which is repeatedly viewed as 'a good thing' in education yet 'is still poorly understood and elusive' (Coate & Boulos, 2012, p.129). Secondly, the study contributes to the debate in Britain (Alexander, 2017; Brehony, 2005; Calouste Gulbenkian Foundation, 1982; Craft, 2012), and internationally (Robinson, 2011, 2015), regarding the perceived low status of art, and the arts, in education, which includes concerns around schools offering a broad and balanced curriculum. Thirdly, the study responds to the ongoing debate between progressive educators and traditionalists (Pogrow, 2006) that argue over the extent teachers direct pupils' learning; a debate that is particularly fierce in 21st Century Britain and 'eduTwitter' with educationalists, like Christodoulou, Director of Education of the popular online teaching resource *No More Marking* and author of *Seven Myths about Education* (2014), seemingly misrepresenting Dewey's work and other constructivist pedagogy. This chapter now goes on to argue that findings from the present study can inform these live issues.

Firstly, the study contributes to debates about creativity by adding some clarity to the nature of creativity. The findings show that those teachers who undertook a Take One Picture project employing experiential strategies in their planning (identified in the study as (i) encouraging individual responses beyond the parameters of practising an art technique and (ii) making connections between the painting and other stimuli and/or known pupils' previous learning experiences) tended to offer

pupils opportunities that led to pupil outcomes that were unique to each other and diverse. Thus, the outcomes showed signs of individuality and originality, and therefore creativity, if the definition of creativity used is the one frequently cited in many UK Government-funded initiative documents, policies and reports (CCE 2007, 2009, 2012; DfES, 2003; MLA 2008, 2009; QCA 2004): 'Imaginative activity fashioned so as to produce outcomes that are both original and of value' (NACCCE 1999, p.30), originating from the UK Government-commissioned report *All Our Futures: Creativity, Culture and Education*. Additionally, the present study shows that these experiential activities engaged pupils in experimenting with their own ideas and with materials; helped pupils to express their personal thoughts; and aided them in making their own connections between the focus painting and other stimuli. Therefore, the findings of the study strongly suggest that activities employing the identified experiential strategies were likely to offer high levels of cognitive demand to pupils.

Examples of these experiential activities were mainly found in Group 2 school projects (see descriptions of teachers' planning in Chapter 6, section 6.4, and descriptions of outcomes in Chapter 7, section 7.3). Importantly, the study shows that experiential activities were both art-based and non-art-based, therefore the research suggests that it is the approach used to teach art (both the making of art and using art to teach across curriculum subjects) that determines the level of creative and cognitive demand, and that using experiential strategies increases both.

Supporting this claim in the present study are many examples where experiential strategies were not apparent in teachers' planning, i.e. activities where individual responses from pupils beyond the parameters of practising an art technique were not encouraged, or connections between the painting and other stimuli and/or known pupils' previous learning experiences were not made. These activities all led to pupil outcomes that were either almost identical or very alike to each other, and/or imitated the teachers' or artists' demonstrations (see Chapter 7, section 7.2). Therefore, these outcomes displayed fewer signs of pupil individuality, and thus creativity. The vast majority of these activities were from Group 1 schools. The nature of these activities was heavily technique-driven containing step-by-step instructions either directed by a teacher or an artistic practitioner. Therefore, these activities were likely to be of lower cognitive challenge.

By considering the differences between experiential and non-experiential art-based approaches, the present study makes a contribution to current debates regarding the perceived low status of art in education, where it is argued that this perception results from the arts being viewed as non-intellectual (Calouste Gulbenkian Foundation, 1982; Robinson, 2011). Although in many cases in the present study teachers did fulfil their expectation for a Take One Picture project to improve pupils' learning about art and to develop their art skills, which can be seen in pupil outcomes that show pupils have learnt new skills using various media, the findings suggest that where teachers place too much emphasis on pupils learning and practising techniques, it is at the expense of enabling creative opportunities. In the study this is most strikingly and ironically demonstrated in the planning of teachers who might be expected to

provide the highest quality of art experiences for pupils, i.e. the art coordinators, and those who had the most access to art expertise in the form of visiting artists, or who had art expertise themselves. Yet, in fact it was these teachers (see Chapter 6, section 6.5.2, Table 26, for details of the seven teacher this applies to) that offered pupils the least creative opportunities with activities that required little cognitive engagement (see image examples 1, 2, 3, 4, 5, 7, 8, 10, 11, 12 and 14 (Group 1) and image example 7 (Group 2)).

An example of one of these teachers is Teacher 2 from Christchurch Primary School. She had an art teaching specialism, was an art coordinator, and expressed an expectation to encourage creativity during the Take One Picture project. However, in practice she did not plan creative opportunities for pupils to any great extent (see Chapter 6, section 6.3.1, Chapter 7, section 7.2, image examples 7 and 14, Group 1). Although in interview her comments about creativity included the concept of originality (see Chapter 5, section 5.3.2), the activities that she designed were heavily technique-driven and teacher-led in nature, leaving little room for pupils to input their own ideas and experiences into their own work. Furthermore, in reference to one activity (see Chapter 6, Activity 2 Plan), where pupil outcomes were practically imitations of the teacher's demonstration (Chapter 7, image example 7, Group 1), in interview she said, 'As they [the pupils] are a very creative class, they were able to come up with very good ideas and the portraits which were produced were of a very high standard' (Teacher 2, Christchurch Primary School). It seems, therefore, that the perception of creativity held by Teacher 2 was not affected by the lack of diversity in the pupil outcomes, and, therefore, the absence of originality in the pupils' work.

Barnes & Shemilt (1974) report a similar ‘unexpected result’ (p.221) in a study investigating if teachers see their role as transmitters of authoritative knowledge or as giving pupils opportunities to explore new ideas. They conclude that some teachers who use the phrase ‘finding out for oneself’ were in practice supplying ‘ready made information’ to pupils and therefore the teachers seemed to ‘reinterpret curricular innovations in the light of their existing conceptions of knowledge and learning’ (p.221). In the same way, it is possible that Teacher 2, and others in the present study who did not plan for encouraging creativity, reinterpreted creativity with pedagogy that they were familiar with. This could perhaps be the apprentice model prevalent in many professions, including in the arts. This brings in a new area to the literature reviewed for the present study that includes practices in artisan workshops in Western Europe dating back before the Renaissance, and ancient artistic customs in East Asia where apprentices perfect their own skills by copying the techniques and style of a master craftsperson. Matsunobu (2011) explains that honouring a master in this way is still an important part of the creative tradition in China and Japan.

Uncovering the group of teachers in the present study who expressed an expectation to encourage creativity and to follow pupils’ interest, but in practice did not, suggests that further debate is needed about teachers’ perceptions of creativity. This concurs with Alexander (2010) observing that teachers’ perceptions of creativity differ; Coate & Boulos (2012) telling us ‘there is more to be understood about the process of creativity’ (p.129); and the frequently held notion that the nature of creativity is complex (Bakhshi, Frey & Osborne, 2015; Compton, 2007; Cropley, 2003; Hooper-Greenhill, 2007; PCAH, 2011; RCMG, 2007; Rogers, 2009; Sefton-Green, 2007;

Spencer, Lucas & Claxton, 2012; Stevenson, 2005; The Warwick Commission, 2015; Treffinger *et al*., 2002; Winner, Goldstein & Vincent-Lancrin, 2013; Winner & Hetland, 2000). Further research into the extent teachers' perceptions of creativity identify with methods of demonstration, imitation, and repetition would assist in lessening confusion over the use of the words 'creative' and 'creativity' in schools, seen as an issue by Alexander (2010, p.266). Such a study could involve teachers selecting examples of their own planning that they believe encourages creativity. This planning could be analysed for the extent to which pupils are given the opportunity to respond as individuals. The research could assist in acknowledging differences between the teaching and learning of artistic techniques, and pedagogical practices that nurture individuality. For the former, Hetland & Winner *et al.* (2007) suggest using the description Develop craft, although Craft development would also make sense. Clarity on pedagogical practices that nurture individuality is offered in the present study through the identified experiential strategies.

To be clear, the argument being made is not against the teaching of art techniques, but that the findings of the present study show that too much emphasis on teaching technique is at the expense of enabling creative opportunities and offering high cognitive challenge to pupils. Even for those teachers in the present study who expressed an expectation for a Take One Picture project to improve pupils' learning about art and to develop pupils' art skills, and this was fulfilled by technique-driven teacher-led or artist-led methods, the findings of the present study suggest that the educational value of such activities could be enhanced by additionally involving experiential strategies.

To illuminate further how the experiential strategies identified in the present study increased creative opportunities and cognitive challenge in Take One Picture projects, the discussion now focuses on how closely activities resembled the process of experiential learning described by Dewey.

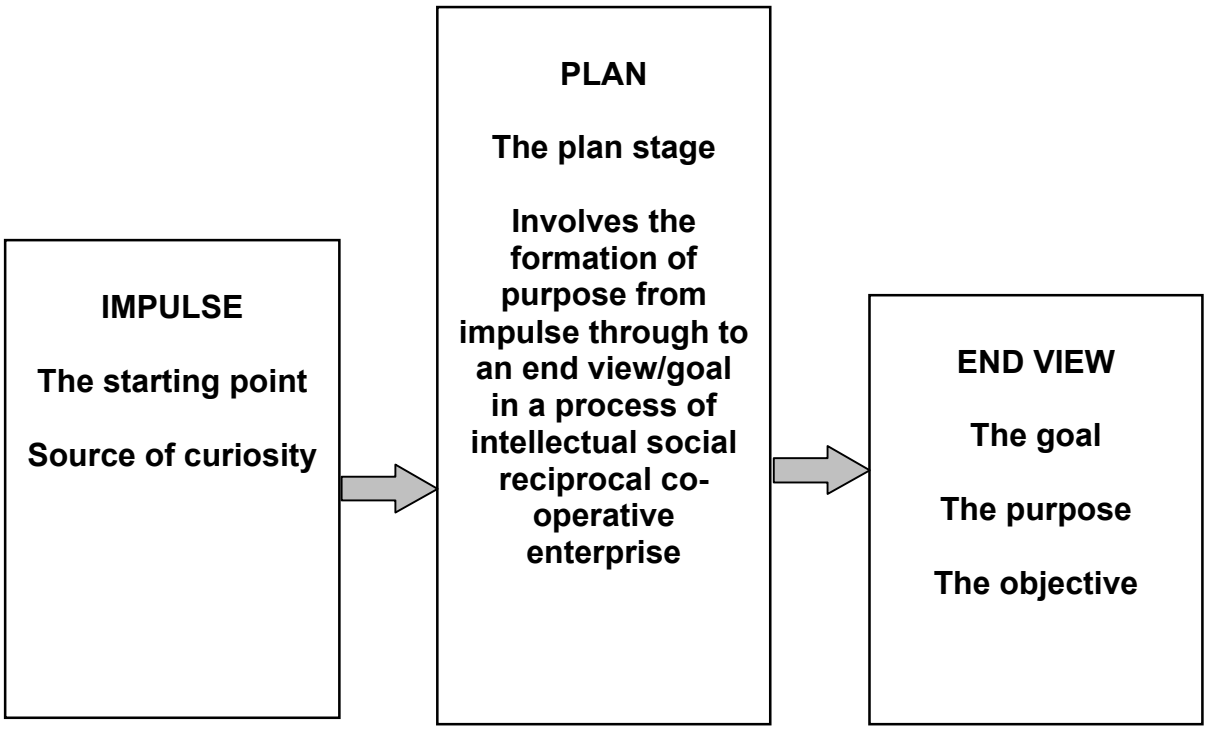


Fig. 2 (reproduced from Chapter 3, section 3.4). Dewey's experiential learning process

As explained in Chapter 3, section 3.4, and encapsulated in the quote below (previously given in Chapter 3, section 3.4) and diagram above (Fig. 2 reproduced from Chapter 3), the holistic process of Dewey's experiential continuum framework embraces the learner's capacity for curiosity, which is rooted in his or her own life experiences, aroused by an initial 'impulse' (Dewey 1938, p.67). In the case of a

Take One Picture project this 'impulse' is a painting and sometimes other stimuli. Curiosity about the stimulus acts as 'a moving force' (p.38) for learning, resulting in an action or an idea which formulates into a 'plan' (p.71) towards an 'end-view' (p.67) where objectives are sought to be fulfilled. In a classroom context this process takes place as a 'co-operative enterprise' (p.72) between the learner/s and teacher, where the consequence of this interplay is the formation of the purpose for learning, which is socially constructed:

> The way is, first, for the teacher to be intelligently aware of the capacities, needs and past experiences of those under instruction, and secondly, to allow the suggestion made to develop into a plan and project by means of the further suggestions contributed and organized into a whole by the members of the group. The plan, in other words, is a co-operative enterprise, not a dictation. The teacher's suggestion is not a mold for a cast-iron result but is a starting point to be developed into a plan through contributions from the experience of all engaged in the learning process.
>
> (Dewey, 1938, p.72)

Found mainly in Group 2 schools, many Take One Picture projects followed this model of learning, where teachers engaged pupils in the planning process of the activities by asking for their thoughts about the focus painting, using these to connect learning experiences to prior experiences, and to connect one activity to the next. One of many examples where this was identified in the present study is in the data of Teacher 2 from Endlyn Infant and Nursery School. This teacher talked to her class about what pupils noticed in Turner's *The Fighting Temeraire,* additionally asking what they wanted to know about the picture. This led to some activities being planned around pupils' suggestions (see Chapter 6, section 6.4.2, Activity 3 Plan, Teacher 2, Chapter 7, section 7.3, image example 5). Another example is where Teacher 3 at Walton Primary School discussed with her class the 'rough outline' of a

project, based on Uccello's *Saint George and the Dragon,* and 'adapted…plans accordingly', including helping to turn the fight scene pupils wanted to act out into a 'living frieze' (Chapter 6, section 6.4.1, Chapter 7, section 7.3, image example 6).

Dewey's theory on aesthetics (1934) adds further insight into how a Take One Picture project employing experiential strategies offers high cognitive challenge. In essence, Dewey explains that art should not be perceived as something that exists separately from us, arguing that our engagement with a work of art (which he names as the 'product' (p.222)) *is* art because the experience is intrinsically an aesthetic one, where meaning is constructed by the viewer through the experience of the encounter. Although never explicitly drawn together with his experiential learning theory (1938), Dewey's aesthetic theory (1934) shares the common notion that a human needs to make sense of the world.

By mapping the process of Dewey's experiential continuum framework onto his description of an aesthetic experience (see Fig. 6), it is possible to see how coupling Dewey's ideas theoretically explains the art-rich cognitive model of learning demonstrated in the experiential Take One Picture projects in the present study. The theories together show how a painting, selected as a source of curiosity, creates 'tension' (Dewey 1934, p.13) that needs 'stability' (p.18) by an endeavor to make personal sense of the artwork. Thus, for example, when a group of pupils at May Infant and Nursery School used Rubens's *A View of Het Steen in the Early Morning* as inspiration for an improvised drama scenario, the meaning of the painting for the pupils was constructed by the pupils through their drama (see Chapter 6, section

6.4.3, Activity 2, Teacher 1, Chapter 7, section 7.3, image example 4). Similarily, the meaning of Turner's *The Fighting Temeraire* for pupils at Endlyn Infant and Nursery School was constructed through numerous activities, including learning about water safety, painting skies, learning how boats float by experimenting with containers and water, and through making an animation (see Chapter 6, section 6.4.2, Teacher 3).

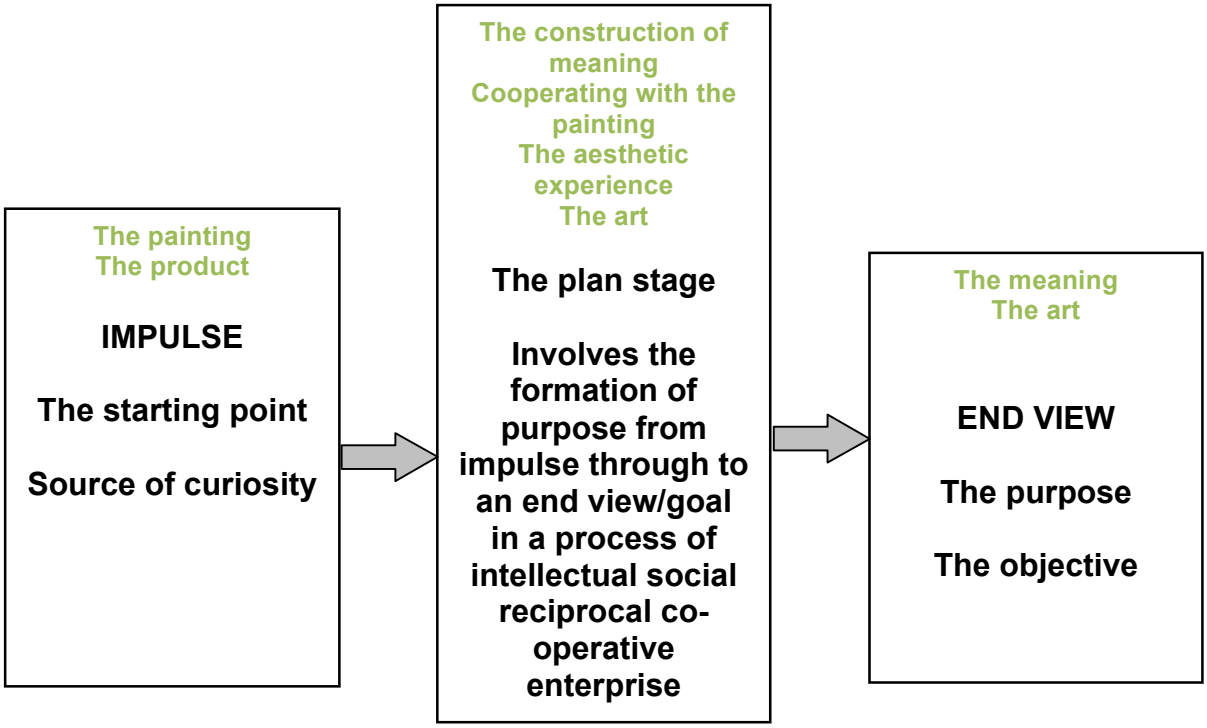


Fig 6. Dewey's experiential learning process mapped onto Dewey's aesthetic experience process

Jackson (1998), Professor Emeritus in the Department of Education and Psychology at the University of Chicago, makes the point that, for Dewey:

> The true appreciator of an art object…is not the casual listener or viewer. Rather, he is someone who has spent time with a work, has found it engaging, stimulating, puzzling, perhaps even troubling, and, as a result of his sustained exploration of it, has undergone a significant change of some kind…The new and the old become integrated.
>
> (Jackson,1998, p.51)

The findings from the schools that employed numerous experiential strategies in Take One Picture projects suggest that an encounter with a painting can be one of deep exploration. How such an encounter might change pupils in some way can be found in teachers' comments. For example, the head teacher from Endlyn Infant and Nursery School (Group 2) felt that the Take One Picture experience for his pupils was 'transformative' (see Chapter 5, section 5.2.2), and the head teacher and Teacher 2 from Walton Primary School (Group 2) observed that a painting visibly increased pupils' concentration (see Chapter 7, section 7.3).

An experiential understanding of creativity, as demonstrated in the present study, could be used to guide teachers wishing to increase creative and cognitive opportunities for pupils. It could also help in elevating the status of art, and the arts, in formal education, which can be viewed as non-intellectual (Calouste Gulbenkian Foundation, 1982; Robinson, 2011). Low status is blamed for a continuing reduction of allocated curriculum time for arts subjects (Alexander, 2010; Brehony, 2005; NSEAD, 2016; Ofsted, 2012), seen as a departure from the original aims of a 'balanced and broadly based' National Curriculum in England (HMSO, 1988, p.11), and the low uptake of arts subjects at GCSE level (CLA, 2017; Ofqual, 2018) since the introduction of the English Baccalaureate in 2010, which does not include arts subjects (see Chapter 2, section 2.2.2). The findings of the present study challenge a non-cognitive view of art by showing that when a painting is used as an object of curiosity to draw out and extend pupils' prior experiences, as in the majority of the activities in Group 2 schools, art can be part of an ideas-driven learning process that prioritises building on pupils' knowledge and understanding.

Finally, the findings of the present study respond to ongoing debates over the extent teachers direct pupils' learning by challenging critics of experiential learning that portray the pedagogical approach as learning without teaching (for example, Christodolou, 2014; Kirschner, Sweller & Clark, 2010). The present study shows that the teachers who followed an experiential model of learning provided pupils with creative and cognitive opportunities by guiding pupils to some extent. Dewey (1938) advocates that it is a moral right for a child not to have the wider insight of an adult withheld, in a relationship that needs to be one where an 'adult can exercise the wisdom [of] his own wider experience' (p.38). However, importantly he makes it clear that this guidance needs to take place 'without imposing a merely external control' (p.38). Therefore, he is calling for a balance between teacher-directed and pupil-directed learning. This is the same balance that Bruner explains in his paper *The Act of Discovery* (1961) where he writes that a student should not be 'a bench-bound listener' but needs to be 'taking part in the formation [of the learning] and *at times may* play a principal role in it' (p.22) (emphasis added). Nevertheless, Kirschner, Sweller & Clark (2010) portray constructivist approaches as 'minimal guidance' (in their paper entitled *Why minimal guidance during instruction does not work: An analysis of the failure of Constructivist, Discovery, Problem-based, Experiential and Inquiry-based Teaching*), defending a belief that teacher-led instruction should be the preferred pedagogical approach because 'complete information will result in a more accurate representation that is also more easily acquired' (p.78). In the present study this traditionalist argument could be said to be illustrated in the non-experiential pupil outcomes that show pupils simply replicating a Take One Picture focus painting or re-presenting back to the teacher or artist their demonstration. Similarly, Christodolou

(2014) argues for highly directed curriculum content and highly directed teaching methods. She does this by setting up a false dichotomy between the learning of facts and the teaching of skills, accusing Dewey, and others, of being 'opposed [to] facts and understanding' (p.16). She dismisses problem-solving, creative thinking and critical thinking skills, believing that the collective term 'twenty-first century skills' is 'code for removing knowledge from the curriculum' (p.53). However, what Christodolou fails to realise, in reference to Dewey, is that building on pupils' understanding is at the heart of his experiential theory. She also fails to acknowledge that Dewey, famous for disliking dualisms, avoided developing theory in terms of extremes (Heilbronne *et al.,* 2018). Perhaps though the most striking aspect of Christodoulou's argument is her opposition to 'lessons where pupils discuss something that they already know' and discussions where teachers 'only facilitate' (p32). The present study shows, using Dewey's experiential framework as a lens, that the key to increasing cognitive demand, pupil growth and personal creativity, is the ability of the teacher to encourage individual responses from pupils through discussion, thus eliciting prior experiences to expand on. Facilitating such opportunities for group discussion is something Christodoulou openly admits not to being 'particularly skilled at' (p.24). So, perhaps what she might really be arguing for is teacher-proof curriculum.

In conclusion, the present study contributes to current debates on how much direction pupils need from their teachers by showing how in practice pupils need to be able to be actively involved in the development of their learning in order to respond as individuals. They need to be supported in harnessing what they already

know and helped in making connections to expand on their knowledge and understanding, rather than simply being told or shown what to do. This will ensure that pupils' creativity is supported. Furthermore, to deny pupils the chance to discuss and collaborate, according to Dewey (1939), is undemocratic since a 'humane experience' is one 'in which all share and to which all contribute' (p.230), believing that democracy is something that should be lived everyday by everyone:

> Democracy is a way of personal life controlled not merely by faith in human nature in general but by faith in the capacity of human beings for intelligent judgment and action…a belief which brings with it the need for providing conditions which will enable these capacities to reach fulfillment.
>
> (Dewey,1939, p.227)

Hence, those who are proponents of teacher-led classrooms that minimise child-directed learning are at odds with the development of capacities that will enable pupils to be responsible democratic citizens; and in England, this means being at odds with the overall aims of the National Curriculum (DfE, 2013).

Chapter 9 Conclusions

This chapter sets out the overall conclusions of the present study. It offers two key claims, going on to suggest the implications of these. In addition it offers an account of how this research makes a methodological contribution.

9.1 Substantive contributions and implications

9.1.1 Responses to the research questions

In response to research question 1a [*What is the understanding and expectations of teachers for using a painting as a central stimulus for cross-curricular teaching and learning in the primary classroom, as promoted by the National Gallery's Take One Picture scheme?*]: Teachers in both Group 1 and Group 2 understood the Take One Picture scheme in terms of learning about art and encouraging an enjoyment of paintings, with some teachers in Group 2 particularly emphasising the cross-curricular element of the scheme. These Group 2 teachers saw the cross-curricular aspect of the Take One Picture scheme as aligning well with their own philosophy of education and how their schools already taught, including believing that single starting points are a good way to teach across curriculum subjects, which was thought to be an effective way to offer pupils a broad and balanced curriculum. A cross-curricular approach using a painting was also thought to offer pupils opportunities to learn from firsthand experiences.

Teachers' expectations for operationalising a Take One Picture project with their own class, which they expressed in their log journals before the project commenced, ranged from: improving pupils' learning about art and developing their art skills;

develop literacy skills; enriching cross-curricular teaching and learning; increasing collaborative opportunities in class; promoting personal development; encouraging creativity; following pupils' interests; inspiring and exciting pupils; using the project for a whole school focus; to bring about community benefits; and to use the project for staff development opportunities.

In response to research question 1b [*How and to what extent do these expectations and understanding inform the learning objectives they plan for?]*: Those teachers who expressed their understanding of the scheme mainly in terms of learning about art and encouraging an enjoyment of paintings (the vast majority being from Group 1) tended to plan primarily art-based activities. In contrast, those teachers who particularly emphasised that the scheme promoted using a painting as a central stimulus for learning across the curriculum, and that this approach aligned well with their own philosophy of education and how their schools already taught, tended to plan in a more cross-curricular way (the vast majority being from Group 2). On the whole it was found that teachers mostly planned for the expectations that they had for the project. Analysis of this is presented teacher-by-teacher in Chapter 6. The analysis reveals however that five teachers who expressed expectations to encourage pupils' creativity and follow pupils' interests did not plan for these (see response to research question 2).

In response to research question 1c [*What are the key factors that influence the teachers' understanding, expectations and planning decisions?*]: Teachers seemed to be influenced in two key ways. Firstly, by the level of art expertise they had access

to, and secondly by the emphasis placed on the Take One Picture scheme by their head teachers. The group of teachers who interpreted Take One Picture more as an art-based scheme (Group 1) drew heavily on artistic expertise, employing professional artists, including a sculptor, a stained-glass window maker, a choreographer, and a felt maker. One of the teachers in this group was also a professional artist and secondary school trained art and design teacher, and two of the teachers had a primary art specialism. This contrasts with the group of schools who operationalised Take One Picture projects in a more cross-curricular way (Group 2) where there was no involvement of visiting artistic practitioners and only one of the teachers had art training, and this was the only teacher in Group 2 that planned mainly in a non-experiential way.

The emphasis placed on art weeks by the head teachers at the two schools that planned in a more art-based way (Group 1) seems to have influenced the product-driven approach taken by the teachers at these two schools, especially in the case of Fenton Primary School where a whole school art exhibition was held at the end of the project in which professionally-framed pupils' artwork was expected to be sold as a fundraiser for the school. For the group of schools where teachers taught in a more cross-curricular way (Group 2), the findings show that all of the head teachers believed that a painting could be very beneficial for teaching across the curriculum, including providing a broad and balanced curriculum and offering firsthand experiences. Teachers at these schools seemed to be very much in agreement with these principles.

In response to research question 2 [*To what extent and in what ways are teachers' expectations for a Take One Picture project realised in practice, as perceived by the teachers and in actual pupil outcomes?*]: Most teachers' expectations seem to have been fulfilled to some extent (see Chapter 6, sections 6.3 and 6.4), with the exception of five teachers who wanted to encourage pupils' creativity and follow pupils' interests, but did not. These teachers (four in Group 1 and one in Group 2) planned technique-driven, step-by-step, teacher-led, art-based, activities that did not encourage individual responses from pupils beyond the parameters of practising art techniques (see Appendices A-E), resulting in pupil outcomes that were almost identical or very alike, or very similar to the teachers' or artists' demonstrations (see Chapter 7, sections 7.2 and 7.3).

In contrast, it was found that teachers' planning that resulted in pupil outcomes that were more unique and diverse, thereby exhibiting individuality and originality, and therefore creativity, contained the experiential strategy of encouraging individual responses from pupils beyond the parameters of practising art techniques. In many cases the second experiential strategy of making connections between the painting and other stimuli and/or known pupils' previous learning experiences (see Appendices A-E) was also apparent. These activities were mainly found in Group 2.

Those teachers' who expressed an expectation to improve pupils' learning about art and develop pupils' art skills, and fulfilled this expectation through step-by-step, teacher-led, art-based activities (mainly in Group 1), did so by providing pupils with few opportunities to be creative and with activities that had fairly low cognitive

challenge. This is an important finding because, as shown in the literature review (Chapter 2, section 2.2.2), there is a common perception, both nationally and internationally that art, and the arts in general, have a low status in education (Alexander 2017; Brehony 2005; Calouste Gulbenkian Foundation 1982; Craft 2012; Robinson 2011, 2015). It has been argued that the low status relates to a perception that the arts are non-intellectual (Calouste Gulbenkian Foundation, 1982; Robinson, 2011). To increase the cognitive challenge of art-based activities, the present study shows that teachers need to include experiential strategies, as demonstrated in the arts-based experiential activities in the study, such as Activity 2, planned by Teacher 5 from Endlyn Infant and Nursery School, described in Chapter 6, section 6.4.2 and discussed in Chapter 8.

This section now goes on to discuss the contributions to knowledge the present study makes by putting forward two key claims, the implications of which are explained.

9.1.2 Key claim 1 – The approach used to teach art determines the level of creative and cognitive demand: The present study provides analysis that supports an experiential definition of creativity

The present study sheds light on two distinct ways that teachers used a painting as a central stimulus for teaching and learning. The first way was to inspire art making. The second was as a source of curiosity where pupils were encouraged to make links between their own experiences and the content of a painting, and where teachers opened up ‘avenues for development’ (Dewey 1938, p.36) by employing strategies that can be described as experiential, as characterised by Dewey. In the

present study these strategies were identified as (i) encouraging individual responses beyond the parameters of practising an art technique and (ii) making connections between the painting and other stimuli and/or known pupils' previous learning experiences.

Using a painting as a source of curiosity (the second way) was shown in the present study to be ideas and process-driven because the model of learning followed involved teachers and pupils cooperating together in developing activities (see Chapter 3, section 3.4, Fig. 2 for the model of learning).

Although there is no reason why the first and second way of using a painting as a central stimulus should be mutually exclusive, it was found that teachers in those schools (Group 1) that used a painting primarily to inspire art making (the first way) mainly planned activities that were technique and product-driven. These had premeditated end goals for which step-by-step instructions were given to pupils on how to achieve these, and activities tended not to lead on to subsequent activities that required a higher level of cognitive demand from pupils, that is to say, which employed the two identified experiential strategies.

It was found that activities that required a higher level of cognitive demand from pupils - those using a painting as a source of curiosity - resulted in outcomes that were more diverse and unique than activities that did not employ these experiential strategies. Consequently, it can be said that the outcomes that resulted from using a painting as a source of curiosity exhibited more individuality and originality, and

therefore creativity. This means that the findings of the present study can be used to support an experiential definition of creativity that makes explicit a cognitive dimension.

The implication of an experiential definition of creativity on the current National Curriculum in England for art and design (outlined in Chapter 2, section 2.2.1) is that it could provide a rationale to shift technique-centric content towards a more experiential approach. This could increase the level of cognitive demand for pupils in the subject, as well as increase creative opportunities. This change could assist in elevating the perceived status of art in the curriculum (Alexander, 2017; Brehony, 2005; Calouste Gulbenkian Foundation, 1982; Craft, 2012; Robinson, 2011, 2015). In addition, it could help highlight more the contribution that art can make to the overall aims of the National Curriculum, i.e. in promoting the 'spiritual, moral, cultural, mental and physical development of pupils at the school and of society' preparing pupils for the 'opportunities, responsibilities and experiences of later life' (DfE 2013, p.5) (see Chapter 2, section 2.2.1).

9.1.3 Key claim 2 – There is no evidence in the present study to suggest school partnerships with artistic practitioners develops creativity in pupils

The present study shows that when art practitioners worked with pupils in schools, or an art expert was employed in a school as a teacher, pupils developed their knowledge and skills of art techniques. However, also shown is that the instructional methods used by the art experts to teach art techniques inhibited the creation of unique and diverse outcomes by pupils. Therefore, in conclusion, the findings of this

study suggest that pupils' creative development can be restricted by working with artistic practitioners. This conclusion could be seen to conflict with the advice given to schools in various reports, policy and arts initiative documents, in the UK and the US (ACE, 2016; DfES, 2003; NACCCE, 1999; Ofsted, 2009, 2012; PCAH, 2011; QCA, 2004). These encourage schools to work in partnership with art experts with the aim of increasing creativity in schools (as discussed in Chapter 2, section 2.2.4.1.1).

The present study proposes that to increase creativity in schools teachers and artists should reflect on the nature of the opportunities that they provide for pupils. An awareness of the experiential strategies identified in the present study would aid this reflection. The present study does not suggest that encounters with artistic practitioners are not enjoyable, or inspiring, or important for learning and practicing art techniques, but that these encounters cannot be relied on for developing creativity in pupils.

One idea for a reflective tool for educators is provided in the following 'experiential checklist' (Table 28). Essentially it prompts educators to establish if the activities that they plan offer pupils opportunities: to share and use their prior experiences to widen subsequent experiences, thus ensuring learning falls 'within the scope of ordinary life experiences' (Dewey 1938, p.73); to actively participate in the 'development of what is taught' (p.19); and for reciprocal 'co-operative enterprise' (p.72). The 'in what ways' section of the checklist, in the 'encouraging individual responses beyond the parameters of practising an art technique' area, requires educators to include specific strategy details, such as 'through group discussion' or 'pair talk' or 'role play'. The

caveat of 'beyond the parameters of practising an art technique' supports the assertion of the present study that to ensure activities maximise input from pupils, they need to be less technique and product-driven and more ideas and process-driven. The experiential checklist should help educators avoid 'taking an excessively instrumental approach to learning' (Boud, Cohen & Walker, 1993, p.2), seeing impulses as purpose (Dewey, 1938).

Experiential strategy	Planned for (✓) In what ways	Not planned for (×)
Encouraging Individual Responses beyond the parameters of practising an art technique		
Making Connections between a central stimulus (the source of curiosity) and other stimuli and/or known pupils' previous learning experiences		

Table 28. Experiential strategy planning checklist for increasing creative opportunities and cognitive demand in activities

9.2 Methodological contributions

There are two ways in which the present study has contributed methodologically. This section considers both of these with speculations on use. Firstly considered is the analytical procedure developed for exploring why and how teachers planned a

Take One Picture project in the way that they did, and how this could be used to explore why and how other arts education projects are planned, and if original objectives are met. The second methodological contribution considered is the recognition of creativity through the display of individuality in pupil outcomes. This can be used to ascertain the extent experiential pedagogy is harnessed in an activity, and could be key in the development of assessment methods for creative subjects; something that is required for arts subjects to be elevated in status in formal education (Craft 2012) (see Chapter 2, section 2.2.2). These two proposals are now considered.

9.2.1 Method for exploring arts education experiences and initiatives

The three-step analysis procedure designed for the present study, as explained in the Methodology chapter (Chapter 4, section 4.4), enabled an examination of the nature of teaching and learning using a painting as a central stimulus. There is a dearth of empirical studies attempting to understand the nature of learning in arts education because research methods used tend to be problematised by largely quantitative reductive methodologies. It is therefore proposed that the three-step analysis procedure devised for the present study could be used as a basis for exploring in detail other arts interventions, looking at why teachers (or perhaps arts educators or art practitioners) want to undertake an arts project; how they go about operationalising it; and comparing this data with resulting outcomes. Fig. 7 shows how the three-step analysis procedure can be adapted to be used as an analytical tool for any arts project.

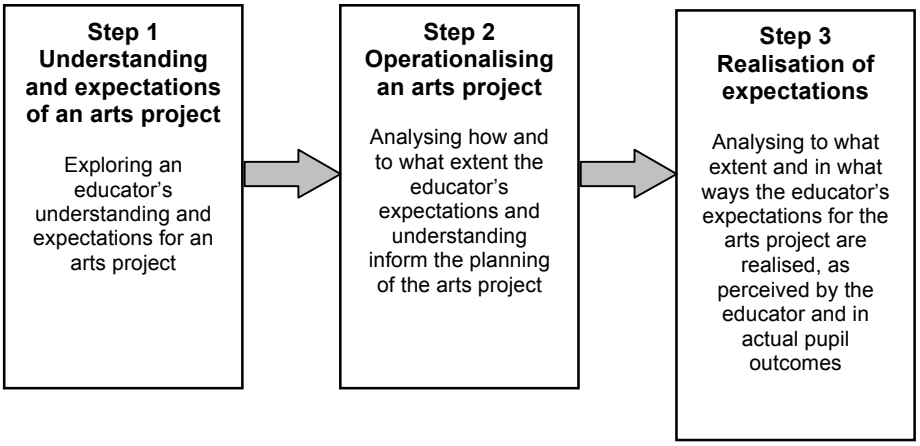


Fig. 7 Three-step analysis procedure for arts education evaluation

Step 1 of the procedure is to firstly determine what the educator's understanding of the arts project is and their expectations for undertaking it. This addresses the point made by Sefton-Green (2007) (explained in Chapter 2, section 2.3) when he explains that arts evaluation needs to focus on describing impact which identifies the primary objectives of a programme. Step 2 of the procedure involves gathering rich planning data. This helps in determining to what extent the educator's expectations are planned for and if other aspects are revealed. Finally, Step 3 involves collecting actual outcomes from a project, so that an examination of these can establish whether the educator's expectations were met and to what extent, and if other conclusions can be drawn.

Additionally, it is proposed that by using the experiential strategies identified in the present study, it is possible to determine to what extent activities are experiential in nature, thereby determining the extent activities offer opportunities associated with

the strategies. This could be helpful both to inform the planning of activities, and as a framework for analysing preexisting arts education evaluations, such as the qualitative evaluations described in Chapter 2, section 2.3.3. As explained, there were a small number of evaluation methods found in the reviewed literature that attempted to understand the nature of learning in arts education, each using different methods of assessing and reporting their findings. These include, for example, the Artful Thinking study undertaken at Harvard University (Trishman & Palmer, 2006), which compares students following a programme teaching Thinking Routines to those that did not; and the Bath Spa University partnership Schools without Walls project that utilizes an 'ongoing cycle of reflection' (Edlers, 2017, p.3) promoted by the Reggio Emilia approach (Malaguzzi, 1998). However, because none of the qualitative studies reviewed used the same framework, or related findings to other similar studies or to relevant theory, comparisons across studies are difficult. Using the experiential strategies identified in the present study as a framework could address this issue since it would help draw together findings from existing art education studies to empirically show aspects associated with Dewey's experiential learning characteristics. In the present study these have been shown to provide creative opportunities and cognitive challenge.

9.2.2 The presence of individuality as a basis for identifying creativity

In the present study the use of actual pupil outcomes in the three-step analysis procedure proved to be extremely informative. It allowed for teachers' planning to be matched with their expectations, but also it showed a clear division in outcomes resulting from planning that was, and was not, experiential in nature. Therefore,

because the present study has made a link between experiential activities, creative outcomes that are unique and diverse, and cognitive challenge, it is possible to say that pupil outcomes that show individuality could be used as a basis for developing methods to identify creativity. As highlighted in Chapter 2, section 2.2.2, Craft (2012) believes that assessment methods used in schools threaten the status of the arts because there is a disconnect between subjects that are easily assessed through tests (citing the core foundation subjects) and a lack of trust in flexible and imaginative pedagogical approaches needed for the creative nature of the arts. She argues that this needs to be addressed if the arts are to be given a higher profile in education.

9.3 Limitations and implications for future research and practice

The present study uses a multiple within-case analysis approach (as explained in Chapter 4, section 4.1.2) to look deeply into the phenomenon of Take One Picture. Although this approach has enabled the exploration of 25 teachers' understandings and expectations of a Take One Picture project, and an examination of the operationalisation of the Take One Picture projects that these teachers planned, together with an analysis of pupil outcomes from these projects, the methodology does not enable generalisations to be made to all teachers' planning relating to arts education, or to all pupil outcomes. To increase the generalisability of the findings (Meyer, 2001) more research with teachers and pupils undertaking arts initiatives is needed using the three-step analysis procedure and the two experiential strategies as detailed in section 9.2.

Also, as outlined in the discussion in Chapter 8, further research is needed into teachers' perceptions of creativity and how these perceptions affect the opportunities that they offer pupils. This could include researching the practice of visiting artistic practitioners in schools. To further explore the conclusions of the present study, these studies could be undertaken in secondary schools as this phase is not represented in the research. This is important as some of the commentators on the perceived low status of the arts in schools in England aim their criticism at Key stage 3 and 4, as well as primary schools (for example, Alexander, 2017; CLA, 2017; NSEAD, 2016).

9.4 Last words

When Dewey posed the question 'How shall the young become acquainted with the past in such a way that the acquaintance is a potent agent in appreciation of the living present?' (1938, p.23) he was anticipating his experiential learning framework. It seems reasonable from the findings presented in the present study to suggest that an experiential encounter with art is an answer.

The processes of learning found in the experiential activities in the present study closely mirror curriculum design principles put forward in the OECD (Organisation for Economic Co-operation and Development) positional paper *The Future of Education and Skills: Education 2030,* published May 2018. The paper proposes that students need to be 'future-ready' (p.5) by being able to have 'the capacity to think across boundaries of disciplines, to be able to "connect the dots"' (p.5), and that they need to have 'a broad range of skills, including cognitive and meta-cognitive skills (e.g.

critical thinking, creative thinking and learning to learn)' (p.5). The findings of the present study show how teachers have planned for such learning conditions using a painting as a central stimulus when following an experiential approach, and therefore this empirical research should be submitted to the project.

In a publication to mark an international conference on Dewey's relevance to education in the twenty-first century, at the University of Cambridge in 2016, Gert Biesta (2018), Professor of Education at Brunel University, London, writes:

> …the return to Dewey's educational thought cannot be a matter of repetition but requires thoughtful reconstruction – and Dewey would probably be the first to agree with this.
>
> (Biesta, 2018, p.220)

It is my hope that Dewey would approve of how I have represented his experiential and aesthetic theoretical perspectives, and with the way in which I have used these as a lens to view how teachers have used paintings in the classroom.

.

References

Alexander, R. (ed.) (2010) *Children, their World, their Education: Final report and recommendations of the Cambridge primary review*. London: Routledge.

Alexander, R. (2017) *The Arts in Schools: Making the case, heeding the evidence*. Keynote speech at a conference on intercultural dimensions of cultural education, University of Chester, 13 July 2017. Available at: http://www.robinalexander.org.uk/wp-content/uploads/2017/07/Alexander_Curious_Minds_July17.pdf (accessed 21 February 2018).

Arts Council England (ACE) (2006) *Providing the Best: Guidance for artists and arts organizations on assessing the quality of activities provided for children and young people.* London: Arts Council England. Available at http://www.artscouncil.org.uk/media/uploads/documents/publications/providingthebestpdf_phpJq0DJ9.pdf (accessed 20 September 2015).

Arts Council England (ACE) (2007) *Creative Partnerships, Research Digest 2002-2006*. London: Arts Council England. Available at: http://www.creativityculture education.org/wp-content/uploads/This-Much-We-Know-Research-Digest.pdf (accessed 22 March 2018).

Arts Council England (ACE) (2016*) Self-Assessment Tool Autumn 2016*. London: Arts Council England. Available at: http://www.artsmark.org.uk/sites/default/files/Artsmark%20Self-Assessment%20tool%20autumn2016.pdf (accessed 13 March 2018).

Arts Council England (ACE) (2016a) *Cultural Education: A guide for governors*. London: Arts Council England. Available at: https://www.artscouncil.org.uk/guideforgovernors (accessed 10 June 2018).

Arts Council England (ACE) (2016b) *Art and Design Education: a guide for governors and trustees*. London: Arts Council England. Available at https://www.artscouncil.org.uk/document/art-and-design-education-guide-governors-and-trustees (accessed 3 October 2018).

Bakhshi, H., Frey, C.B., Osborne, M. (2015) *Creativity vs. Robots: The creative economy and the future of employment.* London: Nesta.

Banaji, S. (2011) 'Mapping the rhetorics of creativity'. In Sefton-Green, J., Thomson, P., Jones, K., Bresler, L. (eds.) *The Routledge International Handbook of Creative Learning*. Abingdon: Routledge.

Barber, M., Mourshed, M. (2007) *How the World's Best-performing Schools Come Out on Top*. New York: McKinsey & Company, available at: http://mckinseyonsociety.com/topics/education/ (accessed 10 October 2012).

Barnes, D., Shemilt, D. (1974) *Transmission and Interpretation,* Educational Review, 26:3, pp. 213-228. London: Taylor & Francis.

Belfiore, E. (2014) *'Impact', 'Value' and 'Bad Economics': Making sense of the problem of value in the arts and humanities*, Arts and Humanities in Higher Education. Los Angeles: Sage.

British Educational Research Association (BERA) (2018) *Ethical Guidelines for Educational Research, Fourth edition*. London. Available at: https://www.bera.ac.uk/researchers-resources/publications/ethicalguidelines-for-educational-research-2018 (accessed 1 May 2019).

Biesta, G. (2018) 'Epilogue - The Persistence of Dewey's Pragmatism: On possibilities and risks'. In Heilbronn, R., Doddington, C., Higham, R. (eds.) *Dewey and Education in the Twenty First Century: Fighting back*. Bingley: Emerald Publishing Limited.

Blair, D. J. (2016) *Experiential Learning for Teacher Professional Development at Historic Sites*. Journal of Experiential Education. Vol 39, Issue 2, pp.130-144. Los Angeles: Sage.

Bloomfield, A., Childs, J. (2000) *Teaching Integrated Arts in the Primary School*, London: David Fulton Publishers.

Boud, D. (1988) *Developing Student Autonomy in Learning*. London: Kogan Page.

Boud, D., Cohen, R., Walker, D. (1993) *Using Experience for Learning*. Buckingham: Society for Research into Higher Education and Open University Press.

Bowen, D. H. *et al.* (2014) *Learning to Think Critically: A visual art experiment*. Educational Researcher, 43(1) pp. 37-44. Amsterdam: Elsevier.

Brehony, K.J. (2005) *Primary Schooling under New Labour: The irresolvable contradiction of excellence and enjoyment*, Oxford Review of Education. Vol 31, issue 1, pp. 26-46. Abingdon: Routledge.

Bruner, J. S. (1961) *The Act of Discovery*, Harvard Educational Review, 31, pp. 21-32. MA: Harvard Education Press.

Calouste Gulbenkian Foundation (1982) *The Arts in Schools*. London: BPCC Oyez Press.

CASE (2010) *Understanding the Impact of Engagement in Culture and Sport: A systematic review of the learning impacts for young people.* London: UCL IOE. Available at: http://www.creativenz.govt.nz/assets/ckeditor/attachments/1055/culture_and_sport_evidence_programme_understanding_the_drivers_impact_and_value_of_engagement.pdf?1411075448 (accessed December 2015).

And the overarching summary of the report https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/71231/CASE-supersummaryFINAL-19-July2010.pdf (accessed April 2018).

Catterall, J. S. (1998) *Does Experience in the Arts Boost Academic Achievement? A response to Eisner*, Art Education, 51:4, pp.6-11. Alexandria: National Art Education Association.

Catterall, J. S., Waldorf, L. (1999) 'Chicago Arts Partnerships in Education Summary Evaluation', In Fisk, E. (ed.) *Champions of Change: The impact of the arts on learning*, pp. 47-62. Washington DC: Arts Education Partnership and The President's Committee on the Arts and Humanities.

Catterall, J.S., Peppler, K.A. (2007) *Learning in the Visual Arts and the Worldviews of Young People*, Cambridge Journal of Education 37:4, pp. 543-560. London: Taylor & Francis. Available at: http://www.academia.edu/3533833/Learning_in_the_visual_arts_and_the_worldviews_of_young_children (accessed 10 October 2015).

Coghlan, D. (2014) 'Insider Action Research', In Coghlan, D., Brydon-Miller, M. (ed.) *The Sage Encyclopedia of Action Research*, pp. 444-448. Los Angeles: Sage.

Creativity Culture and Education (CCE) (2007) *Creative Partnerships: Approach and Impact. This much we know*. Newcastle: CCE & Arts Council England.

Creativity Culture and Education (CCE) (2009) *Creative Partnerships: Changing young lives*. Newcastle: CCE & Arts Council England.

Creativity Culture and Education (CCE) (2012) *Creative Partnerships: Changing young lives*. Newcastle: CCE & Arts Council England.

Christodolou, D. (2014) *Seven Myths about Education*. Abingdon: Routledge.

Coate, K., Boulos, A. (2012) *Creativity in Education: Challenging the assumptions*. London Review of Education 10 (2), pp.129-132. London: UCL IOE Press.

Cohen, L., Morrison, K., Manion, L. (2007) *Research Methods in Education*. 6th edition. London: Taylor & Francis.

Compton, A. (2007) *What does creativity mean in English education?,* Education 3-13: International Journal of Primary, Elementary and Early Years Education, 35:2, 109-116. London: Taylor & Francis. Available at http://dx.doi.org/10.1080/03004270701311911 (accessed 1 March 2015).

Cultural Learning Alliance (CLA) (2011) (updated 2017) *Imagine Nation: The case for cultural learning*. London: Cultural Learning Alliance. Available at:

https://culturallearningalliance.org.uk/wpcontent/uploads/2017/08/ImagineNation_The_Case_for_Cultural_Learning.pdf (accessed 21 April 2018).

Craft, A. (2012) 'Childhood in a Digital Age: Creative challenges for educational futures'. In Coate, K., Boulos, A. *Creativity in Education: Challenging the assumptions*. London Review of Education 10(2), pp.173-190. London: UCL IOE Press.

Cresswell, J. (2013) *Qualitative Inquiry and Research Design: Choosing among five approaches*. Los Angeles: Sage.

Cresswell, J. (2015) *30 Essential Skills for the Qualitative Researcher*. Los Angeles: Sage.

Cropley, A. J. (2001) *Creativity in Education and Learning*. Abingdon: Routledge.

Department for Children, Schools and Families (DCSF) (2008*) Statutory Framework for the Early Years Foundation Stage: Setting the standards for learning, development and care for children from birth to five*. London: DCSF. Available at http://earlyyearsmatters.co.uk/wp-content/uploads/2011/01/Statutory-Framework-for-the-Early-Years-Foundation-Stage-EYM.pdf (accessed 3 March 2017).

Department for Education (DfE) (2013) *The National Curriculum in England: Primary curriculum, Key stage 1 and 2 document framework*. London: HMSO. Available at: https://www.gov.uk/government/publications/national-curriculum-in-england-framework-for-key-stages-1-to-4 (accessed 19 March 2018).

Department for Education (DfE) (2017) *Statutory Framework for Early Years Foundation Stage*. London: HMSO. Available at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/596629/EYFS_STATUTORY_FRAMEWORK_2017.pdf
(accessed 4 February 2017).

Department for Education and Employment (DfEE) (1999) *The National Curriculum Handbook for primary teachers in England*. London: HMSO. Available at http://www.educationengland.org.uk/documents/pdfs/1999-nc-primary-handbook.pdf (accessed 2 February 2014).

Department for Education and Skills (DfES) (2003) *Excellence and Enjoyment: A Strategy for primary schools*. London: HMSO. Available at http://webarchive.nationalarchives.gov.uk/20040722022638/http://www.dfes.gov.uk/primarydocument/ (accessed 17 December 2017).

Dewey, J. (1899/1902) *The School and Society and The Child and the Curriculum*. USA: Digireads.com Publishing (first Digireads.com edition 2010).

Dewey, J. (1934) *Art as Experience.* New York: The Berkley Publishing Group.

Dewey, J. (1938) *Experience and Education*. New York: Touchstone (first Touchstone edition published 1997).

Dewey, J. (1939) 'Creative Democracy: The task before us'. In J. A. Boydston (ed.) (2008) *John Dewey: The later works*, 1925-1953. Vol. 14: 1939-1941. Carbondale. IL: Southern Illinois University Press, pp. 224-230.

Durbin, B. *et al.* (2010) *The Impact of Creative Partnerships on School Attainment and Attendance.* Slough: National Foundation for Educational Research.

Elders, L. (2017) *Schools Without Walls: Case studies*. Funded by the Paul Hamlyn Foundation (unpublished).

Eisner, E. (1998) *Does Experience in the Arts Boost Academic Achievement?*, Arts Education Policy Review. Vol 100, Issue 1, pp. 32-38. London: Taylor and Francis.

Eisner, E. (2002) *The Arts and the Creation of Mind*. New Haven & London: Yale University Press.

Fawcett, M., Hay, P. (2004) *5x5x5=Creativity in the Early Years*, International Journal of Art and Design Education. Vol 23.3, pp. 234-245. Corsham: NSEAD. Available at: http://onlinelibrary.wiley.com/store/10.1111/j.1476-8070.2004.00403.x/asset/j.1476-8070.2004.00403.x.pdf?v=1&t=i35v9vqi&s=6850032abe1e0ad4240a53b391f8c7385e953a9f (accessed 22 November 2014).

Goodman, N. (1976) *Languages of Art.* Indiana: Hackett Publishing (second edition).

Haase, J., Hoff, E.V., Hanel, P., Innes-Ker, A. (2018) *A meta-analysis of the relationship between creative self-efficacy and different creativity measurements*. Creativity Research Journal, 30(1). Abingdon: Routledge.

Hall, C., Thomson, P. (2007) *Creative partnerships? Cultural policy and inclusive arts practice in one primary school*. British Education Research Journal, Vol 33, no 3, June 2007, pp.315-329.

Hayden, M., McIntosh, S. (2018) *International Education: The transformative potential of experiential learning*, Oxford Review of Education, 44:4, pp.403-413, Abingdon: Routledge.

Heilbronn, R., Doddington, C., Higham, R. (eds.) (2018) *Dewey and Education in the twenty-first Century: Fighting back*. Bingley: Emerald Publishing Limited.

Hellawell, D. (2006) *Inside-out: Analysis of the insider concept as a heuristic device to develop reflexivity in students doing qualitative research*. Teaching in Higher Education 11(4): pp.483-494. Abingdon: Taylor and Francis.
Hetland, L., Winner, E. (2007) *Studio Thinking: The real benefits of visual arts*. New York: Teachers College Press & National Art Education Association.

Hetland, L., Winner, E. *et al* (2009) *The Qualities of Quality: Understanding excellence in arts education.* Massachsetts: Harvard Graduate School of Education. Available at: http://www.wallacefoundation.org/knowledge-center/arts-education/arts-classroom-instruction/Documents/Understanding-Excellence-in-Arts-Education.pdf (accessed 17 September 2015).

HMSO (1988) *Education Reform Act* (Chapter 40). London: HMSO Available at: http://www.educationengland.org.uk/documents/acts/1988-education-reform-act.pdf (accessed 19 March 2018).

Hooper-Greenhill, E. (2007) *Museums and Education: Purpose, pedagogy, performance*. Abingdon: Routledge.

Hosack Janes, K. (2014) *Using the Visual Arts for Cross-Curricular Teaching and Learning: Imaginative ideas for primary schools*, Abingdon: Routledge.

Huberman, A. M., Miles, M. B. (2002) *The Qualitative Researcher's Companion*. London: Sage.

Huberman, A. M., Miles, M. B., Saldana, J. (2014) *Qualitative Data Analysis: A methods sourcebook*. London: Sage.

Jackson, J.W. (1998) *John Dewey and the Lessons of Art*. New Haven & London: Yale University Press.

Kendall, L. (2008) *The Longer-term Impact of Creative Partnerships on the Attainment of Young People, Results 2005/-6*. Slough: National Foundation for Educational Research.

Kim, K.H. (2006) *Can we Trust Creativity Tests? A review of the Torrance Test of Creative Thinking (TTCT)*. Creativity Research Journal Vol. 18, No 1, pp. 3-14. Abingdon: Routledge. Available at http://kkim.wmwikis.net/file/view/Can+We+Trust+Creativity+Test.pdf (accessed 11 December 2015).

Kirschner, P.A., Sweller, J., Clark, R.E. (2006) *Why Minimal Guidance During Instruction Does not Work: An analysis of the failure of Constructivist, Discovery, Problem-based, Experiential, and Inquiry-based Teaching*. Educational Psychologist, Vol. 41(2), pp.75-86. Abingdon: Routledge.

Kolb, D.A. (1984) *Experiential Learning: Experience as the source of learning and development*. New Jersey: Prentice Hall.

Kolb, D.A. (2015) *Experiential Learning: Experience as the source of learning and development.* Second Edition. New Jersey: Prentice Hall.

Kvale, S. (2007) *Doing Interviews*. London: Sage.

Kvale, S. (1996) *Interviews: An introduction to qualitative research interviewing*. London: Sage.

Lord, P., Sharp, C., Lee, B. *et al*. (2012) *Raising the Standard of Work by, with and for Children and Young People: Research and consultation to understand the principles of quality*. Berkshire: NfER. Available at http://www.nfer.ac.uk/publications/ACYP01/ACYP01.pdf (accessed 1 September 2015).

Mann, S. (2016) *The Research Interview: Reflective practice and reflexivity in research processes*. Basingstoke: Palgrave MacMillan.

Malaguzzi, L. (1998). 'History, ideas and basic philosophy'. In Edwards, C.P., Gandini, L., and Forman, G. (eds.) (1998) *The Hundred Languages of Children: The Reggio Emilia approach - advanced reflections*, pp.49-97. Stamford CT: Albex, (second edition).

Mayer, R.E. (2004) *Should There be a Three-strikes Rule Against Discovery Learning?: The case for guided methods of instruction*, American Psychologist, 59 (1), pp.14-19. American Psychological Association.

McIntyre, D. (1992) 'Theorizing and Reflection in Initial Teacher Education'. In Calderhead, J. and Gates, P. (eds.) *Conceptualising reflection in teacher education*. London: Falmer.

Matsunobu, K. (2011) 'Creativity of Formulaic Learning: Pedagogy of imitation and repetition'. In Sefton-Green, J., Thomson, P., Jones, K., Bresler, L.(eds.) *The Routledge International Handbook of Creative Learning*. Abingdon: Routledge.

Meyer, C. (2001) *A Case in Case Study Methodology*, Field Methods 13(4) pp.329-353, London: Sage.

Milligan, L. (2016) *Insider-outsider-inbetweener? Researcher positioning, participative methods and cross-cultural educational research*, Compare: A Journal of Comparative and International Education, 46:2, pp.235-250, Abingdon: Taylor and Francis.

MLA (2008) *Inspiring Learning for All Framework.* London: Arts Council England. Available at: http://www.artscouncil.org.uk/what-we-do/supporting-museums/ilfa/about-ilfa/ (accessed 19 September 2015).

MLA (2009) *Renaissance in the Regions: Realising the vision 2001-2008. Review of the Renaissance Review Advisory Group*. London: Arts Council England. Available at: http://webarchive.nationalarchives.gov.uk/20091116104602/http:/www.mla.gov.uk/what/programmes/renaissance/~/media/Files/pdf/2009/Renaissance_Review_Report (accessed 10 May 2015).

Myers, R.E., Torrance, E.P (1964) *Torrance test of creative thinking*, Boston: Ginn and Company.

National Advisory Committee on Creativity and Cultural Education (NACCCE) (1999) *All Our Futures: Creativity, culture and education*. London: HMSO. Available at: http://sirkenrobinson.com/pdf/allourfutures.pdf (accessed 10 September 2013).

National Society for Education in Art and Design (NSEAD) (2016) *The National Society for Education in Art and Design Survey Report 2015-16.* Corsham: NSEAD. Available at: http://www.nsead.org/downloads/survey.pdf (accessed 21 February 2018).

OECD (2018) *The Future of Education and Skills: Education 2030*. Paris: OECD Publishing. Available at: http://www.oecd.org/education/2030/E2030%20Position%20Paper%20(05.04.2018).pdf (accessed 9 July 2018).

Ofqual (2018) *Entries for GCSEs statistics*. Available at: https://www.gov.uk/government/statistics/entries-for-gcse-as-and-a-level-summer-2018-exam-series (accessed 13 June 2018).

Ofsted (2009) *Drawing Together: Art, craft and design in schools 2005-2008.* London: HMSO. Available at: http://dera.ioe.ac.uk/10624/1/Drawing%20together.pdf (accessed 22 Febrrauary 2018).

Ofsted (2010) *Learning: Creative approaches that raise standards*. London: HMSO. Available at: www.ofsted.gov.uk/resources/learning-creative-approaches-raise-standards (accessed 9 September 2012).

Ofsted (2012) *Making a Mark: Art, craft and design 2008-11*. London: HMSO. Available at: www.ofsted.gov.uk/resources/making-mark-art-craft-and-design-education-2008-11(accessed 1 July 2012).

Passarelli, A. M., Kolb, D.A (2012) 'The Learning Way: Learning from experience as the path to lifelong learning and development'. In London, M. (ed.) *The Oxford Handbook of Lifelong Learning*. Oxford: Oxford University Press.

Peppler, K.A., Catterel J.S. (2015) *Learning and Achieving through the Arts*. Oakland: US Department of Education, Arts in Education. Available at: http://kpeppler.com/Docs/2015_Peppler_Iata_report.pdf (accessed 1 March 2016).

Perkins, D., Leondar, B. (eds.) (1977) *The Arts and Cognition*. Baltimore: Johns Hopkins University Press.

Piaget, J.P. (1952) *The Origins of Intelligence in Children*. New York: International Universities Press.

Pogrow, S. (2006) *The Bermuda Triangle of American Education: Pure traditionalism, pure progressivism, and good intentions*. Phi Delta Kappan, 88(2), pp.142-150.

President's Committee on the Arts and the Humanities (PCAH) (2011) *Reinvesting in Arts Education: Winning America's future through creative schools*. Washington, DC: President's Committee on the Arts and the Humanities. Available at: https://files.eric.ed.gov/fulltext/ED522818.pdf (accessed 25 April 2018).

Pring, R. (2000) *Philosophy of Educational Research*. London/New York: Continuum.

Qualifications and Curriculum Authority (QCA) (2004) *Creativity: Find it, promote it.* Sudbury: QCA Publications.

RCMG (2007) *Inspiration, Identity, Learning: The value of museums*, *second study – an evaluation of the DCMS/DCSF National/Regional Museum Partnership Programme 2006-7*. Leicester: University of Leicester.

RCMG (2004) *Inspiration, Identity, Learning: The value of museums - evaluation of the DCMS/DCSF Strategic Commissioning 2003-2004 National/Regional Museum Education Partnership*. Leicester: University of Leicester.

Robinson, K. (2011) *Out of Our Minds* (2nd revised edition). Chichester, UK: Capstone.

Robinson, K., Aronica, L. (2015) *Creative Schools*. UK: Penguin Random House.

Rogers, R. (2009) *Get It: The power of cultural learning.* London: Culture and Learning Consortium. Available at: http://www.cloreduffield.org.uk/downloads/C&L_Get_It_Published_Report_03.04.09.pdf (accessed November 2014).

Rowe, W. (2014) 'Positionality', In Coghlan, D., Brydon-Miller, M. (ed.) *The Sage Encyclopedia of Action Research*. London: Sage.

Saldana, J. (2016) *The Coding Manual for Qualitative Researchers*. London: Sage.

Schönau, D.W. (2014) *Self-Assessment for Learning in Visual Arts Education*, International Yearbook for Research in Arts Education Vol. 2, pp.107-110. International Network for Research in Arts Education (INRAE).

See, B. H., Kokotsaki, D. (2017) *Impact of Arts Education on the cognitive and non-cognitive outcomes of school-aged children: A review of evidence*. UK: Durham University and the Education Endowment Foundation. Available at: https://educationendowmentfoundation.org.uk/public/files/Publications/Arts_Education_Review.pdf (accessed 3 March 2018).

Sefton-Green, J. (2007) *Thinkpiece: The Challenge of defining impact*. London: ACE. Available at: http://www.creativityculturereducation.org/wp-content/uploads/This-Much-We-Know-Thinkpiece.pdf (accessed 2 June 2015).

Sefton-Green, J., Thomson, P., Jones, K., Bresler, L. (eds.) (2011) *The Routledge International Handbook of Creative Learning*. Abingdon: Routledge.

Seidmann, I. (2006) *Interviewing as Qualitative Research*, 3rd edition. New York: Teachers College Press.

Sharp, C. *et al*. (2006) *National Evaluation of Creative Partnerships: Final report*. Slough: National Foundation for Educational Research.

Sherman, R., Webb, R. (eds.) (2001) *Qualitative Research in Education: Focus and methods*. Falmer: Routledge.

Slater, A. (2004) *Take One Picture Retrospective Evaluation*, University of Greenwich Business School (not published).

Slater, A. (2006) *Evaluation of Take One Picture*, University of Greenwich Business School (not published).

Seidel, S. (2005) 'Forward'. In Stevenson, L. M., Deasy, R. J. (2005) *Third Space: When learning matters*. Washington, DC: Arts Education Partnership.

Spencer, E., Lucas, B., Claxton, G. (2012) *Progression in Creativity – developing new forms of assessment: a literature review*. Newcastle: CCE. Available at: http://www.creativityculturereducation.org/wp-content/uploads/CCE-Progression-in-Creativity-Literature-Review-2012.pdf (access May 2015).

Stevenson, L.M., Deasy, R. J. (2005) *Third Space: When learning matters*. Washington, DC: Arts Education Partnership.

Thomas, D. R. (2006) *A General Inductive Approach for Analyzing Qualitative Evaluation Data*, American Journal of Education Vol 27, No 2, pp. 237-246.

Tishman, S., Palmer. P. (2006) *Artful Thinking: Stronger thinking and learning through the power of art*. Cambridge MA: Harvard University Press.

The National Gallery (2017) *The National Gallery Annual Report and Accounts for the year ended 31 March 2017*. Available at https://www.nationalgallery.org.uk/media/24777/annual-report-accounts_2016-17.pdf (accessed 12 March 2018).

The Oxford English Dictionary (2018) Oxford: Oxford University Press. Available at: https://en.oxforddictionaries.com/ (accessed 10 October 2018).

The Warwick Commission Report on the Future of Cultural Value (2015) *Enriching Britain: Culture, creativity and growth*. Warwick: University of Warwick. Available at: http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/warwick_commission_final_report.pdf (access 10 May 2015).

Thomson, P., Gunter, H. (2010) *Inside, Outside, Upside Down: The fluidity of academic researcher 'Identity' in working with/in school*, International Journal of Research and Method in Education 34(1) pp.17-30. Abingdon: Taylor and Francis.

Thornton, L., Brunton, P. (2009) *Understanding the Reggio Approach: Early years education in practice*. London: Routledge.
http://www.unesco.org/new/en/culture/themes/creativity/arts-education

Thomson, P., Coles, R., Haddy, H., Keane, J., (2015) *A Critical Review of the Creative Partnerships Archive: How was cultural value understood, researched and evidenced?* Nottingham: University of Nottingham/AHRC. Available at: http://www.creativityculture education.org/wp-content/uploads/A-Critical-Review-of-the-Creative-Partnerships-Archive.pdf (accessed 10 May 2015).

Treffinger, D., Young, G., Selby, E., Shepardson, C. (2002) *Assessing Creativity: A guide for educators*. Connecticut: The National Research Centre on the Gifted and Talented.

Weil, W., McGill, I. (1989) (eds.) *Making Sense of Experiential Learning*, Milton Keynes: SRHEOU Press.

Winner, E., Hetland, L. (2000) *The Arts and Academic Achievement: What the evidence shows.* The Journal of Aesthetic Education (double issue), Illinois: University of Illinois Press, Volume 34, nos 3 / 4.

Winner, E., Goldstein, T., Vincent-Lancrin, S. (2013), *Art for Art's Sake?: The Impact of arts education*. Educational Research and Innovation. Paris: OECD Publishing.

Yin, R. K. (2014). *Case Study Research: Design and methods*. 5th Edition. London: Sage.

Appendix 1a

Example of teachers' notes produced by the National Gallery for the Take One Picture scheme (2001)

PRIMARY TEACHERS' NOTES

SAINT GEORGE AND THE DRAGON PAOLO UCCELLO

PRIMARY TEACHERS' NOTES

Open daily 10am – 6pm Charing Cross / Leicester Square Fridays until 9pm
www.nationalgallery.org.uk

'SAINT GEORGE AND THE DRAGON' BY PAOLO UCCELLO (1397-1475)

The actual size of the picture is 56.5 x 74 cm. It was painted in oil son canvas in about 1460.

These notes and a large print of Uccello's 'Saint George and the Dragon' are for primary teachers attending the one-day course' Telling Pictures' at the National Gallery during 2001/2002. Cross-curricular work produced in schools as a result of these courses will be shown in an exhibition at the National Gallery in 2003 as part of the Gallery's Take One Picture project. The notes contain basic information about the painting and the artist, as well as suggestions for classroom activities and curriculum links.

The Take One Picture project is generously supported by Mr and Mrs Christoph Henkel.

What is the subject of the painting?

This picture shows two episodes from the story of Saint George. First, the saint with his lance defeats a plague-bearing dragon that had been terrorising a city. Behind the unusual, two- limbed dragon is a large cave with water on the ground. In the second episode, the rescued princess brings the dragon to heel, using her blue belt as a leash.

It is perhaps evening, or early morning, as there is a tiny crescent moon at the top right-hand side of the picture. In the sky, a storm is gathering. The eye of the storm lines up with Saint George's lance, suggesting that divine intervention has helped him to victory. The strange patches of grass work a bit like a black-and-white tiled floor. They demonstrate Uccello's obsessive concern with linear perspective, and his tendency to create decorative pattern. This can also be seen in the coloured discs on the dragon's wings.

The legend

The story is taken from a popular collection of saints' lives, 'The Golden Legend', written by Jacobus de Voragine in the 13th century. According to the legend, the citizens of Silene in Libya had managed to appease the dragon by feeding him two sheep every day. However, their supply of sheep began to run out and they decided to offer one sheep and one person, to be selected by drawing lots. One day the lot fell on the king's daughter, and although he pleaded with the citizens to spare her life, they refused; they had lost all their children and there was no reason why the king should not lose his. George, who was a military tribune, happened to be passing the lake where the dragon lived, near which the princess was awaiting her fate. When the dragon appeared George wounded it and called to the princess to tie her belt around its neck. Here the legend says: 'It followed her like a little dog on a leash'. They took the dragon back to the city where Saint George eventually satisfied the citizens by putting it to death. This legend is one example among many in different cultures in which good is seen to triumph over evil.

Storytelling in paint?

If you did not already know this story, reading from left to right you might think it showed a pet dragon being taken for a walk by an elegant princess, and suffering a surprise attack from an armed knight on a white horse. Paintings do not take place in time, but of course stories do, and storyteller-artists resort to different tactics to overcome the problem. Here Uccello has shown two separate events as if they were happening simultaneously. He relies on the fact that viewers of the picture would have been extremely familiar with the story and would have been able to sequence the events themselves. Saint George was a highly popular saint by the mid–15th century when the picture was made, and he was patron saint of many places in Europe including Venice and, of course, England.

Who was the artist?

Paolo di Dono, known by his nickname Uccello ('bird' in Italian), was born in 1397. He was apprenticed to the sculptor Ghiberti and then entered an artists' guild as a painter in 1415. He painted frescoes, panels and canvases in Florence but also designed stained glass and produced a mosaic in Venice. He was famously interested in perspective.

Using the picture in the classroom

There are many ways to introduce the picture. Here are some suggestions:

- Put it up in the classroom without drawing attention to it. Ask children to write about it in a comments book, or record children's discussion about it.
- Introduce it, for example at story time. Allow children a minute to look at it, then cover it up. Ask them what they remember.
- Cover it with a piece of card in which you have cut windows, as in an advent calendar. Open a window each day to reveal an interesting detail.
- Allow one or two children to look at the picture and get them to describe it to the rest of the class. Each child could do their own picture based on this description. Or blindfold one willing child and get the rest of the class to describe the picture to her or him.
  These introductions can all provide a good basis for the more formal discussion you might lead. Using the clues provided by the artist, productive questions can

lead children to work out the story for themselves. Allow plenty of space for speculation and alternative versions. For example, some children might feel sorry for the dragon! The discussion is also a time for children to think about the difference between the print and the original painting.

Art across the curriculum

Using the work of artists to enrich and stimulate children's own artwork is a requirement of the National Curriculum for Art. But pictures can also be linked fruitfully with both core and foundation subjects as part of the delivery of a broad and balanced curriculum. The links need not be laboured. It can be a question of using a picture imaginatively, where possible fitting it in to existing schemes of work. Some of the links may simply arise in passing as part of a general discussion about the picture; others may lead to extended pieces of work.
The desired outcomes here are for children to:

- become familiar with the image.
- discover the wealth of ideas and feelings it represents.
- learn about the skills and techniques that went into the making of it. And then perhaps also to like it or dislike it, developing critical thinking around their basic responses.

Some suggestions

Literacy

Many schools now use pictures to enrich existing texts, to stimulate writing in different styles and as a source for word-level work particularly at Foundation level and at KS1.
Here is an example of using the picture with a Year 2 class in term2, based on the framework of the National Literacy Strategy.

Text level:

The range of texts includes traditional tales, many with predictable and patterned language. A legend such as this, where there is no strong characterisation, is ideally suited for this type of writing. In this case the teacher could produce a model text or, after a reading of a similar tale, the class could produce the text as a piece of shared writing.

Word level:

Compound words e.g. horseback, fearless, whirlwind.
Syllables in multi-syllabic words.
Vocabulary extension – new words from the picture.

Sentence level:

Using verb tenses in speaking and writing (e.g. in a retelling of the story).
Investigating different ways of presenting texts, for example speech bubbles, captions, headings.

Science

Living things. How might mythical beasts such as dragons relate to creatures of similar appearance such as dinosaurs and modern reptiles? Might Uccello have constructed his dragon by putting together elements of animals he knew about?

History

Saint George is shown wearing medieval armour. Introduce children to the idea of using paintings as historical sources. How reliable a source might this armour be? Might the artist have had his own agenda for the painting which for example

meant that he put in less detail, or simply imagined it? How might we check this? As part of a local history study, this picture might link with a work on a local medieval castle.

Geography

Uccello has painted a dramatic whirlwind or tornado in the top right-hand part of the picture. Children could look at this artistic representation of a cloud formation and compare with photographs or videos.

RE

Look at different dragon symbolism. In the Western tradition the dragon is a symbol of evil, in China the dragon is a noble animal that represents the emperors. In Chinese astrology, the year of the dragon is said to be the most auspicious.

Music

Children could compose music based on the picture, retelling the story using a variety of tuned and untuned instruments to represent the different characters.

Dance/Drama

The story could also be told through other temporal art forms such as dance and drama.

Design and Technology

Perhaps as part of Chinese New Year celebrations, children could design their own 3D dragons using materials such as wire and modroc.

Art and Design

'Saint George and the Dragon' can be used directly in connection with schemes of work such as the QCA scheme, for example Unit 6A People in Action or Unit 6C A Sense of Place.

Other suggestions

Make a large frieze which tells the story in sequence rather than as one moment.
Design a dragon as a composite of different animals.
Recreate the whole picture in a different format or medium, for example in model form or in collage.
Update the story!

For more information about the Take One Picture project please telephone National Gallery Education on 020 7747 2424.
The National Gallery, Trafalgar Square, London WC2N 5DN
www.nationalgallery.org.uk

Appendix 1b

Example of teachers' notes produced by the National Gallery for the Take One Picture scheme (2018) ['Men of the Docks', 1912, George Bellows]

TEACHERS NOTES 2018 –19

Social realism and the Ashcan painters

Bellows was one of a number of artists to be trained in New York by Robert Henri. Henri had lived and painted in Paris and encouraged his students to walk the streets and find subjects for their art in ordinary, everyday scenes.

Bellows and his fellow artists did just that, depicting the reality of the city (energetic, harsh, exciting, and threatening) with a rawness that made the scenes appear immediate and honest. The paintings were not highly finished, the paint often applied thickly in quick, lively strokes. These artists were later referred to as the Ashcan painters. They were not afraid to offend contemporary taste, capturing sides of modern life some might have wanted to ignore. In doing so they gave voices to people who were rarely heard, encouraging viewers to emotionally invest in their stories, to empathise, and to acknowledge them.

Painting style and composition

Bellows's style was different to many established American painters of the time. It was rawer, rougher, and less refined, constructed from a variety of brush marks. On the ice and the figures in the foreground the paint has been applied thickly (he was known to use a palette knife to add paint as well as a brush). The buildings in the background have been constructed with thinner paint, helping to create a sense of distance in the smoky, hazy sunlight.

Look closely at the figures of the men and you can see their faces have been made from just a few strokes of thick paint. They are not finely detailed but their body language shows their expressions: hunched shoulders, hands in pockets, an anxious glance over a shoulder.

Bellows has used bright colours sparingly: the rusty red of the ship, the bright blue of funnel, the deep blue of the worker's sweater. Look again at the ice: it is not just white but also a combination of blues and greys, the thickness and size of the brushstrokes creating a sense of perspective as they get smaller as they get further away. There is no barrier in the foreground; we are placed in the painting with the workers. The allure of the city in the distance is kept away from us, separated by a cold, unforgiving expanse of water.

The city

This painting is set in Brooklyn, the most populous borough of New York, looking across the East River to lower Manhattan. On the right in the distance is the Brooklyn Bridge connecting the two boroughs. By the early 19th century the United States had become a major urban and industrial power, and New York was very much its corporate centre.

Like many major cities, the extremely rich rubbed shoulders with the extremely poor. Lower Manhattan in the distance was home to Wall Street, the city's financial centre, and also the slum tenements of the lower east side. While companies competed with each other to build the tallest and most dazzling skyscrapers, the immigrants and working class Americans who helped construct the city lived in crowded buildings, often in poor conditions. The river that had brought many of them into the city also brought the materials for the industries they worked in.

Ships

The main ship in the painting is a huge steam-powered ocean liner. The blue stripe on the funnel lets us know that it was part of the Liverpool-based Lamport & Holt line.

In 1912 ships were the only way to travel overseas. Crossing from Europe to New York would take two weeks. The liner would have had luxury accommodation for the rich while lower class travellers had separate accommodation further below decks, sometimes hundreds sleeping in bunkbeds in a large communal hold.

Immigrants from across the globe would often arrive on liners like this, those from Europe travelling first to Britain and then on to the US. This painting was made in the same year as the sinking of the Titanic. Ships like these were very much in the minds of the public, not only as huge examples of human ingenuity and progress, but also as reminders of the dangers of the open sea.

Ocean liners would also transport cargo besides people, the loading and unloading of which would be a large job. The small tugboat alongside the liner would have been used to push or pull large vessels in tight spaces, or pull barges up and down river. Large ships couldn't navigate busy ports without these little assistants.

Workers

The men here are waiting to be given work. The man on the left might have been told he will not be needed today. His shoulders are hunched forward against the cold and his head down, giving us a sense of his rejection. Are the others looking at him with sympathy, pity, or relief that it's not them? The horses are fitted with large harnesses, helping us imagine how heavy the loads they pull would be. These workers were known as longshoremen and they loaded and unloaded cargo. In 1912 they commonly earned around 30 cents an hour, typically taking home between $10–$22 a week. Rent for a modest apartment in New York would be around $10 a week. There was no guarantee of work; they would turn up in the morning and hope that there was something for them to do, and if not they would return home without pay.

All the figures here are men. Women were largely expected to perform domestic duties, although they increasingly worked in stores and factories. Physical roles like dock work or construction were not deemed suitable – is that still the case today? In 1912 women were also unable to vote, but a rise in suffrage movements campaigning for women's rights and equality slowly brought about change.

Appendix 2

Research Project Information for Volunteers

This letter outlines the purpose of the research and your involvement if you choose to participate.

The research
The title of the research project is *Using paintings as a stimulus for cross-curricular teaching and learning: a case study approach focusing on the National Gallery's Take One Picture scheme*. The research aims to explore and describe how some primary schools that participate in the National Gallery's Take One Picture scheme use paintings as a central stimulus for teaching and learning, and to analyse any perceived observations by teachers of pupil responses, progression in learning and other related outcomes.

Over the past five years it has become apparent through evaluations of the scheme and through discussions with teachers during informal visits to select work for the annual Take One Picture exhibition, that teachers, pupils and wider school communities seem to benefit from being involved in the scheme. To find out why and how schools take up the challenge I will be collecting data from senior members of staff and classroom teachers at your school focusing on pupils' learning, curriculum rationale, and expectations and planning for a Take One Picture project. I will also be looking at the scheme in relation to the aims of the National Curriculum and current educational thinking on arts teaching and learning in schools.

Five head teachers have agreed for their schools to be part of the research project. The criteria for selecting these schools were:

- Schools need to have participated in the Take One Picture scheme previously
- The five schools include a range of sizes – small, average and large
- The five schools together include children aged between 3 – 11 years old
- The five schools are in a variety of geographical areas
- The five schools together include children from a range of socio-economic backgrounds

Data collection in the schools – methods and schedule
The data collection will take place between September 2007 and December 2008. The schedule is:

1. Whole staff briefings at individual schools by the head teachers and the recruitment of five volunteers in each school (including the head

teacher). Each volunteer will be asked to sign an individual informed consent form.
2. First interviews with volunteers, includes discussing compiling a log journal and filling in a questionnaire.
3. Volunteers start data collection for the duration of their Take One Picture project.
4. Second interviews with volunteers.
5. Volunteers hand back log journals.

Interviews will take place on a 1:1 basis and last approximately 20 minutes.

The research will be submitted as a doctoral thesis to the University of Oxford with a view to publishing the findings as a resource for primary school teachers. Pseudonyms will used to anonymise the schools to protect the identity of the teachers involved in the study.

I very much appreciate the time that you and other staff at your school will be committing to this research if you choose to take part. I will make every effort to ensure that your views will be recorded as accurately as possible, seeking approval from you of the content of interview transcripts, and minimising any disruption to your school.

In order not to compromise the findings of the research no financial reward will be made to any persons involved, or the schools.

[N.B. The title of the study was later modified to *The nature of teaching and learning when using a painting as a central stimulus across the curriculum: An exploratory study of teachers' participation in Take One Picture, a scheme run by the National Gallery, London, for primary schools*]

Appendix 3

Informed consent form

Take One Picture Research Project

Consent form – individual volunteers

I have read the Take One Picture Research Project Information for Volunteers letter and I consent to participating in the Take One Picture research project as detailed in the letter.

NAME

_____

POSITION AT SCHOOL

_____

SCHOOL NAME AND ADDRESS

_____

_____

TELEPHONE _____

EMAIL

_____

SIGNED

_____DATE_____

Appendix 4

Interview protcol

1. General principles:

◆ All interviews to take place in the participants' school, in school time.

◆ Head teachers to arrange for each teacher to be able to take part in two approximately 20mins 1:1 interviews with the researcher. The first interview to take place before the start of a Take One Picture project, the second conducted towards the end of a Take One Picture project.

◆ Interviews to take place in a space in the school where teachers can speak freely without being overheard.

◆ Interviewer and interviewee to sit opposite one another, without a barrier (such as a table) between them, consistent with a relaxed interactional interviewing style.

◆ Introductory questions to be followed by additional questions to gain further elaboration.

◆ Introductory questions to be asked in an order that naturally flows in conversation.

2. Purpose of interview - First interviews:

◆ To establish a teacher's understanding of the Take One Picture scheme (RQ1a).

◆ To gain information about a teacher's personal experiences of Take One Picture (RQ1c)

◆ To explore a teacher's general teaching experiences in connection with Take One Picture, teacher training background, and views on education (RQ1c).

◆ To check that teachers are willing to be part of the research project.

◆ To hand out and explain the content of the journal, including the questionnaire.

3. Purpose of interview - Second interview:

◆ To give first interview transcripts to participants for approval.

◆ To reflect on what has happened in the Take One Picture projects to date (RQ1b, c and RQ2)

◆ To have the opportunity to check that teachers' log journals are being compiled and to answer any questions they might have about this (asked to bring along to the interview)

4. Briefing (to be communicated at the start):

◆ Explain the purpose of the interview (refer to information in the Research Project Information for Volunteers letter).

◆ Explain that interviews are going to be audio digitally recorded for the purpose of accuracy and to allow interviews to fully focus on gathering data. Check that interviewees consent to this.

◆ Explain that verbatim transcripts from the audio recordings will be available for teachers to keep and to make any changes to.

5. Introductory questions for the first interview:

◆ Can you tell me about your teaching background?

◆ When did you first find out about Take One Picture?

◆ What is your understanding of the Take One Picture scheme?

◆ Do you know how/why your school got involved in Take One Picture?

◆ Why have you agreed to be part of this research project?

6. Introductory question for the second interview:

◆ So, how is the Take One Picture project is going?

◆ How have you found using the log journals? Do you have any questions about that?

◆ Would you do a Take One Picture project again?

7. Follow-up questions for both interviews aimed to gain further elaboration. Examples include:

◆ Can you tell me more about that please?

◆ Was that always the case?

◆ What do you think about that?

◆ How do you think that went?

◆ Why do/did you do/think that?

◆ What was the difference between….?

◆ Have you seen that happening?

◆ What did you see?

8. General interview techniques:

◆ Showing interest by engaging in general conversation.

◆ Repeating back significant words during interactions.

◆ Reflecting back interviewer's understanding of what interviewee has said.

Appendix 5

Take One Picture Research Project

Log journal (cover sheet)

This log journal is a very valuable way to collect evidence from you as an individual teacher about how you perceive pupils are engaging with your Take One Picture project. Please use it as an ongoing record as often as you can, preferably at the end of each lesson/day, to ensure that you have captured as much evidence of teaching and learning as possible.

You should treat the log journal as a personal diary. Please be as detailed and as open as you can about what activities took place, the objectives underpinning those activities and the reactions of the pupils to them.

The headings on the log sheets in the journals are only there as prompts. Please feel free to ignore them, amend them, or make up your own. You do not need to use the log sheets if you would prefer to write up your notes in another way. Please write down anything that you feel is relevant.

You should also feel free to return to any logged comment at anytime and to add new pages, photocopies of supporting resources, pupils' work, or anything else that you would like to share with me (you could use the plastic wallets provided to hold these). The log journal is a working 'live' document and all your professional insights are greatly valued.

Recording lessons and pupils' work using photographs (preferably digital) would be an excellent way to illustrate the activities taking place. You could use a video camera too if you would like to. Please could you either print out photographs or upload any files onto a CD ROM, clearly labelling which activity they relate to. If pupils' faces are visible please make sure that you have the necessary parental/guardian permission.

You may feel that you are recording a huge amount of information in the log journal, but please be reassured that this is exactly what I need. However, the log journals should not feel like an unnecessary burden on you, otherwise the quality of the entries would reflect this. Therefore, please give me as much information as you are comfortable with providing.

Finally, if you have any questions please do not hesitate to contact me. I am usually on the end on an email or my mobile.

With many thanks

(signed, dated, email and mobile telephone details)

Appendix 6a

First cycle Step 1 analysis worked example of a questionnaire

What do you hope the project will achieve for your class, school and you personally?

Me - Learning how to use paintings by famous artists to teach art and possibly other subjects too. EXP-SD
Class - Better art skills. Drawing, collage, models etc made during free play. EXP-A
School – Project to unite all classes, see progression and share ideas. EXP-WS

Have you personally used Take One Picture before? If yes, then how many times?

No

Do you have a personal interest in art? If yes, please say how.

No PINT-

Has Take One Picture affected this in any way?

I'm willing to learn more about art and how to use it in my teaching. (EXP-SD already indicated)

Has any work on this project taken place prior to starting this log journal? If yes, please describe in as much detail as you can any planning, activities and rationale.

No answer given

Appendix 6b

First cycle Step 1 analysis worked example of a questionnaire

What do you hope the project will achieve for your class, school and you personally?

I am excited about taking part again because I have always liked The Fighting Temeraire – this is the first time Take One Picture has used an image that is a personal favourite of mine! I can see a lot of possibilities for its use in the classroom in terms of the cross-curricular approach EXP-CC*. I think it could inspire some interesting poetry and drama* EXP-Lit*.*
I hope my class will be motivated by the image and will be encouraged to be creative in their thinking EXP-C*. I am looking forward to working with a Year 5/6 class on the project for the first time as the last 4 times I was teaching Year 1/2, and I hope to implement some of the cross-curricular ideas I employ in Key stage 1 in Key stage 2.* EXP-CC (already indicated)
As a whole school, I feel Take One Picture provides a common thread which can bring our four classes together and create unity EXP-WS*. It is great to see 4-11 year olds working on the same project at their own level.*

Have you personally used Take One Picture before? If yes, then how many times?

Yes, this will be the fifth time that I have participated I the scheme, having been involved in it since joining the staff at X school in September. PTOPTIMES(5)

Do you have a personal interest in art? If yes, please say how.

Yes, my degree is a BA (QTS) Education with Art as my main subject PRO-DEV*. I am currently the school's art co-ordinator. I enjoy visiting*

galleries in my own time, and painting (although I don't get much time for this!). PINT+

Has Take One Picture affected this in any way?

I don't think it has made me more interested in art, as I always was PINT+ (already indicated)*. However, it has helped me see new ways of approaching art with my class and made me more reflective when planning and assessing art* PRO-DEV(TOP)*.*

Has any work on this project taken place prior to starting this log journal? If yes, please describe in as much detail as you can any planning, activities and rationale.

Participation in staff meetings to introduce the project – see separating sheet about these EXP-SD*. Incorporating ideas for Take One Picture into my long term plans for my class.*

Appendix 7

First cycle Step 1 analysis worked example of a first interview transcript

Interviewer (I) [0:17]: I just wanted to ask you, I've asked all staff these questions at each school in the study as well. I'm trying to be systematic, but it's really also just a way of getting people to start talking about their teaching experiences, so, can you tell me about your teaching background?

Teacher (T) [0.38]: My teaching background, well, I trained, gosh, so many years ago in X. And um, taught – I mean I was primary trained PRO-DEV, but taught always really, well my full-time permanent jobs have been in infant schools or first schools PRO-DEV although I've had periods of working with primary children, when I had young children and did work part-time as well. Drama was my subject in college PRO-DEV, and I've also worked in workshop sessions on Saturday mornings usually in arts really PRO-DEV. I was leading sessions in X, and that was drama. Drama workshops with children aged nine to sixteen. And it was a very good experience really. Working with – on a Saturday morning – those children who in no way had to be there, so you knew you were working with children who were very, you know, voluntary – very interested in other activity. We did lots of festival work and um, things like that; and we thought drama and the arts in general are a good tool for learning really; whatever age PER-ETHOS.

I [1.57]: Why did you think that? Was that always what you thought about drama and the arts?

T [2.05]: I think in a way, I've always had head teachers who are quite…who were real characters, and who very much believe in children getting hands getting hands-on experiences and first hand experiences, and I suppose what we now call kinaesthetic learners – you know; doing. And they were just the sort of people that drove that. I remember last Christmas, by chance, my daughter rang me up and said, 'Mum, there's a head teacher on the telly, and she's in her nineties and she's from X, and I'm sure that she's the one you used to work for'. And she was on the television! At that age – about ninety-five or something! And talking about her vision of the children, and they had the children who were like in their forties and thirties, and they were saying how she had really inspired them, and how being at that school really inspired them. And these were quite poor, working-class children actually, but they were really…and I just think that whatever you, whatever comes from Government, we all want children to read, we all want them to write, we all want them to use their imaginations, we want them to problem solve. All of those. Have all those skills. But I just think the sort of meaningful ways of getting there they'll remember PER-ETHOS. And also, I think…I had a mum who very much, who was just as much of and educator to me as any school, and that was

by what she did with us. Taking us out and having to look at things, and taking me to the theatre She would take us to galleries, and I suppose I was wanting to do that with my children PINT+. I just suppose all children need it. and you can't assume that all children are going to get it somewhere else. PER-ETHOS.

I [3.45]: So, do you try and give the pupils at your school those experiences then?

T [3.50]: Yes, yes. And help the parents see the value of it as well, which I think is important PER-ETHOS I mean, I went yesterday to an exhibition at the country park, and we went to a Robin Welsh ceramics exhibition. And it was absolutely brilliant PINT+. We met people from X and X and I just thought 'I wish I was meeting families there'. It was so wonderful. It was a really wonderful exhibition. And I think perhaps when I'm in London – we were in London on Saturday as well – went to Tate Modern PINT+ in the morning – and you just see people there with their children, you think everybody, you know…it's lovely to go to football matches and all these other things as well, but you need to have these experiences, I think, when you're little. And that's really important PER-ETHOS.

I [4.41]: Who is the head teacher that inspired you. The one who was on the television?

T [4.45]: Well, the first one, she was called Miss X, we weren't allowed to know her first name, I don't think. In this case we weren't allowed to wear trousers, but she was just very much 'you must get out'. She wasn't terribly kind to us actually, but she was really – she really told us to get out there and she didn't mind how much you went out for walks and she wouldn't want you to be sitting around with children doing loads of worksheets. She'd want you to be really making it meaningful. And I remember, at Christmas we'd have to make the whole festival of Christmas. I mean, in a way, taking it like Take One Picture. It wasn't just like have a party and fun, it was 'help them to learn about the festival' and all those things. I mean she was, I suppose some would say, the old school. She was not married or, you know, she'd very much been dedicated to the post. But she was, you know, just has the children at the heart of everything she did really. She scared us, but she was very kind to the children. And then I came to work in another school in X, and worked for another lady who's now retired. And she was the same. She didn't believe in mathematics. She believed you needed lots of apparatus. You needed children to be using things, rather than being told to add up sums and get loads of ticks. And I think I really started thinking…when I was little I thought I was very good at maths, but really I was very good at getting ticks for adding up sums. And I think I'm very interested in processes of learning, rather than just answers And I think in a way we have delivered a myth in the strategies, some of the things that are coming out through the literacy and numeracy strategies are quite good on that, especially

numeracy. There's lots of more about children understanding - processes rather than getting the right answers. And that's really, you know, quite a good thing. You know, ways of getting there – so I think that's, you know, we can link things together in a meaningful way PER-ETHOS. I don't think it's just any good saying 'right, I'm going to do this' and the not thinking of how to make it real. You've still got to have clear objective I think for learning, and I think now teachers – and I haven't had a class of my own for ages – but I think now teaching in a way is tighter, and I think we are more aware of things like assessment criteria and what we're actually aiming to do, but it think there's still quite a few ways to get there that are quite inventive and imaginative PER-ETHOS.

I [7.28]: So, you think teaching is more focused on assessment criteria now? Can you tell me more about what you think about that?

T [7.33]: I think it's good that there are certain - um people are clear about the learning goals of children, and especially as far as individual learners are concerned, you know. My thing that I challenge Governments about is crude data really. Where you're saying 'children have not made as much progress this year because we haven't got so many levels threes'. They could have made more progress this year and not have a level three because you've got to know what you're beginning with, and the journey to get there really. And I know that gets harder later on, because of the arm of the system and things, but I think, especially with younger children – and we know that some of our children who only get to - sort of just below what we'd call 'average' in the crude data have actually probably made more progress than some of the children who are ending up at the very high levels PER-ETHOS. So, it's all about that progress. That's why here, and lots of schools as well, are really tracking children carefully, so you're saying 'yes, but look at where we've come from' SCH-ETHOS. And the one thing are noticing is that children coming into our nursery have got - in our situation – have got much poorer communication skills.

I [8.55]: Can you tell me more about that?

T [8.57]: Yeah, I mean, I've been here fourteen years and certainly over that time it's gotten poorer every year really.

I [9.01]: So how does Take One Picture fit in to your school? When did you first find out about it? Why did you get involved?

T [9.03]: I think it's all to do with things like – I mean I suppose very simplistically, this village was built on a coal mine that no longer exists…this was in a way an immigrant community because people were brought here from the northeast, so perhaps a couple of generations back there were not the grandmas and people around as role models – I don't know. I suppose, if I want to sound like a Luddite, I would say blame it on, you know, too many computer games, and some of those things. But we

don't feel – and my young teachers as well – don't feel there's enough story and talk going on PER-ETHOS. We've got children who don't come into nursery knowing nursery rhymes and things like that. We've got people on that – targeting that in their performance management, trying to improve that really SCH-ETHOS. And that's why I'm so thrilled to be working on Take One Picture, and was in the past. You know, at every meeting we've had this term with Key stage one, we've shown the painting, and said, do you realise you can do mathematics, we can do our writing from this, we can link in these books UND-CC EXP-CC EXP-SD. I mean, you spoke to X. She's got a book that's - it's called 'Once upon a Painting', or something like that. It's linked to a picture book called 'Once upon a Time' and she's taken that as a model. Do you know this book? So showing the whole of the parents how we can use that as a reading text is important EXP-WC. Take One Picture fits in absolutely brilliantly. I mean I suppose the first year we did it - I think is was '99 PTOPTIMES(9) – it's just when the literacy strategy year was coming in, and I think in a way that's what inspired the decision. We thought, I'm sure you can fit it in. If we can learn phonic use from a book, you can learn phonic use from a painting because a painting is full of words, isn't it, if you want it to be? UND-CC PER-ETHOS. I think I went to the head teachers' course PRO-DEV(NG). I thought 'how brilliant' and I desperately wished I was with other members of staff there. And I also thought surely, I think because I had been to the school I think near Swindon where they did it first.

I [12.26]: Ah yes, the first school was in 1995.

T [12.28]: Yeah, they were talking about other things they'd done. Obviously the history thing. And I thought I'm sure there's ways we could even link in more than one picture UND-CC UND-EPAINT. So we really wanted to go for it then and I suppose it almost helped that the literacy strategy was coming in because there were certain models with that that you could sort of link together. I remember, we did loads of drama. We did loads of things on, I remember doing drama work and then doing work on speech marks about a painting UND-CC.

I [14.01]: So, what's your understanding of the Take One Picture scheme?

T [14.15]: I think it inspires children to learn and they like the paintings and the links we make I think UND-EPAINT. Um, you know, even paintings that we've thought might be quite difficult. I remember when we did the Graham Children, we thought 'oh, perhaps it will be difficult'. But it wasn't at all. It was lovely. We were trying not to mention that the little boy died, and then they found out. I don't know how. But they found out that the little boy died and everyone was full of that. You know, that was a real focus of everything UND-CC. I think it was just brilliant really. I think, I mean, I think for a start children love pictures, don't they? I mean they love it. If you start reading the story like this, it's 'I can't see! I can't see!'. They'll immediately want to see. So they like looking. I think nowadays they're very used to

looking, like TV – I mean these children have a lot of TV. Well, a lot of screens on. PER-ETHOS. My eighteen children in Foundation say they all have TVs in their rooms.

I [15.32]: And is that something you know because you've asked them?

T [15.40]: I asked because we were talking about storytelling actually and that came up. 'I've got my TV'. And that's very busy and active, and at them. So when you're looking at a painting, it's quieter and it's stiller. But you could bring it to life, can't you? PER-ETHOS. And I think it's different because, see it's looking at those visual skills. You don't have to make a lot of noise. I mean sometimes it's a chicken and egg thing. You can look at a bit of music first. Listen to a bit of music, and then bring in a painting. But, I think, the painting is a very good tool for sort of thinking how other things would link in. It's a very good starting point, and I think you can reflect on it. And eh, it's very open-ended. UND-CC. Especially when there is a lot going on in the painting. Take One Picture makes us look at art that probably could be little separate things on their own way, anyway. But I think it just helps us – you know, consolidate what we believe in really; that children really like pictures and this sort of bitting and bobbing. It's about, in fact, take things quite a depth really. And looking beyond the obvious really. And also, I think it's brilliant how we're giving them a voice because there's so much you can ask them that's open-ended UND-DIS.

I [17.02]: And finally, I just want to ask why you've agreed to be part of this research project?

T [17.10]: We're just very excited when you asked, that we were invited! And I think, you know, I'm not looking for ways for my teachers to have extra work to do, but it fits in with the performance management interviews we're doing and with assessment for learning, and other things EXP-SD. It links really well with other work we're doing. And I think that's really important.

I [18.01]: Thank you X. I really appreciate you giving up your time to speak to me. Can I give you your log journal now please?

End of recording [18.16]

Appendix A Group 1 – Teachers' planning: Christchurch Primary School

Total 26 activities:
13 purely art-focused activities
26 art-based activities
13 using a painting for teaching and learning across the curriculum

Teachers 1, 2, 3 & 4
3 Encouraging individual responses beyond the parameters of practising an art technique
2 Making connections between the painting and other stimuli
4 Making connections with known pupils' previous learning experiences

Teacher 5
10 Encouraging individual responses beyond the parameters of practising an art technique
5 Making connections between the painting and other stimuli
7 Making connections with known pupils' previous learning experiences

Teacher 1	A1 Making a large statue of Rubens, working with an artist (Art)
Encouraging individual responses beyond the parameters of practising an art technique	
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱1

Teacher 2	A1 Drawing proportions of a face (Art & Maths)	A2 Making 3D portraits from card (Art & Maths)	A3 Landscape 'stained glass' effect pictures (Art)	A4 Paint a portrait of Rubens (Art)	A5 Make a clay model of a cow (Art)
Encouraging individual responses beyond the parameters of practising an art technique					
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		✱2 (no link made to painting at all)	✱1	✱1&2	✱1

Teacher 3	A1 Make a 3D landscape from card (Art) (Geography?)	A2 Make silhouette landscapes (Art)	A3 Create a large scale version of Het Steen with an artist (Art)	A4 Produce a landscape picture using computer software (Art & ICT)
Encouraging individual responses beyond the parameters of practising an art technique				
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱1	✱1		

Teacher 4	A1 Create your own landscape picture (Art)	A2 Creating elements from the painting chosen by pupils (Art)	A3 Making cross-curricular links with the made elements from the painting (Art, DT, History & PSHE)	A4 Recreating sections of the painting using computer software (Art & ICT)
Encouraging individual responses beyond the parameters of practising an art technique	✱	✱ (only in the initial part of the activity (see Chapter 6))	✱(only in the initial part of the activity (see Chapter 6))	
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱1		✱1&2	

Teacher 5	A1 Introduction to the painting (Art & Geog)	A2 Looking carefully at colours & experimenting with mixing tones (Art)	A3 Starting to make a diorama of the painting (Art)	A4 Observing and drawing the patterns of the bricks of 'Het Steen' from photo (Art & Maths, History)	A5 Challenge pupils to create 'Het Steen' with bricks, Duplo or Lego (Art & Maths)	A6 Painting trees (Art)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*		*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*1		*1&2	*2	*1&2	*1

	A7 Investigating the animals in the painting & their footprints to create a wall-hanging (Art & Science)	A8 Looking at & talking about the differences between the animals in the painting and choosing one to make in clay (Science & Art)	A9 Painting the foreground of their tree pictures (Art)	A10 To create a mini replica of the 'Het Steen' building for the diorama (Art & Maths)	A11 Making different animals using different materials (Art)	A12 Studying the figures in the painting, focusing on the activities, stance, clothing and proportion to make a 3D model of (Art & Maths)
Encouraging individual responses beyond the parameters of practising an art technique	*	*		*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*1	*2		*2	*2	*2

Appendix B Group 1 – Teachers' planning: Fenton Primary School

Total 24 activities:
14 purely art-focused activities
21 art-based activities
10 using a painting for teaching and learning across the curriculum

7 Encouraging individual responses beyond the parameters of practising an art technique
4 Making connections between the painting and other stimuli
3 Making connections with known pupils' previous learning experiences

Teacher 1	A1 Class discussion about the focus painting then independent writing task: description or story (Art & Literacy)	A2 Artist 'residency' making large group felt banner with artist (whole school) (Art)	A3 Making individual felt designs (whole school) (Art)	A4 Working with choreographer to develop dance/drama based on 'life on board the Temeraire' (Dance/Drama)
Encouraging individual responses beyond the parameters of practising an art technique	*			? (Unclear if pupils followed their own ideas or that of the teacher/choreographer)
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)			*2	

Teacher 2	A1 Pupils to individually write down what they can see in the painting, record their thoughts and ask questions that they would like to find the answer to. (Art and Literacy)	A2 Write to poem using similes, metaphor and personification (Literacy)	A3 sketching the focus painting and being told about the history of the Temeraire (Art/History)	A4 Producing in groups of 4 a composite watercolour direct reproduction (Art)	A5 Using pastels to recreate the sunset in the focus painting (Art)	A6 Produce individual fabric collages of the focus painting (Art club) (Art)	A7 Recreate the background of the focus painting using computer software (Art & ICT)
Encouraging individual responses beyond the parameters of practising an art technique	*	*					
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		*1					

	A8 Drawing the focus painting (Art)	A9 Making a print of the focus painting using light sensitive paper (Art & Science)	A10 Making a pin hole camera (Science)	A11 To produce a painting in 'a modern style' (Art)	A12 Evaluate the children's artwork in the school exhibition (Art & Literacy)
Encouraging individual responses beyond the parameters of practising an art technique					*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*1		*2	*1	

Teacher 3	A1 Pupils making their own initial discoveries about the focus painting and sketching it (Art/Literacy)	A2 Using tissue paper to create a collage of the focus painting learning about colour mixing (Art)	A3 Introduction to the history of the Temeraire focus on recycling old into new (the ship was being taken to be broken up) (Art & History)	A4 Making observational drawings of the old and new objects brought in by the teacher (Art)	A5 Whole class collaborative large mixed media collage of the focus painting using recycled newspaper (Art)
Encouraging individual responses beyond the parameters of practising an art technique	✱(only in the initial part of the activity and limited)		✱		
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)			✱1		✱2

Teacher 4	A1 Introducing the painting and finding out what the pupils think about it (Art)	A2 To create a collage of 'The Fighting Temeraire' in tissue paper (Art)
Encouraging individual responses beyond the parameters of practising an art technique	✱	
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		

Teacher 5	A1 Seaside role-play area and other seaside stimuli. **Disregarded as no link to the focus painting**	A2 Copying the focus painting using pastels, chalks and paint (Art)
Encouraging individual responses beyond the parameters of practising an art technique		
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		

Appendix C Group 2 – Teachers' planning: Walton Primary School

Total 27 activities
6 purely art-focused activities
17 art-based activities
21 using a painting for teaching and learning across the curriculum

24 Encouraging individual responses beyond the parameters of practising an art technique
13 Making connections between the painting and other stimuli
12 Making connections with known pupils' previous learning experiences

Teacher 2	A1 Introduction to the painting (Art)	A2 Pupils writing their own legend for the focus painting (Literacy)	A3 Identifying symbols of England (Art & History)	A4 Visit to local church to see Medieval knight monument to use to produce scraperboard designs (Art/ History)	A5 Researching St. George (History)	A6 Producing a leaflet for a school to train knights (Art & Literacy)	A7 Listening to Medieval language from an extract of Chaucer's 'The Knight's Tale' (Literacy)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*2		*1	*1			* 1&2

	A8 Plan a storyboard for 'A Knight's Tale' (Art & Literacy)	A9 Make a tableaux of 'A Knight's Tale' (Drama)	A10 Investigate the number of permutations available for seating the knights (Maths)	A11 Making card helmets (Art)	A12 Visit to Leeds Armouries (Art & History)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*		*
Making connections between the painting and other stimuli (1) and/or pupils' known previous learning experiences (2)	*1&2	* 1&2	*1&2		*1&2

Teacher 3	A1 Sketching the playground 'dragon benches' and descriptive writing of dragons (Art & Literacy)	A2 Making clay Viking dragon longships based on Terry Jones' descriptions in 'Erik the Viking' (Art, Literacy & History)	A3 Retelling the story of George & the Dragon through 5 pictures (Art & Literacy)	A4 Using the 5 pictures to produce a living frieze (Drama)	A5 Read different versions of George & the Dragon to compare with painting (Literacy)	A6 Devising a game using directions of the compass and coordinates to find the dragon's treasure (Maths & Geography)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	* 1	*1&2	*2	*2	*1	*2

Teacher 4	A1 Writing a story about a dragon set in a traditional tale (Literacy)	A2 Making a 'dragon's nest' (Art)	A3 Drawing a maze (Art & Maths)
Encouraging individual responses beyond the parameters of practising an art technique	*		
Making connections between the painting and other stimuli (1)and/or known pupils' previous learning experiences (2)	*1	*1	*2

Teacher 5	A1 Mixed year group - sharing descriptive words for dragons (Art & Literacy)	A2 Drawing & painting dragons (Art)	A3 Making a dragon mask (Art)	A4 Making a dragon papier mâché model (Art)	A5 Design a dragon using computer software (Art & ICT)	A6 Making & designing 2 large Chinese dragon heads as a whole class (Art)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		*2				*1

Appendix D Group 2 – Teachers' planning: Endlyn Infant and Nursery School

Total 36 activities:
8 purely art-focused activities
15 art-based activities
28 using a painting for teaching and learning across the curriculum

31 Encouraging individual responses beyond the parameters of practising an art technique
20 Making connections between the painting and other stimuli
12 Making connections with known pupils' previous learning experiences

Teacher 2	A1 Introduction to the painting Ruben's 'Het Steen'. Seeing what the pupils notice in the painting and find out what they want to know about the picture (Art)	A2 Choosing which aspects in the painting match the sounds of musical instruments (Music)	A3 Introduction to the painting Turner's 'The Fighting Temeraire'. Seeing what the pupils notice in the painting and find out what they want to know about the picture (Art)	A4 Making 'telescope' pictures – draw what you might be able to see if on the boat in the focus painting (Art)	A5 Boat making and testing (D&T)	A6 Exploring dance movements based on the theme of reflections in the water (Dance)	A7 Learning about positional vocabulary placing pictures onto another picture of a ship on the sea following positional instructions (Literacy)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	*	*	*	
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		*2			*1		*1

	A8 Learning about flags and creating flags for the pupils' own boats (A3) using patterns or pictures (DT & Geog)	A9 Finding a message in a bottle and respond to its content (Literacy)	A10 Asking the pupils what they might find under the sea to create a picture (Art)	A11 Pupils to choose what to go into role-play area inspired by the focus painting (Drama & Literacy)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*1&2	*1	*1	

Teacher 3	A1 Using the painting (Ruben's 'Het Steen') to 'elicit prior knowledge from the children' about Autumn and the theme of Harvest and role-play the characters in the painting (Literacy)	A2 Learning about the history of famous boats linked to Turner's painting 'The Fighting Temeraire' and a previous visit to a canal) (History)	A3 Experimenting with different media and exploring texture and contrast to make pictures of skies (Art)	A4 Using containers on water to discuss capacity (using vocab of 'empty', 'full', 'half full') and learning about the displacement of water and why some things float (Maths and Science)	A5 Creating flags for each class (DT & Geog)	A6 Reading a book on the theme of pirates and islands as a starting point to design a treasure map and use directional language (Art, Literacy & Geog)
Encouraging individual responses beyond the parameters of practising an art technique	*		*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*1&2	*1&2	*1	*1	*1&2	*1

	A7 Using the painting as a stimulus to write stories to make into an animation (Art & Literacy)	A8 Making sound effects to enhance the animations (Music)	A9 Discussing water safety using RNLI resources (PSHE)	A10 Game to physically demonstrate the changing states of water (Science)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)			*1	*1

Teacher 4	A1 Comparing 2 paintings about nature ('Het Steen' and 'Tiger in a Tropical Storm' (1891) by Rousseau (Art, Science & Geog)	A2 Experimenting with different media and exploring texture and contrast to make pictures of skies and water (Art)	A3 Using a boat on water to discuss capacity (using vocab of 'empty', 'full', 'half full') and learning about the displacement of water and why some things float (Maths and Science)	A4 Creating flags for each class (DT & Geog)	A5 Reading a book on the theme of pirates and islands as a starting point to design a treasure map and use directional language (Art, Literacy & Geog)	A6 Discussing water safety using RNLI resources (PSHE)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		*1	*1	*1&2	*1	*1

	A7 Using the painting as a stimulus to write stories to make into an animation (Art & Literacy)	A8 The history of how boats developed over time (History & Literacy)	A9 Making an animation as year goup of a story created in A7 (Art & ICT)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		*1&2	*2

Teacher 5	A1 Whole school 'replica' composite in red of 'Het Steen' for Red Nose Day (Art)	A2 Making water scenery for an animation (Art)	A3 Experiment with musical instruments to create music for the animation (Music)	A4 Create boats to place on a poster of the focus painting to film with Digiblue cameras to make an animation (Art & ICT)	A5 Using the braking up of the Temeraire to relate to recycling and finding out about our recycling habits at home (PSHE & Science)	A6 Writing a song about the Fighting Temeraire based on the braking up of the boat (Music & Literacy)
Encouraging individual responses beyond the parameters of practising an art technique		*	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)		*1&2	*2	*2	*1	*2

Appendix E Group 2 – Teachers' planning: May Infant and Nursery School

Total 30 activities:
2 purely art-focused activities
9 art-based activities
28 using a painting for teaching and learning across the curriculum

25 Encouraging individual responses beyond the parameters of practising an art technique
26 Making connections between the painting and other stimuli
19 Making connections with known pupils' previous learning experiences

Teacher 1	A1 Whole school assembly on New Beginnings (RE & PSHE)	A2 Drama club – Imagine a dream garden to play in and being disturbed by Oscar Wilde's Selfish Giant (Drama & Literacy)
Encouraging individual responses beyond the parameters of practising an art technique		✱
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱1	✱1

Teacher 2	A1 Writing our own 'Dark Dark Tale' set in Rubens' stone house (Literacy)	A2 Discussing good and bad changes to the environment and drawing a version of what 'Het Steen' might look like today (Art, Geog & PSHE)	A3 Using the setting of the focus painting to rewrite the rhyme 'Sing a Song of Sixpence' (Literacy & Music)	A4 Writing a letter from Little Boy Blue to Little Bo Peep in the setting of the painting (Literacy)	A5 Writing poems about harvest, drawing autumnal foods and then a visit to a local windmill and making bread from the flour (Literacy, Art, Geog, Science)	A6 Making windmills (DT)
Encouraging individual responses beyond the parameters of practising an art technique	✱	✱	✱	✱	✱	✱
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱1&2	✱1&2	✱1	✱1	✱1&2	✱1&2

	A7 Describing a Winter setting and learning about habitats and living things in the stone house (Literacy)	A8 Retelling the nativity story using the painting to spot the characters and develop an awareness of symbols in paintings using additional nativity pictures (Art & Literacy)
Encouraging individual responses beyond the parameters of practising an art technique	✱	✱
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱1&2	✱1&2

Teacher 3	A1 Learning about the nativity story and adding thought and speech bubbles to the focus painting and using these to turn into a story with dialogue (RE & Literacy)	A2 Learning about the symbolism of olive branches from the painting and drawing and painting real branches (Art)	A3 Looking at the focus painting with the class deciding on recreating Turner's skies (Art)	A4 Using real objects linked to the focus painting (e.g. oars, sails & anchor) to estimate and measure length and weight (Maths)	A5 The history of boats. Rowing power to wind to steam to engine. Looking at pictures of boats from different times. Thinking together about the way these changes happened. (History)	A6 Finding out about and comparing the River Thames (in the focus painting) with the local river, with a focus on pollution (Geog, Art, PSHE)
Encouraging individual responses beyond the parameters of practising an art technique	✱		✱	✱	✱	✱
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱2	✱1	✱1	✱1&2	✱1&2	✱1&2

Teacher 4	A1 Use the framework of a familiar story ('Once upon a Time' by John Prater) to introduce the painting to the pupils and encourage them to look at small details. Creating 'Once upon a Painting' illustrations and rhyming verses (Art & Literacy)	A2 Visit to see a real working shire horse working. Write a detailed account. (Science, History & Literacy)	A3 To explore the history of working horses in drama – building an exhibit in a museum (Drama & History)	A4 Using a character from the painting and creating a sound story based on 'We're Going on a Bear Hunt' by Michael Rosen (Literacy & Music)	A5 Building on a previous felt-making workshop, make a tree (Art & Science)	A6 How could Rubens stop the birds from eating the seeds he has planted? Read a simple non-fiction book on making a scarecrow (Literacy & Science)
Encouraging individual responses beyond the parameters of practising an art technique	*	*	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*1	*1&2	*1&2	*1&2	*1&2	*1

	A7 Making a scarecrow head with growing grass seed (Science)	A8 Develop imaginative ideas to support written work linked to the house in the painting based on the repetitive frame of Ruth Brown's 'A Dark Dark Tale' (Literacy & Drama)	A9 Based around the children's book 'Each Peach Pear Plum' discuss how nursery rhyme characters might be found in 'Het Steen' (Literacy)	A10 Create a lift the flap picture house of the house in the painting using ICT (group of Yr 2 Gifted and Talented in Art pupils) (ICT & Art)	A11 List and sort materials in the painting into natural and man-made (Science)	A12 Following children's initial response to the painting as a pirate ship, explore rhyme and rhythm in a pirate song they already know (Literacy & Music)
Encouraging individual responses beyond the parameters of practising an art technique		*	*	*	*	*
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	*1&2	*1&2	*1&2		*2	*1&2

	A13 Daily shared reading of a big book about Joseph Turner (finding out about famous people from the past) (History & Literacy)	A14 Using a familiar framework as a basis for own writing use the pattern of 'This is the house that Jack built' to apply to the focus painting – 'This is the ship that Turner painted' (Literacy)
Encouraging individual responses beyond the parameters of practising an art technique		✱
Making connections between the painting and other stimuli (1) and/or known pupils' previous learning experiences (2)	✱1	✱1

Inserted image plate i

Image example 1. Group 1. Pupil outcomes that were almost identical to each other.
An activity producing direct reproductions of the focus painting (*The Fighting Temeraire* by Turner) using watercolour. Pupils worked in groups of four with each quarter of the painting being worked on by a different pupil.





Inserted image plate ii



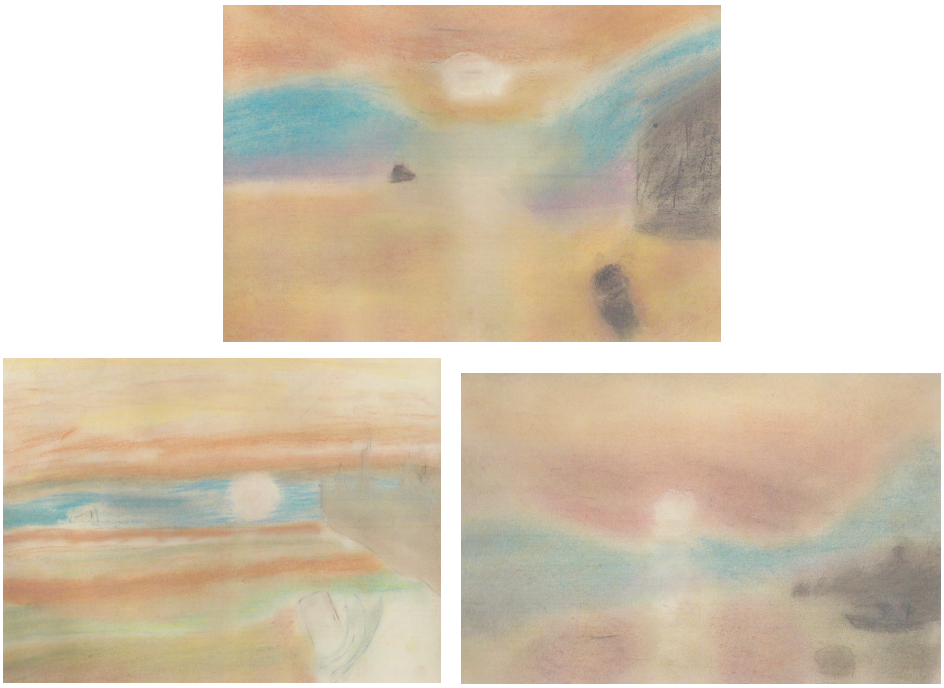
Image example 1 - Composite watercolor paintings - Teacher 2, Activity 4, Fenton Primary School

Inserted image plate iii

Image examples 2 - 6. Group 1. Five more examples of activities where pupil outcomes were almost indentical to each other.



Image example 2 - Tissue paper collages. Teacher 3, Activity 2, Fenton Primary School



Inserted image plate iv



Image example 3 - Pastel sunsets. Teacher 2, Activity 5, Fenton Primary School

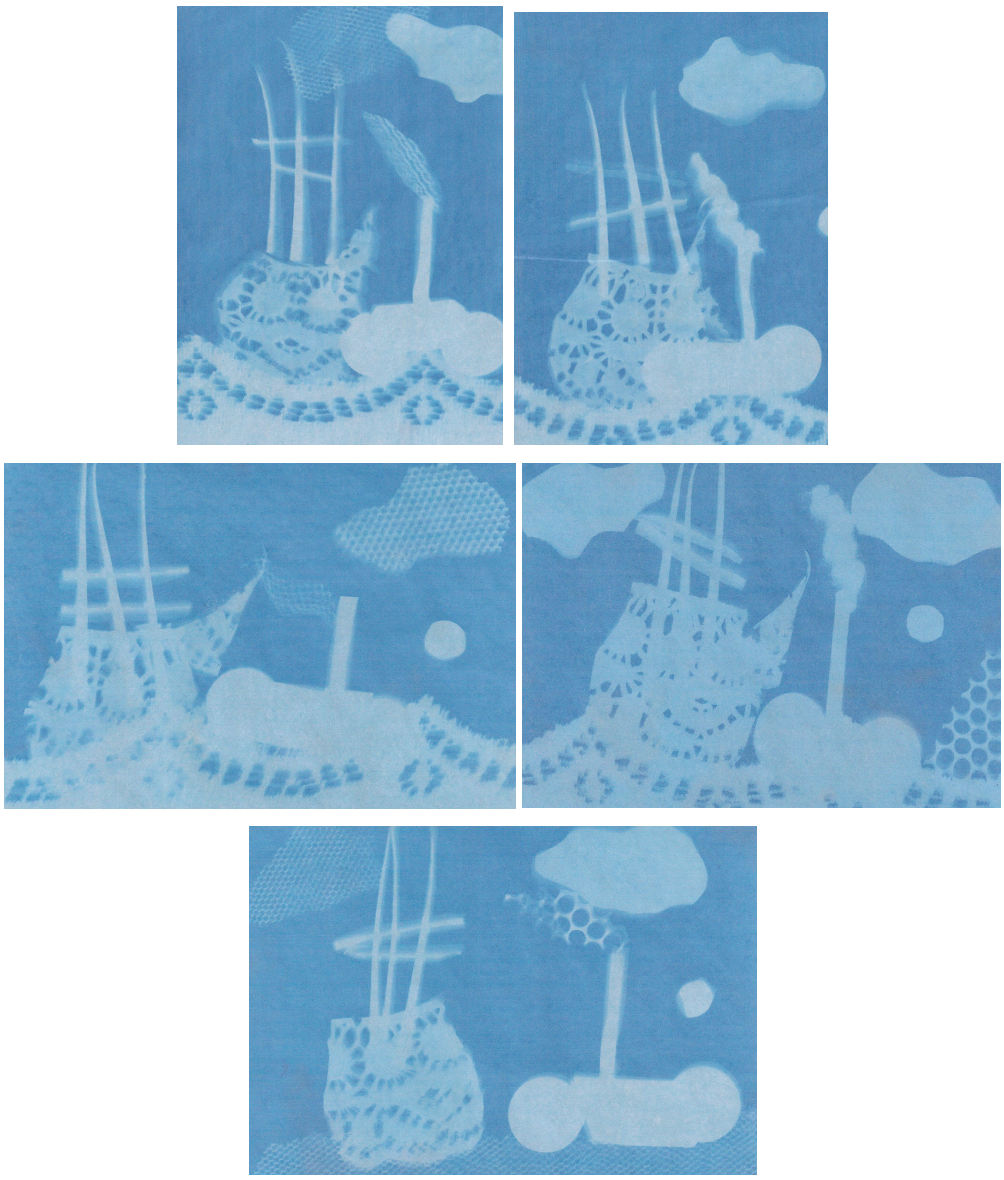


Image example 4 - Light sensitive collage. Teacher 2, Activity 9, Fenton Primary School

Inserted image plate v

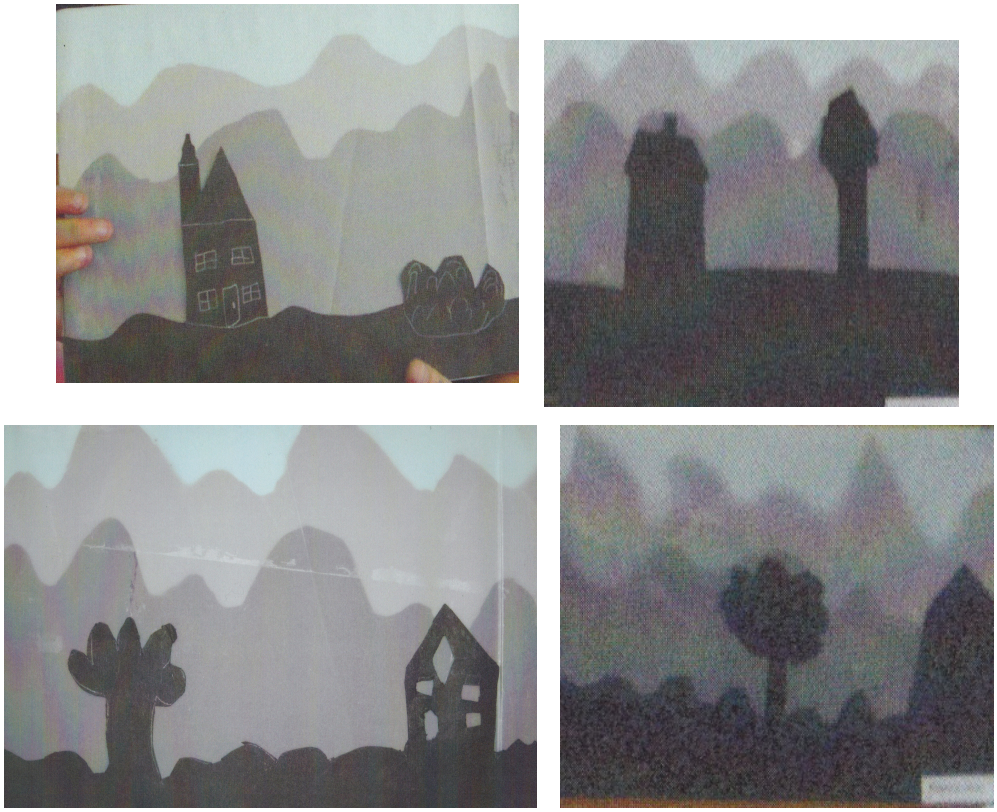


Image example 5 - Silhouette Landscapes. Teacher 3, Activity 2, Christchurch Primary School

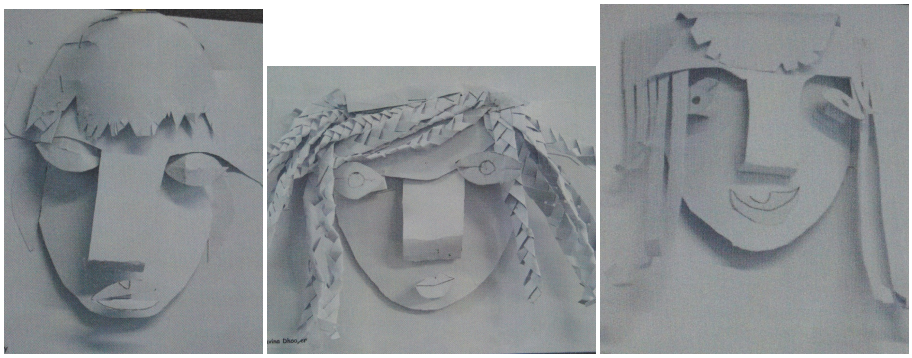


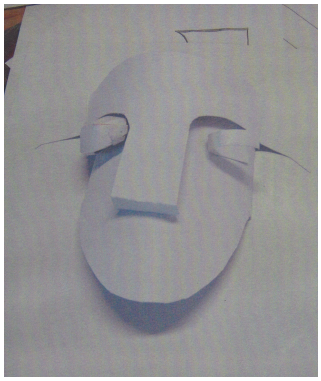
Image example 6 - Paint a portrait of Rubens. Teacher 2, Activity 4, Christchurch Primary School

Inserted image plate vi

Image example 7. Group 1. Example of an activity where pupil outcomes were very alike.







The teacher's version

Image example 7 - Making 3D portraits from card. Teacher 2, Activity 2, Christchurch Primary School

Inserted image plate vii

Image example 8. Group 1. Example of an activity where pupil outcomes were very alike across year groups. Individual felt pieces resulting from working with a felt artist. In order: Reception, Yr1, Yr2, Yr3, Yr4 & Yr5



Image example 8 - Individual felt pieces. Teacher 1, Activity 3, Fenton Primary School

Inserted image plate viii

Image example 9. Group 1. Example of an activity where a teacher's version of an outcome, used for demonstration purposes, clearly highly influenced resulting pupil outcomes.





Image example 9 - Create a collage of *The Fighting Temeraire* in tissue paper. Teacher 4, Activity 2, Fenton Primary School (teacher's version top image)

Inserted image plate ix

Image examples 10 - 12. Group 1. Three examples of activities where artist-led sessions resulted in pupils learning and practising an art technique but not creating something of their own.







Image example 10 - Making a large statue of Rubens using plaster covered bandages working with an artist. Teacher 1, Activity 1, Christchurch Primary School (Bottom left, statue of Rubens in Antwerp. Photograph taken by a teacher at the school whilst on holiday).

Inserted image plate x



Image example 11 - Artist 'residency' making large group felt banner of *The Fighting Temeraire*. Teacher 1, Activity 2, Fenton Primary School.



Image example 12 - Whole class collaborative large mixed-media collage of *The Fighting Temeraire* using recycled newspaper working with Teacher 3, a qualified secondary art and design teacher who was a practicing artist. Teacher 3, Activity 5, Fenton Primary School.

Inserted image plate xi

Image examples 13 & 14. Group 1. Comparison between pupil outcomes from two activities making clay animals inspired by *A View of Het Steen in the Early Morning* by Rubens.



Image example 13 - Making a diorama of the focus painting, including creating the animals. Teacher 5, Activity 3 & 8, Christchurch Primary School

Inserted image plate xii





Image example 14 - Making clay cows. Teacher 2, Activity 5, Christchurch Primary School

Inserted image plate xiii

Image examples 15 & 16. Group 1. Comparison between pupil outcomes from two activities making models of the stone house in *A View of Het Steen in the Early Morning* by Rubens.



Image example 15 - Pupils creating Het Steen with Duplo, Lego or wooden bricks. Teacher 5, Activity 5, Christchurch Primary School

Inserted image plate xiv







Image example 16 - Creating a large-scale version of Het Steen. Teacher 4, Activity 2, Christchurch Primary School

Inserted image plate xv

Image example 17. Group 1. Pupil outcomes where the teacher's planning suggested that the activities were more experiential than they actually were.





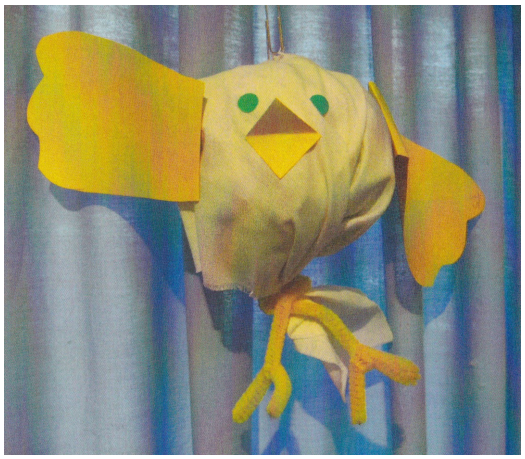
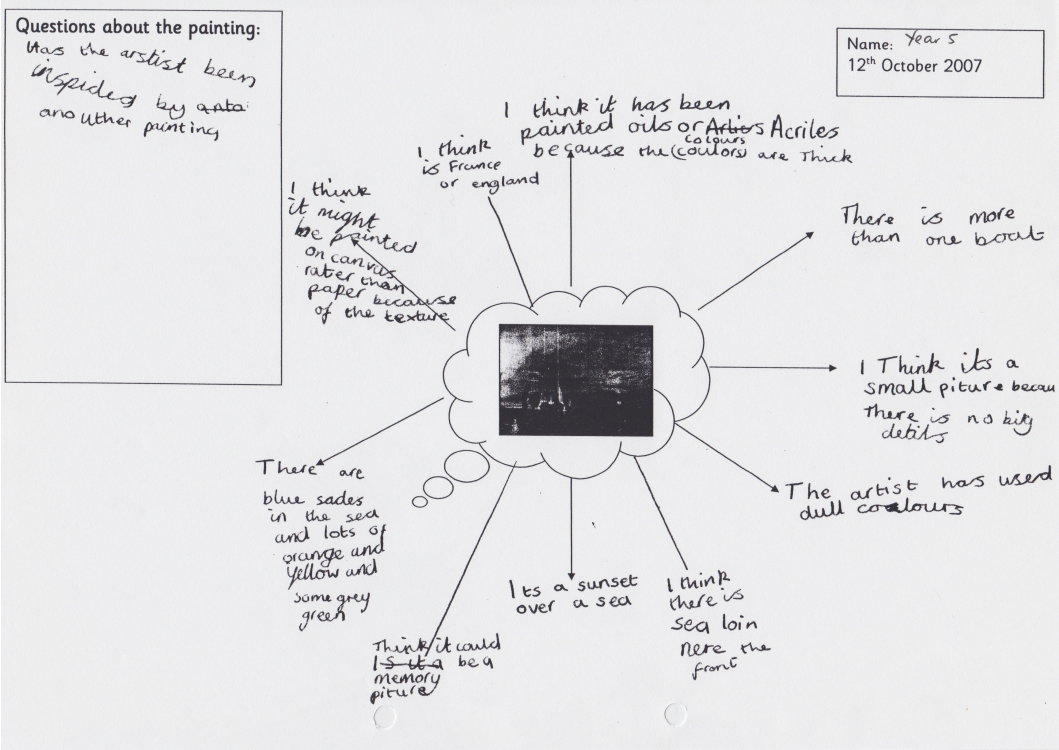
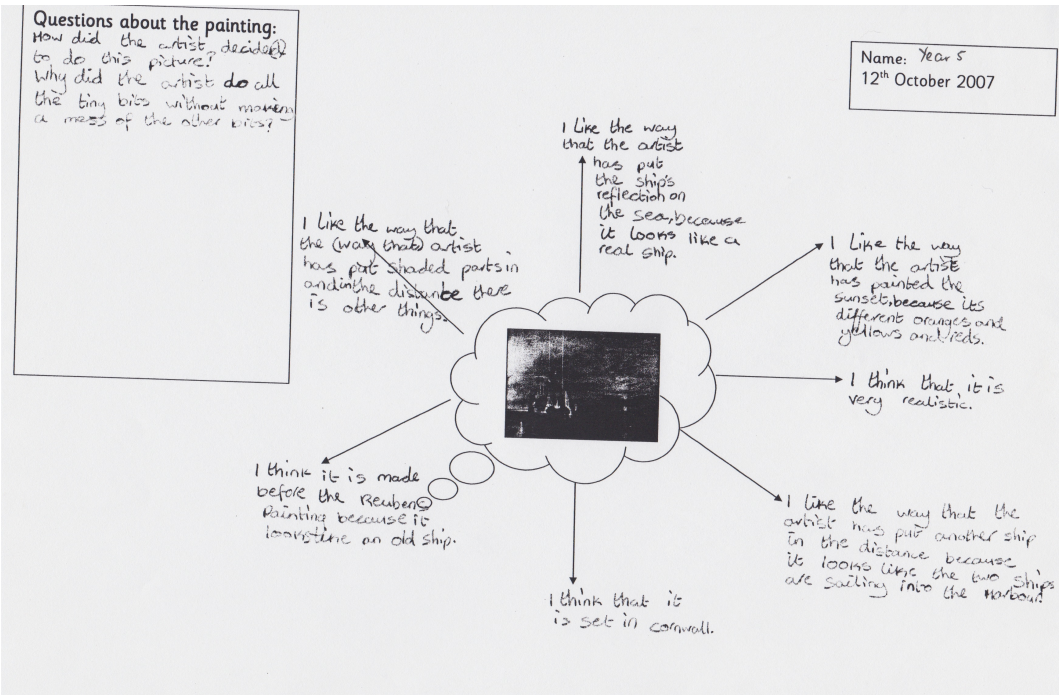


Image example 17 - Making cross-curricular links with elements from the painting. Teacher 4, Activity 3, Christchurch Primary School

Inserted image plate xvi

Image example 18. Group 1. Diversity in pupil outcomes from an introduction to the painting activity.
Pupils worked independently giving their intial impressions of *The Fighting Temeraire* by Turner and writing down questions they had about the painting.





Inserted image plate xvii

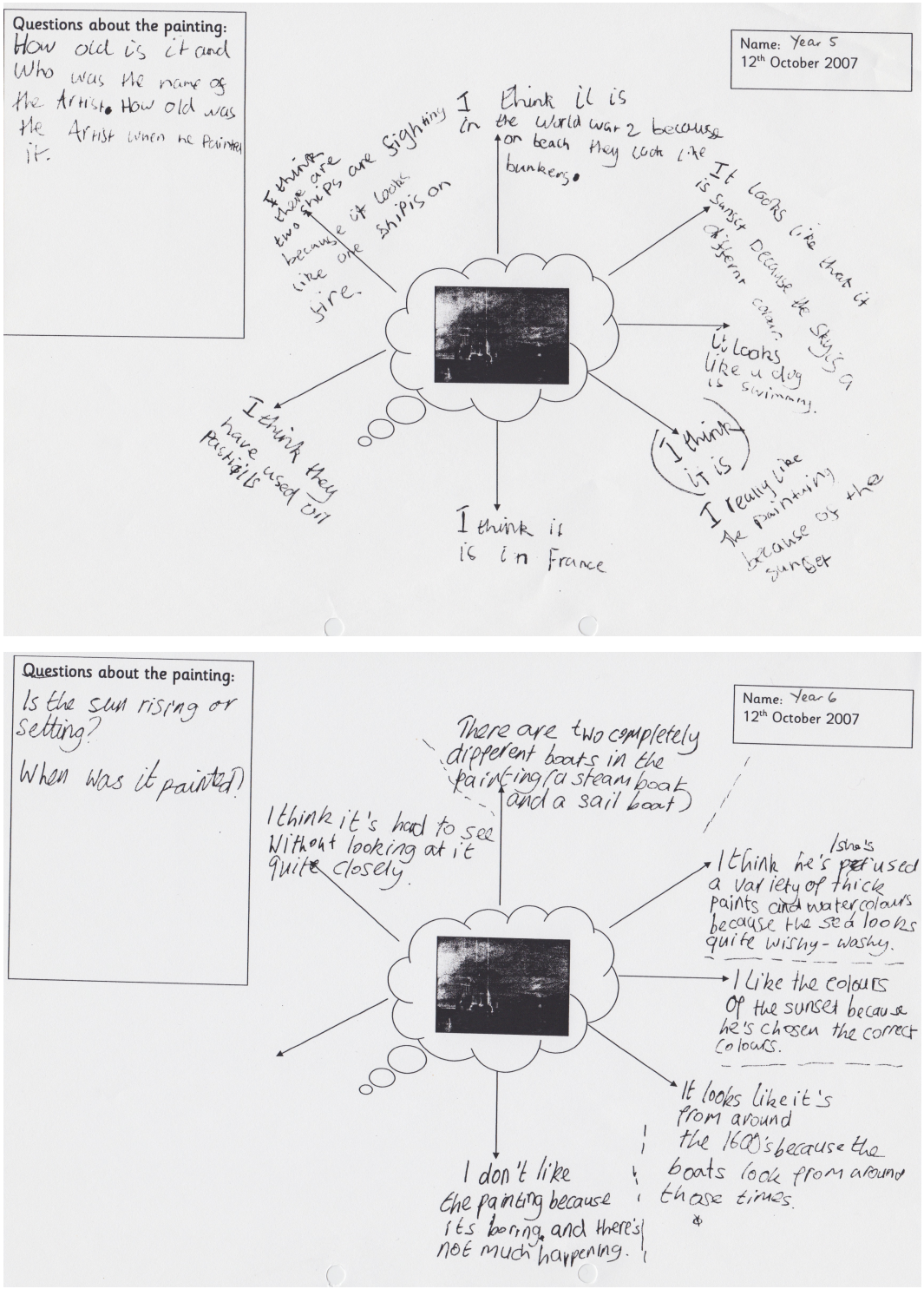
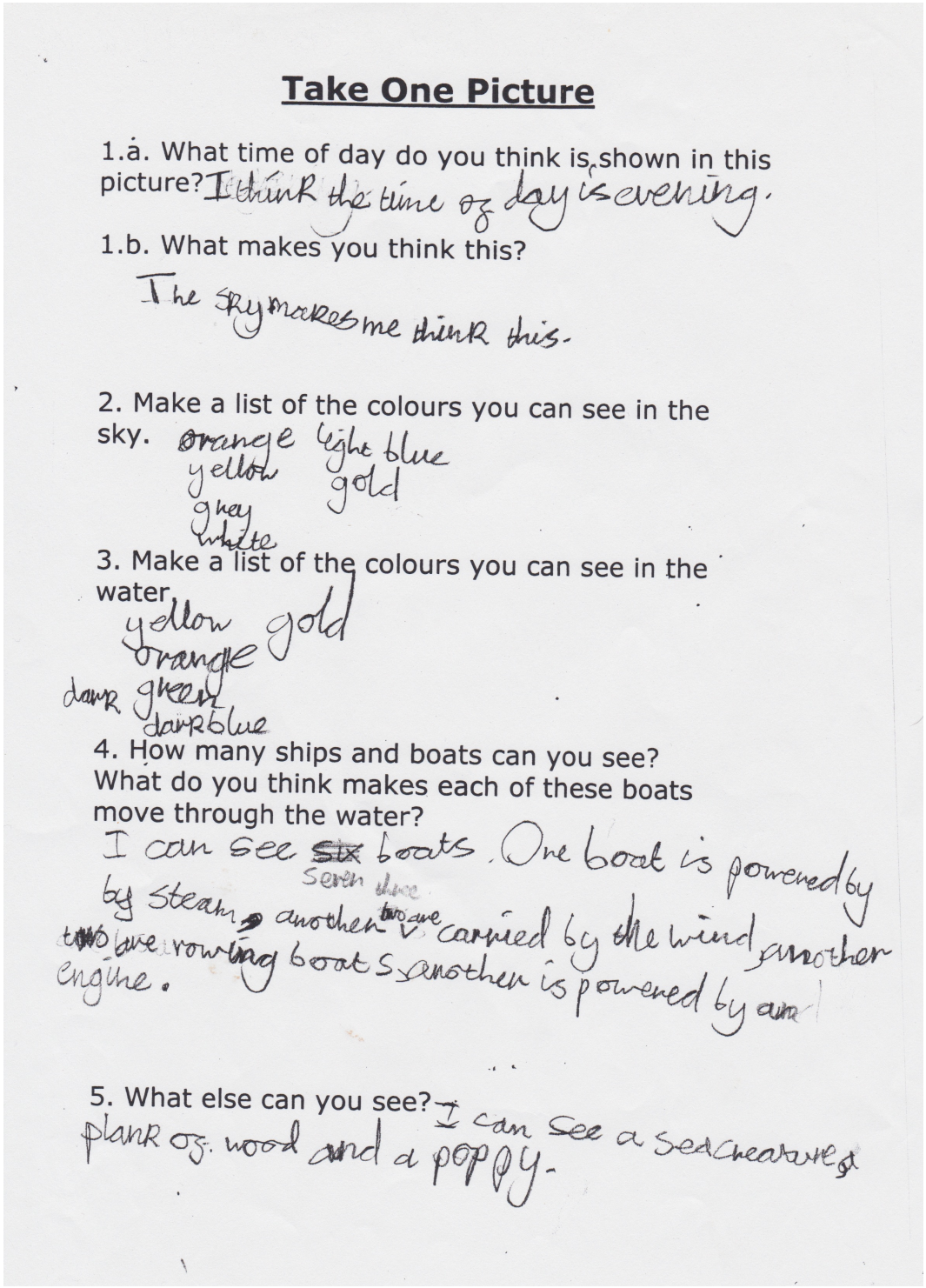


Image example 18 - Introduction to the painting. Teacher 2, Activity 1, Fenton Primary School

Inserted image plate xviii

Image example 19. Group 1. Pupil outcomes restricted by the closed style of questions in an introduction to the painting activity.
Pupils worked independently listing what they could see in *The Fighting Temeraire* by Turner.



Take One Picture

1.a. What time of day do you think is shown in this picture? I think the time of day is evening.

1.b. What makes you think this?

The sky makes me think this.

2. Make a list of the colours you can see in the sky. orange light blue yellow gold grey white

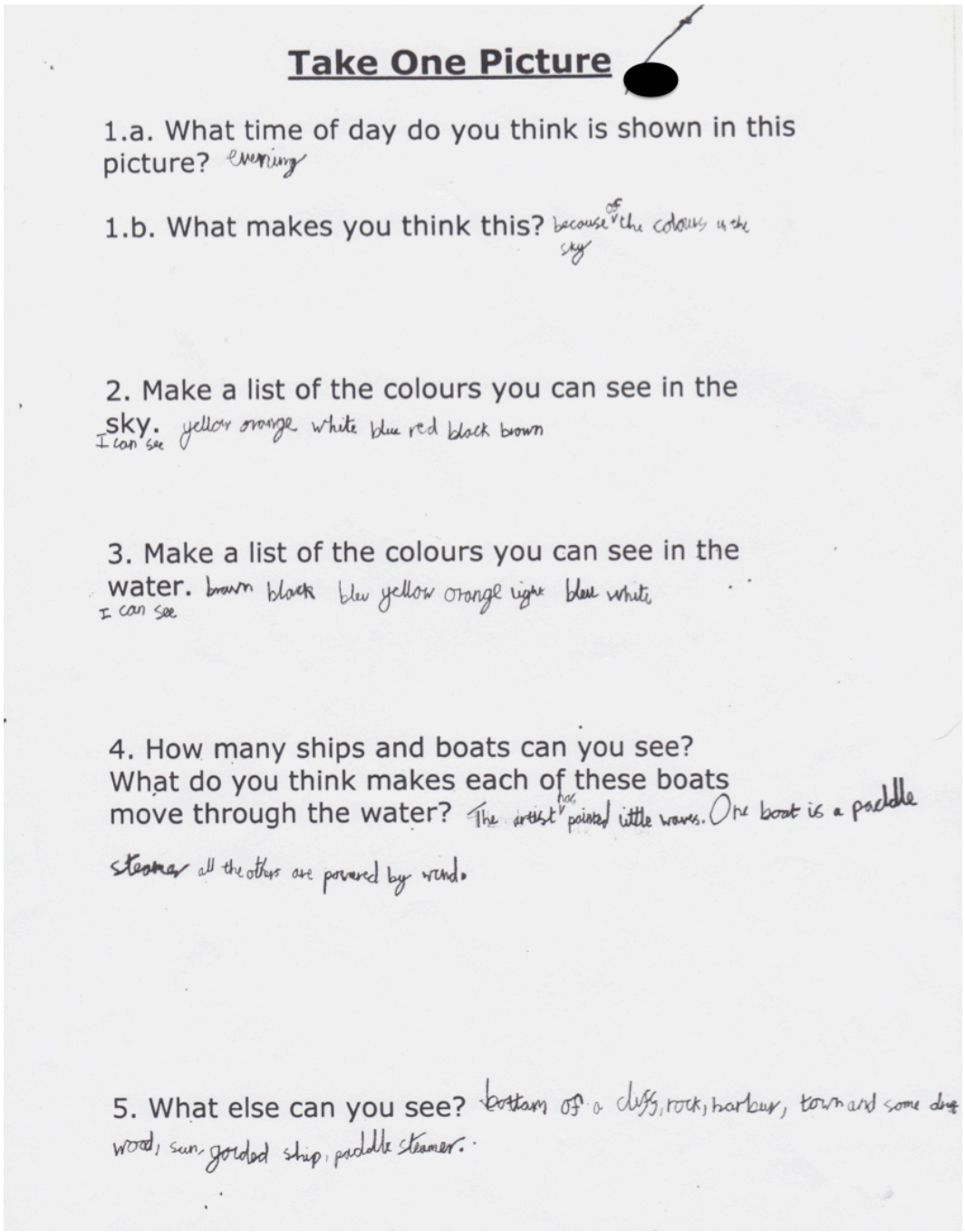
3. Make a list of the colours you can see in the water. yellow gold orange dark green dark blue

4. How many ships and boats can you see? What do you think makes each of these boats move through the water?

I can see ~~six~~ seven boats. One boat is powered by by steam ~~a~~ another two are carried by the wind another two have rowing boats another is powered by an engine.

5. What else can you see? I can see a seacreature plank of wood and a poppy.

Inserted image plate xix



Take One Picture

1.a. What time of day do you think is shown in this picture? evening

1.b. What makes you think this? because of the colours in the sky

2. Make a list of the colours you can see in the sky. I can see yellow orange white blue red black brown

3. Make a list of the colours you can see in the water. I can see brown black blue yellow orange light blue white

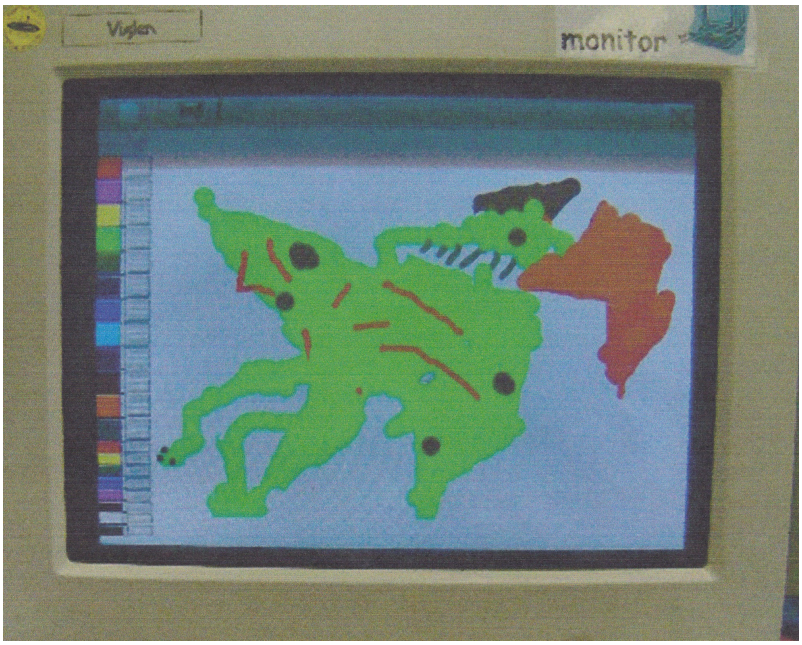
4. How many ships and boats can you see? What do you think makes each of these boats move through the water? The artist has painted little waves. One boat is a paddle steamer all the others are powered by wind.

5. What else can you see? bottom of a cliff, rock, harbour, town and some dog wood, sun, gorded ship, paddle steamer.

Image example 19 - Introduction to the painting. Teacher 3, Activity 1, Fenton Primary School

Inserted image plate xx

Image examples 1 & 2. Group 2. Pupil outcomes that are unique and diverse within activities.



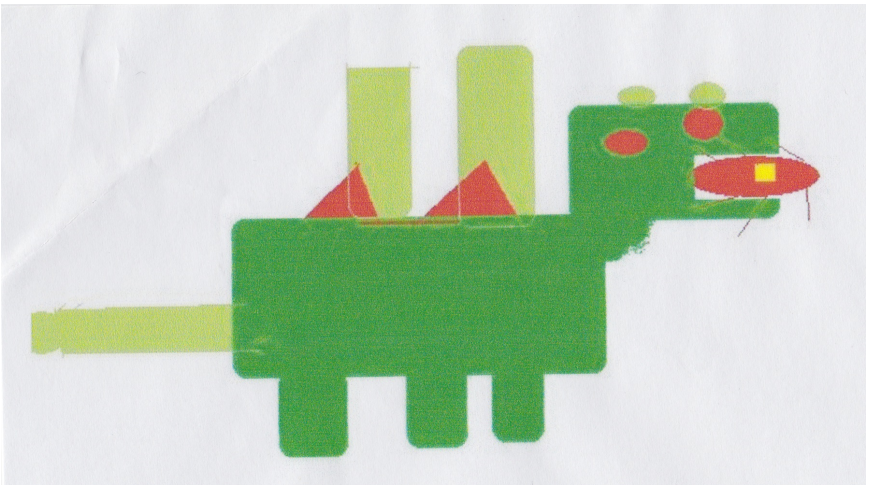


Image example 1 – Design a dragon using computer software after looking at Uccello's *St. George and the Dragon*. Teacher 5, Activity 5, Walton Primary School

Inserted image plate xxi

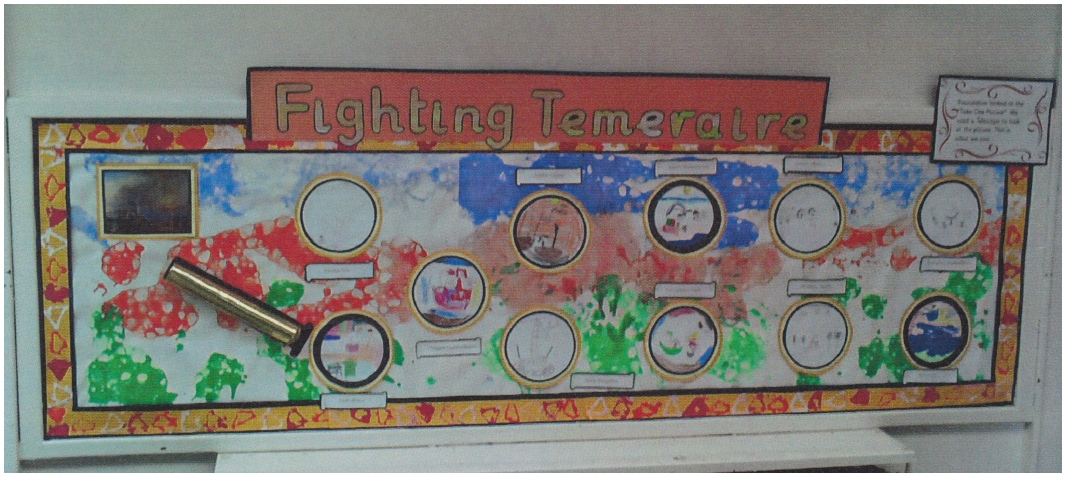












Image example 2 - Making 'telescope' pictures – Draw what you might be able to see if you were on the boat in *The Fighting Temeraire*. Teacher 2, Activity 4, Endlyn Infant and Nursery School

Inserted image plate xxii

Image examples 3 - 6. Group 2. Pupil outcomes showing pupils engaging in the process of learning - including experimenting with materials and ideas, expressing personal thoughts, and making connections between their own experiences, the focus painting and other stimuli – all which result in outcomes that are unique and diverse.



Image example 3 – Making water scenery for an animation based on Turner's *The Fighting Temeraire*. Teacher 5, Activity 2, Endlyn Infant and Nursery School

Inserted image plate xxiii



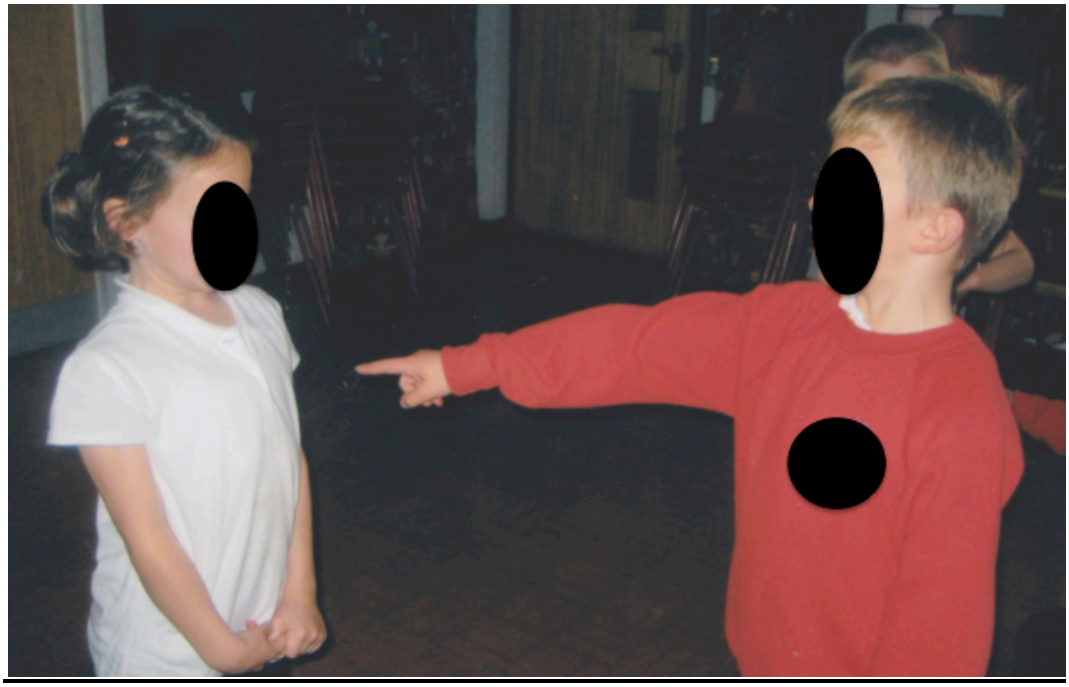


Image example 4 – Drama club – Imagine a dream garden to play in and being disturbed by Oscar Wilde's Selfish Giant using Rubens' garden in *A View of Het Steen in the Early Morning* as a setting. Teacher 1, Activity 2, May Infant and Nursery School

Inserted image plate xxiv

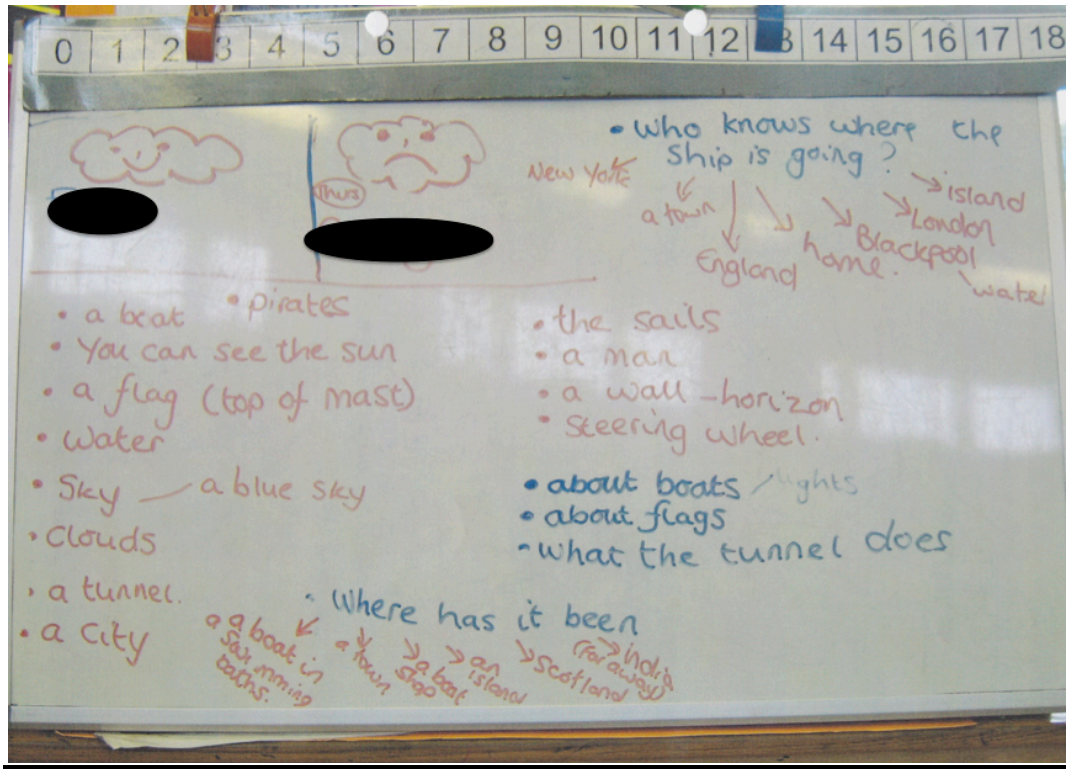
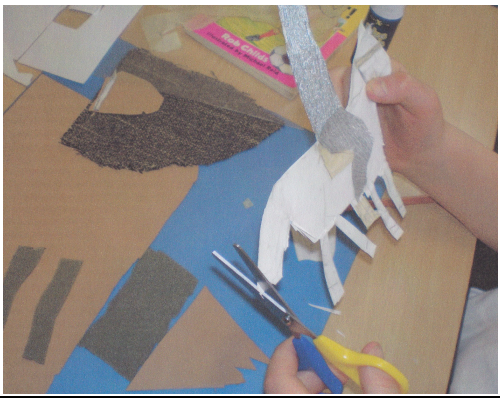


Image example 5 – Introduction to the painting. Seeing what the pupils notice in the painting and finding out what they want to know about the picture (*The Fighting Temeraire* by Turner). Teacher 2, Activity 3, Endlyn Infant and Nursery School





Inserted image plate xxv





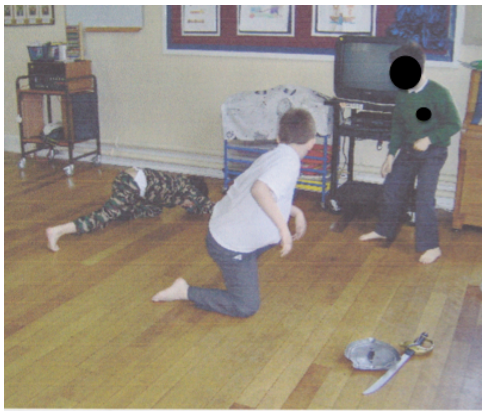


Image example 6 – Using Uccello's *Saint George and the Dragon* as a focus, retelling the story of George and the Dragon through 5 pictures then using the 5 pictures to produce a living frieze. Teacher 3, Activity 3 & 4, Walton Primary School

Inserted image plate xxvi

Image example 7. Group 2. Activity where the teacher highly influenced resulting pupil outcomes.



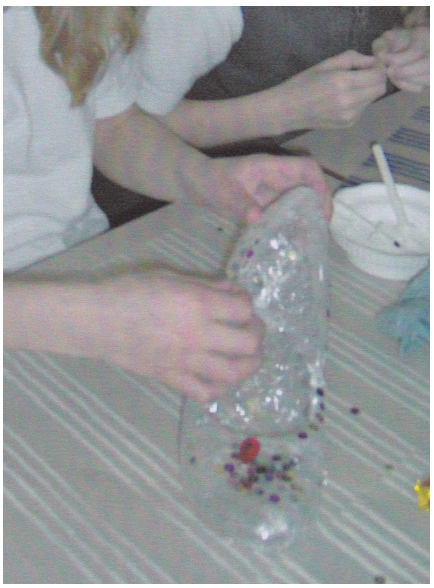


Image example 7 – Making a dragon's nest. Teacher 4, Activity 2, Walton Primary School