DEVELOPING
THE ARTS
IN PRIMARY
SCHOOLS

Good Practice in
Teacher Education

Caroline Sharp

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Caroline Sharp

National Foundation for Educational Research
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FOREWORD

One of the most valuable outcomes of the National Curriculum will be the improvement in the quality of teaching and pupil achievement in the field of science and technology in primary schools. In the short-term, of course, this poses huge problems for primary teachers, few of whom have any HE qualifications in either subject. Most teachers are deeply anxious about how to gain the relevant knowledge, skills and confidence.

In the same way, many primary teachers feel they lack the confidence and skills to teach the full range of the arts. Will the advent of the National Curriculum enable the right mixture of pressure and support to enhance the status and quality of teaching and learning in the arts to match the gains that will be made in science education? The arts are not, I note with regret, part of the 'core' in the National Curriculum. Art and music are foundation subjects in their own right, but dance and drama, sadly, are not. The 'working groups' for art and music are among the last to be established and before their recommendations are known the new demands in history and geography will be competing for primary teachers' already overburdened attention.

The arts are a vital part of a broad and balanced curriculum and therefore demand their rightful place in the primary school. This timely report appears when primary teachers need every encouragement and support to keep arts education on their developmental agenda. If we are to avoid the danger of neglect of the arts which might accidentally arise because of other pressures.

A splendid start was made by the Gulbenkian Foundation's earlier report, The Arts in the Primary School: Reforming Teacher Education (1989), which will, if its sensible recommendations are followed, do much to improve both the quality of initial teacher training in the arts and the provision of INSET in the arts for serving teachers. This new report, based on four case-studies (in initial training, in a school and in externally provided INSET) is a welcome follow-up. It shows what can be achieved where there is sufficient will and imagination to make education in the arts as important as in any other curriculum area. Will is essential: those in the case-studies refuse to allow the arts to be marginalised or to set lower standards for teaching and learning in the arts. Imagination also counts: 'balanced arts' is a more
difficult concept than ‘balanced science’ and less easy to realise in practice; the issues of assessment and pupil progression in the arts require a combination of rigorous thinking and adventurous innovation; and the creation of curriculum leaders and specialists in primary arts (as well as more effective use of parents, members of the community and practising artists) arises through creative flexibility as much as hard-headed planning. The good news of this report is that models worthy of emulation already exist.

Readers of this excellent report will, I believe, find it a source of inspiration and practical help. The future of primary arts depends not on external initiatives but on what teachers, teacher trainers and INSET providers choose to do for themselves. Here are the stories of the outstanding achievements of those who care passionately for the arts in education. The case-studies pave a way for others to follow. The report should be read in conjunction with *The Arts 5-16 Project Pack* (Oliver and Boyd, 1990) which ought to be in every school. If both are applied to primary practice, my fears about the future of the arts in schools will prove unwarranted. Both lead me to hope that over the next decade we shall move with confidence towards a true ‘entitlement’ curriculum in the primary school. Based on written policies for the arts (yes, all of them), the good practice in this report will become standard practice: pupils will learn in the arts on a systematic basis rather than simply through the arts provided in a partial or arbitrary way.

This is what primary teachers want, pupils deserve and secondary schools need. It is within our grasp: the point is demonstrated and illustrated in this compelling report. Once it is achieved, our collective debt to the Gulbenkian Foundation, and all who have worked for and with it, will be most fully acknowledged.

David H. Hargreaves  
Professor of Education  
University of Cambridge  
June 1990.
Caroline Sharp studied Sociology at the University of Leicester and is a Senior Research Officer at the National Foundation for Educational Research (NFER). She has worked at the NFER for eight years. Her previous publications include *The Arts: A Preparation to Teach* (co-author Shirley Cleave) which surveyed arts provision in initial training courses for Primary Teachers. Her most recent book about the work of professional artists in education, *Artists in Schools* (co-author Karen Dust) was published in 1990 by Bedford Square Press.
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The Reasons for this Study
This study was commissioned by the Calouste Gulbenkian Foundation to look in detail at the strategies used by institutions, groups and individuals to secure good practice in providing training for primary teachers in the expressive arts.

The study was prompted by a concern for the quality, breadth and balance of arts teaching in primary schools. In the 1982 Gulbenkian report, *The Arts in Schools*, a vicious circle of poor arts provision was identified. The report suggested that primary teachers may feel ill at ease in teaching the arts because they themselves have been denied a wide experience of the arts as children. It is not surprising, therefore, if teachers in this position do not provide high quality arts experiences for the children in their care. One means of breaking this vicious circle is to provide courses in the arts for students undertaking initial training as primary teachers. Yet an NFER study (*The Arts: A Preparation to Teach*) carried out in 1985 provided evidence of a bleak national picture for arts training in BEd and PGCE courses at primary level. In about half the BEd and PGCE courses surveyed, training in all the four art forms included in the study (art, music, drama and dance) was not a compulsory element of the course. Arts tutors were concerned about recent changes that had adversely affected their courses, and reported shortages in staffing, equipment, resourcing and, overwhelmingly, in the time allocated for students to study arts subjects. The HMI survey *Quality in Schools: The Initial Training of Teachers*, published in 1987, confirmed the NFER findings, pointing to: ‘inadequate provision for the expressive arts in virtually all institutions’ and calling for further consideration to be given: ‘to the time allocated for expressive arts if students are to be satisfactorily prepared to teach this important area of the primary school’s curriculum’.

A Positive Development
Following the publication of these reports, the Calouste Gulbenkian Foundation and the NFER jointly convened a seminar to discuss potential strategies which could be adopted to improve the situation. The seminar was attended by people with a range of expertise in
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Initial and in-service training, in primary schools and at LEA level. Their discussions were taken on by an advisory group who were responsible for proposing a series of recommendations for action. These recommendations were published by the Gulbenkian Foundation in 1989 as *The Arts in the Primary School: Reforming Teacher Education*. This report was concerned with securing and improving the teaching of the arts in primary schools. It took into consideration the changing context in education, including the introduction of the National Curriculum and the Task Group on Assessment and Testing (TGAT) report on attainment targets and national standardised tests. As well as putting forward its own framework for action, the report urged arts educators: 'to come forward with their own proposals as to how the arts are to respond to these various developments and, in particular, play the vital curriculum role allotted to them.'

The Need for Action

The continuing need for attention to be paid to the arts in primary schools was reinforced in 1990 by the the publication of the HMI report *Standards in Education 1988-89*. This report points to potential problems of overload on primary class teachers (with the pressures of the introduction of the National Curriculum) and widespread difficulties in releasing primary teachers for in-service training. In relation to the arts in primary schools, the report states: 'teaching and learning in art, music, drama and physical education (PE) was often shallow and, in the case of drama, minimally present in most primary schools inspected'. The findings of this study, based on HMI inspections of 13% of the primary schools in England during 1988-89, confirm the need for action to improve the quality of arts education for children in primary schools.

The Aims of this Study

The 1989 Gulbenkian report spelt out what needed to be done to secure the future of the arts in primary schools. This new study aims to show how some of the principles of good practice identified in the 1989 report, have been realised in practice by institutions, groups and individuals. The intention was to identify and describe good practice in four areas: initial training; school-based staff development; in-service training; provided by an institution of higher
education; and an LEA which had set up a network of arts training opportunities for primary teachers. These four areas of education were chosen because of their potential to break into the vicious circle of poor arts provision and to have a real impact on the quality of arts experiences provided for children in primary schools.

The four case studies reported here are not intended in any way to be typical or representative of good practice throughout England and Wales. It is hoped, however, that they will provide constructive models for training institutions, arts tutors, LEAs and schools to consider when planning high quality arts training for primary teachers.

The Methods of Study

Identifying good practice

The first task was to identify good practice in the four categories chosen for study. An initial approach was made to eight members of the steering group which oversaw the publication of *The Arts in Primary School Reforming Teacher Education*. They were asked to nominate examples of good practice in each of the four categories. Their responses were then used as a basis to choose the case study examples. Some institutions were nominated in more than one category, or by more than one respondent. In other cases a number of different sites were identified in one category. The choice of case study examples was made on the basis of the respondents' comments, and followed up by telephone calls to people with local knowledge (such as LEA advisers).

Collecting information

Each case study site was visited for one or two days. Information was gathered mainly through interviews and observation. The views of teachers attending an INSET course were collected by means of a short pro-forma. A great deal of documentary evidence was gathered, such as policy statements, course descriptions and evaluation forms. The information obtained for each case study was analysed in relation to themes and issues identified by the participants. These formed the basis of the case studies reported here. The case study reports were sent back to the participants at a draft stage, and were amended to take account of the participants' comments.
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As the visits to the case study sites were of short duration, it would be impossible to reflect the depth and range of practice in each case. It is hoped, however, to give a flavour of the philosophy and practice of the institutions and individuals concerned, and to provide a snapshot of their training provision for primary teachers during 1989-90.

REFERENCES


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POLYTECHNIC SOUTH WEST
ROLLE FACULTY OF EDUCATION

Introduction
Rolle Faculty of Education currently accepts approximately 170 students each year on to its BEd course. Students opt to focus on a specific age range: either nursery/infant (children aged three to eight) or junior/middle school (children aged seven to 12). The course has three inter-related programmes of study: Subject Studies, Practice of Education, and Educational and Professional Studies. These are detailed below and summarised in the diagram on page three.

Subject Studies

Three related components
Subject Studies comprise three components: single subject, domain studies and subject studies pedagogy. Students applying to Rolle choose a single subject to study in-depth for the first three years of the four year course. The single subjects are grouped into ‘domains’ which enable students to study similarities and differences between related subjects. There are three domains: Environmental and Scientific Studies; and Humanities and Expressive Arts. In Expressive Arts, students study art and design; music; theatre arts and drama; and, more recently, physical education. A student choosing single subject music, for example, would also study the relationship between music and the other subjects in the Expressive Arts Domain. Subject Studies pedagogy helps students to apply their understanding of their single subject and related domain subjects, to the teaching of children, particularly those within their chosen age-range.
The Practice of Education

A variety of teaching opportunities

Students are given a variety of opportunities to develop and practice their teaching skills. The main experience of teaching comes during three ‘block practices’ where students work for a sustained period of time in selected local schools. Additionally, in school-based work groups of students are timetabled to visit schools to work with children, under the supervision of a tutor. They then discuss and analyse what has been learned during their visits. In their first year, students accompany a school party at a residential centre in Devon, sharing in the school’s experience of a field visit. In the third year, students take on a school-linked study. They choose an aspect of the curriculum to develop, and are placed in a primary school which also wishes to develop that curriculum area. Students and teachers work together on this within the school, and the student subsequently ‘writes up’ an aspect of the work as an individual study. Students also often work in groups with local children who visit the campus with their teachers.

Educational and Professional Studies

This part of the course gives students a grounding in a wide range of areas concerned with teaching in primary schools. In Educational Studies, students address the key issues of teaching and learning in schools. This element of the course is closely linked to the practice of education, giving students opportunities to discuss their experiences of working with teachers and children. Students also focus on the three National Curriculum core subjects (science and technology, mathematics and English). In addition, students study the teaching of religious education and physical education. Complementary Studies enables students to learn about the teaching of subjects in the other two domains. This ensures that students who have not chosen a single subject within the Expressive Arts domain, still receive preparation for teaching the arts in schools.
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### Table 1: Rolle Faculty of Education BEd Course Structure

<table>
<thead>
<tr>
<th>SUBJECT STUDIES</th>
<th>PRACTICE OF EDUCATION</th>
<th>EDUCATIONAL AND PROFESSIONAL STUDIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Single subject</strong></td>
<td>Teaching Practice</td>
<td>Educational Studies</td>
</tr>
<tr>
<td>Choice of 9 subjects, students study the chosen subject in depth at their own level.</td>
<td>3 ‘blocks’ of practice in schools in years 1, 2 and 4. School-based work: 1 day per week in years 1 and 2.</td>
<td>Reflection on key issues and teaching experiences.</td>
</tr>
<tr>
<td><strong>Domain Studies</strong></td>
<td>Campus</td>
<td>Core Studies</td>
</tr>
<tr>
<td>Related single subjects grouped into 3 domains.</td>
<td>Groups of children visit the Faculty to work with students.</td>
<td>Emphasis on maths, English, science and technology plus religious education and physical education.</td>
</tr>
<tr>
<td><strong>Subject Studies Pedagogy</strong></td>
<td>School Link Studies</td>
<td>Complementary Studies</td>
</tr>
<tr>
<td>The application of students’ chosen Single Subject and Domain Studies to teaching at primary level.</td>
<td>Field centre attachment with a school party in year 1, curriculum project in year 3.</td>
<td>Students in each domain take courses in the other two domains.</td>
</tr>
</tbody>
</table>
Recent Changes to the Course

The BEd course has undergone a series of changes in recent years. There are currently three different courses evident within the four year BEd. The fourth year students are following the original BEd course, validated by the University of Exeter, which was subsequently altered to take account of the requirements of the Committee for the Accreditation of Teacher Education (CATE). Students in years two and three are following the post-CATE course, which was validated, as before, by Exeter University. More recently, Rolle College has become part of the Polytechnic South West. This has meant further changes to the BEd course. When the College became part of the Polytechnic, course providers had to re-submit their BEd course to CNAA for validation. CNAA had different requirements from the University, thus necessitating several adjustments. In addition, the Polytechnic was keen to see collaboration between the formerly independent colleges which have become part of the Polytechnic. The course also needed to take account of DES requirements for subject association. These changes have influenced the course for all new BEd students, including those in the Expressive Arts domain.

In future, Art and Design students will spend some of their time working on the Exeter campus alongside students taking BA degrees in art. Drama students will study alongside Theatre Arts students on the BA Major pathway. (Music Single Subject had no subject with which to associate within the Polytechnic.) All the courses were developed jointly with the Exeter tutors, and a new BA Minor pathway was developed within the BA Combined Honours scheme. The Combined Honours scheme offered staff at Rolle and Exeter an opportunity for collaboration and joint teaching. The course has been designed to meet the demands of the new BEd, to fulfill requirements for subject association, and to allow for joint teaching by BEd and BA staff.

General satisfaction with the new BEd

So many changes in such a short time have placed considerable demands on all members of staff. However, despite some reservations about having BEd students based at the Exeter site in their third year, the staff members I spoke to were generally very supportive of the new degree and pleased about the place of the arts within it.
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As Howard Jones, Coordinator of the Expressive Arts Section, said: ‘The past few years have brought us many changes, mainly for the better.’

Selection of Students

Clear reference to the arts in the prospectus

The prospectus for the Polytechnic South West covers a wide range of courses offered at four main sites. The information given about the primary BEd course, based at Exmouth, outlines the course structure and includes brief details of the subjects comprising the Expressive Arts domain. The Rolle Faculty of Education prospectus gives students an overview of the whole BEd course and within this the Expressive Arts Section describes opportunities for students to work not only in their Single Subject area of interest, but also the possibilities that exist for working in other areas. One of the first year students explained that, when he was looking for a BEd with a drama option, he was attracted to the course at Exmouth by the description of the Expressive Arts Section given in the prospectus: ‘I got the prospectus, and drama looked really good. The prospectus explained about the possibility of doing other arts areas and that really appealed to me.’

All Expressive Arts applicants interviewed on the same day

Students applying to study art and design, theatre arts and drama, music or PE as their single subject are all called for interview on the same day. The concept of the inter-relationship between the four subject areas within the Expressive Arts Domain is explained to all the students, and they are given an opportunity to ask questions. Students are then divided into groups according to their chosen Single Subject. During their interviews, they are required to show evidence of their practice in their Single Subject. Applicants for art and design bring a portfolio of work with them for discussion; music applicants audition on their chosen instrument(s), while drama and PE applicants take part in a practical workshop session, led and appraised by appropriate members of staff. For example, drama applicants may be asked to take on and maintain a role during the drama workshop session. This practical element of the selection process gives staff an opportunity to assess students’ skills in communication and in their chosen art form. Staff can also judge students’ confidence in working with others, and presenting themselves to an audience.
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Interviews in sufficient depth

Students are generally interviewed by two members of staff from the Expressive Arts Section; one concerned with their chosen Single Subject, and one with a more general brief for primary education. Staff feel it is important to allow time for students to feel at ease during the interview, so interviews are timed to last at least 30 minutes. As Howard Jones explained: "Students who have been for interview at other colleges are often surprised at being given this amount of time, but we feel that it is important to give staff and students time to find out about each other."

Selection criteria - interest and commitment

Students are selected on the basis of their application forms and their performance during the workshops and interviews. Staff are looking for students who have shown a sustained interest in and commitment to their subject area, together with an interest in teaching. All applicants must have at least two weeks' experience of working with staff in a primary school and must convince the Polytechnic staff of the seriousness and realism of their commitment to teach. Subject and Education staff must agree that a candidate is suitable, before accepting anyone onto the BEd course. Where a candidate has limited experience of children and schools, they are required to undertake a one- or two-week placement in a primary school and subsequently a report on this work is returned to the interview team. The BEd staff occasionally also ask for a report from the applicant's headteacher or referee related to this experience.

The Expressive Arts Domain

Domains to reflect the primary curriculum

The organisation of the BEd course into three 'domains' came about five years ago. The College Principal wanted to re-organise the College and the BEd course to reflect the breadth of the primary curriculum and the inter-relationships of subjects within it. After a lengthy period of consultation, members of staff came to agreement about the domain structure. The Expressive Arts staff realised that they had all been working very separately in the past. During the 18 month period between the Principal's decision and the start of the first re-organised course, staff took the opportunity to share their
practice and discuss areas of commonality and difference. Keith Palmer, Senior Lecturer in drama, explained: 'One of the pleasures of starting an Expressive Arts course was in breaking down the subject barriers. It took an awful lot of talking, lots of meetings and debate, but all members of staff were involved in the planning process and everyone was willing to try to make it work.' He described the benefits of the domain structure for tutors as: 'Being much more familiar now with the practice of others. Before, what the other subject tutors did was a mystery to me, now it's much more familiar - we all follow similar patterns but each art-form has its own identity.'

The Philosophy of the Expressive Arts Team

The tutors feel that a common philosophy is important to inform the practice of the Expressive Arts Team. They gave the following explanation of the philosophy which underpins their work:

The approach to Expressive Arts work within the BEd is based upon a set of beliefs about the nature of Art, Dance, Drama and Music and the role which these can play within the education of children in the primary school.

There are seen to be important similarities between the activities of practitioners within all these areas. Typically, all artists are concerned with the identification of expressive purpose and with the skilful and confident use of media to create forms that are expressive of their intentions and understandings. Thus, all the arts are seen to involve a central concern with the making of symbols which enable individuals to make sense of their experience in the world. Additionally, work undertaken in any art form may be related to a wider context of similar activity that has been undertaken at other times and in other cultures.

However, there are also seen to be important differences between practice in the various arts forms. The singularity of the media associated with each way of working inevitably conditions, to some extent, the kinds of issues that can be explored and the manner in which artists are able to engage with and respond to such problems. Also, the balance
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between personal expressive activity and the re-creation of the work of others varies across the forms.

An awareness of these similarities and differences is an important factor in considering the ways in which the arts may be used together. A major issue in Expressive Arts work is the match between the ideas that are to be explored and the particular combination of arts disciplines that are chosen for this purpose. The intention is always to identify and make use of those arts disciplines which are seen to be appropriate to the purpose in hand and not merely to include all the arts irrespective of their suitability to the purpose that is being undertaken.

By working in this way, students gain a wider confidence in the arts outside their own single subject areas. They develop a better understanding of the distinctive nature and purposes of the arts and the significance which they have in human experience. As teachers, they are thus able to make effective use of the arts both as educational activities in their own right and as learning tools elsewhere in the curriculum. Their work on integrating activities in an appropriate manner relates strongly to current notions of good primary practice and also provides them with useful experience of co-operating with specialists from other subject areas.

**Integrated arts: avoiding the 'knitted banana'**

The type of integration in the arts which the tutors try to avoid is neatly summed up by reference to 'The knitted banana syndrome'. Howard Jones described this as follows:

Someone says let's choose a theme for an integrated arts project. Someone else suggests doing a project on bananas, so everyone tries to cram the arts into the theme. In art, they paint bananas; in drama, they plan an improvisation about someone slipping on a banana skin; for music, they make 'slipping' sounds, and in design technology they can't think what to do, so they end up making knitted bananas!

**Advantages for students**

Giving students opportunities to work in other art-forms as well as their single subject, was seen as having several advantages. First, it helps students to make connections between the arts, and to
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consider what the expressive arts have to offer both adults and children. Second, it allows students to explore differences between the arts, and to value each art-form in its own right. The Subject Studies component contains a pedagogy element, which enables students to explore strategies for teaching the arts in schools. The tutors also stressed that it was appropriate to adopt an integrated approach since much arts work in primary schools is integrated.

The expressive arts students I spoke to were supportive of this approach. As one fourth year student commented:

I was recommended to apply here by my school. I initially applied to do music, but I didn’t realise they had such a good Expressive Arts course here. When I came for my interview, they explained about the Domains and I thought that was fine, as long as I could do music as well.

Another student added: ‘It’s when you work in schools you realise how beneficial this approach is.’ Tutors said that all primary teachers needed to be able to teach all the arts as part of good primary practice. Students also valued the opportunity to develop skills and knowledge in a range of art-forms, as a good basis for those students who wished to pursue a career as a curriculum leader in the expressive arts.

Building Confidence

The arts tutors recognise that even students who have applied to study one arts area as their Subject Study, may lack confidence in other art-form areas. For this reason, the arts sessions at the beginning of the BEd course are carefully planned to gain students’ interest, to help them acquire skills and build their confidence in the arts. One fourth year student testified to the success of this approach. She had initially applied to study drama as her main subject but had not enjoyed art at school:

When I came here I hated art. At school they told me not to bother to pick up a paint brush, I really hated it. But with the encouragement here you find you lose all your inhibitions. For example, I came in to college yesterday and spent all day working on my painting.
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In the first expressive arts sessions, students are encouraged to take a playful attitude and to enjoy working in art, music, drama and dance/movement. For example, in drama students are encouraged to play games and take part in story-telling workshops. Students often work in groups which takes the pressure off individual performance. The same approach is adopted in expressive arts pedagogy, where students are encouraged to explore ideas about the nature of the arts.

A ladder, some drums and a feather

In a recent First Year Pedagogy session, the two tutors involved decided to get students thinking about the way in which even random and apparently meaningless experiences could be invested with meaning. Whilst one of them made random noises on some drums, the other climbed a step-ladder and, when he reached the top, released a small feather which fluttered to the ground. Students were then asked to work in groups to discuss possible responses to what had happened. This session was fresh in the minds of the first year students I interviewed, who began to describe the session in response to a general question about integrated arts work. One student explained: 'We went into smaller groups, and because it was smaller, people felt more at ease, less nervous about it. So by the end of it, as a group we were more confident when we went back into the larger group.' This had obviously been a thought-provoking session. When students shared their ideas in the larger group they were surprised to find such a common set of responses to an apparently 'meaningless' act. As one student said: 'It was a completely spontaneous thing on Jeff and David's part, apparently, but when we got back together everyone said it was about the struggle of life and then a release.'

The students felt this way of working was helping them gain confidence in the arts. They liked the support of working in groups but also valued the experience they gained in 'performing' in front of their peers. As one student explained: 'The pressure is taken off you, it's not as if you're trying to produce something outstanding or being competitive.' Another agreed: 'They (the tutors and other students) accept that what you are presenting is work in progress.' 'And you suddenly realise,' said the first student, 'that you've done this and you're at a different place from where you were when you
began.’ A third student commented on the relevance of this type of experience for teaching: ‘When you share your work, you’re performing in front of others of your age, and when you are with a class of children you use the same techniques.’

**Personal Development**

As well as contributing to their professional development as teachers, students also pointed out the importance of the arts in contributing to their personal development. As one fourth year student explained: ‘Throughout my four years here all my personal development has happened through the expressive arts. No other area of the curriculum has had such a self-reflecting influence on me. On a very personal and emotional level, the things I’ve thought through expressive arts and my own arts work... I haven’t found that in any other area of the curriculum.’ Another student agreed, saying: ‘I think it’s because the arts are concerned with you as a person, your emotions. In the expressive arts it’s very hard to hide behind something. In maths if a child is brilliant, then they’re brilliant at maths, it doesn’t matter what they’re feeling or thinking because they can do it. In the arts, how you’re feeling, how you respond is important. It’s so personal, it’s very sensitive, but because of that it’s also quite difficult to justify. When I came to College I was eighteen. You do so much growing up here, and the arts have really contributed to that process.

The first year students also commented that they had benefitted from the arts’ tutors emphasis on personal as well as professional development: ‘The tutors spend lots of time helping you to settle, to be happy in yourself. They are concerned about helping you to become a rounded person. It doesn’t matter how good you are as long as you’re willing to try.’

**Complementary Studies**

If building confidence is an issue with students studying the arts as their domain, it is even more important for students who have not chosen to study any of the arts as their main subject. At Rolle, all students receive 100 hours of complementary studies in each of the other two domains. The expressive arts complementary studies
course has two main aims: to instil the principles of the arts and to offer students arts experiences. In this way, it is hoped to enable students to develop work in the arts for themselves. In the first year, students are introduced to the arts, and much thought is given to involving them in arts activities so that they begin to 'engag[e]' with the area. The students are introduced to the use of the arts associated with their chosen domain. For example, first year Humanities students recently used the arts to explore a theme of childhood in the nineteenth and twentieth centuries. Students principally used drama and visual arts to explore this theme, and drew on the resources of an artefacts collection, provided by the museums service.

As well as helping the students to see the arts as 'service subjects', for their chosen domain, students are introduced to the value of arts in their own right as individual subject areas, and used together in thematic work.

The Expressive Arts Team

The benefits of collaborative work

The notion of team work is very strong among the tutors working in the Expressive Arts Domain. Tutors in each of the art form areas work collaboratively, although this is probably more true of staff representing art, drama and music than of physical education. Howard Jones explained:

'PE is a new Single Subject within the Section (its first cohort of students began the BEd course in 1989) and is, therefore, less familiar with the working methods of the Section. However, they were very keen to work in this way and do make a considerable contribution to the work of the team.'

The Education tutors attached to the Section have a wide teaching experience and personal expertise in the arts. For example, David Evans is a musician and a former LEA music adviser; David Holt is a painter who gained his PhD in the visual arts in education. Howard Jones commented: 'It is for these reasons that they are able to make a vital and very significant dimension of the team.'

Working in a team helps members of staff to brainstorm ideas, to arrive at agreed themes for related work and to provide a pro-
gramme which ensures balance and continuity for the students. The
students I spoke to pointed out the benefits of this approach:

The staff in all areas are so helpful, they are such a good team
you feel all of them would know what each is doing. David,
our drama lecturer gives some lectures on art. It makes you
think they all know what they’re talking about in all fields of
the expressive arts. They’re not afraid to try, but they will admit
when they don’t know and refer to one of the specialists.

Another student commented on the good relationship between staff
and students: ‘The best thing about this college is the tutors. They
will help you, they’ll come in early, come in at weekends just to give
you a hand. There’s a real intimacy, you can go up to any member
of the team, they’re willing to give you the time you need’.

Working with Children

Students gain their main experience of working with children
through teaching practice in schools. During teaching practice,
students are expected to work in all areas of the curriculum,
irrespective of their chosen Domain, but are also expected to engage
substantially in activities from the subjects in their Domain. In
addition, Expressive Arts students are given opportunities to work
in the arts with primary children who visit the Exmouth site. One
example of this is the ‘Junior Music Centre’. Junior children visit the
site to work on instrumental skills with music students. A third year
music student, explained: ‘The children pass a test of musical ability
to come here. We teach them to use instruments and to develop
some composition skills.’

The other example I observed was a third year expressive arts
project. Students were working in five groups, with about ten
students per group. They had been asked to develop a project
aiming to engage children in activities in at least two art-form areas.
The work took place over five weeks. The students had to plan a
project, put it into action with a group of pupils, record the pupils’
responses and evaluate the project’s success.

An expressive environment

One group of students had planned and built an environment
in the corner of a hall. Some of the students led the children
through a tunnel into the environment which resembled a tent or cave with painted netting, twisted branches and plants. The cave was dark, but as the children entered, coloured lights lit the walls, music played and the students began to tell the children a story. The story concerned a group of shy creatures who had lost their leader, named Gulbenkian. The creatures had invited the children into their world to ask for their help in persuading Gulbenkian to return.

The children were led back out of the environment, and then the students took turns to lead the discussion - who was Gulbenkian? What did he look like? How could the children encourage him to return? The children were excited and full of ideas. After the main discussion, the children worked with the students in small groups to plan a celebration for Gulbenkian.

Another of these projects focused on music and drama. The children’s teacher explained the advantages of such visits from the school’s point of view: “We have a long-standing relationship of liaison with Rolle. Our's is a small school and has limited facilities especially in terms of space. It's lovely for the children to come here, they receive so much individual attention.” As far as the project work was concerned, she commented: ‘It was very good, very well structured and the task was set clearly. They used the children's ideas, and the use of rhythm work and drama was very good.’

**Assessment**

**Competence and confidence**

Students’ work in the expressive arts is assessed using two main approaches: presentation of work, and documentation recording students’ preparation, experiences and reflection on the course. Students are also expected to give articulate accounts of their work during tutorials. The assessment criteria focus on students’ competence and confidence in a range of art-forms, the ability to understand and communicate the theoretical framework underpinning practice in the arts, and the ability to relate their own arts experiences to the work of children. Howard Jones said that the main emphasis throughout the course was on formative assessment, with dialogue between tutors and students: ‘The process of assessment is most valuable in helping students to recognise their own strengths and
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weaknesses.' Once these had been identified, he said, students and tutors could plan together to support an individual student's development throughout the course.

**A resource pack of arts ideas**

Students compile an Expressive Arts collection, which encourages them to reflect on their own experiences during the course. This collection can act as a resource pack for students to take with them into their teaching career. Students also undertake an assignment in a school in their single subject area.

**Curriculum Leadership**

The BEd Expressive Arts Domain aims to lay a basis for students aspiring to curriculum leadership in the expressive arts. The CNAAC course document explains how the course aims to focus on curriculum leadership in the third year:

The third year of the Pedagogy course is concerned to develop the individual student's potential for curriculum leadership and development. In consequence, there is a strong emphasis upon students' understanding major issues in arts education (including the role of the arts within the National Curriculum) and on developing the ability to articulate and communicate their thinking to others. The focus of studies during the third year will emphasise both students' single subjects and consider the wider area of the Expressive Arts in primary education.

Preparation for curriculum leadership is built up through single subject domain studies and subject studies pedagogy. The students learn about the role of the arts, and develop interpersonal skills. Both staff and students recognised the importance of a curriculum leader acting as an advocate for the arts. The fourth year students said they felt the course had prepared them well for this role, although they recognised that they may require further training and experience before taking up such a post in a school. In addition to the skills and knowledge required, the tutors also emphasised the personal qualities needed to be a curriculum leader, as Howard Jones said: 'A curriculum leader needs passion, energy, enthusiasm and knowledge. We can prepare students for the role of leadership,
but a great deal depends on personality, it would be a mistake to say that we have prepared all students to be curriculum leaders. One of the 4th year students commented: ‘I think I will need a year or so for myself, just to get my specialism in music sorted out (going on courses, building up resources, things like that). Then curriculum leadership would be a possibility.’

**Resources**

The Faculty has a good range of resources in the arts, especially as far as art and music are concerned.

The art department has a number of well-lit rooms, including space for ceramics and crafts. A recently established computer room has been sited within the art department. Students have access to a range of resources, including arts materials, photographic and video equipment. As one fourth year student commented:

I had a school for fourth year teaching practice where the art resources were appalling. I was able to come back here and take all the charcoal I needed. The equipment is there for us to use, the cameras, video cameras, tape-recorders are all available. I know that will change when I work in a school but I think it’s good to have it at some point, at least we’re aware of the use of those things, whether they will be available in schools is another issue.

The resources of the music area have recently been extended by the addition of a music technology and recording studio. Students also have access to a wide range of musical instruments and sheet music. Practice facilities are adequate, although some of the sound-proofing could be improved.

**The need for more resources**

The two main areas requiring further resourcing are drama and dance. Although there are two halls (one of which was damaged in the recent gales), there is no purpose-built drama studio, and general pressures on the use of space mean that drama staff have to compete with others for use of the halls.

For dance, the major problems are in staffing and the place of dance within an expressive arts framework. At present, dance/movement
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is taught by a member of the drama staff together with some input from PE staff, and visiting professional dancers who offer workshops in dance. Howard Jones commented: 'Dance is one of our clear future priorities. We need to develop dance and we believe strongly that dance should be part of an expressive arts course, not taught solely within PE.'

The musical instruments are available to all students for course work, not just to those students taking music as their subject study. This leads to a high level of wear and tear, and a considerable proportion of the music budget has to be spent on replacement of musical instruments. In addition, the new music technology studio will require regular maintenance. For this reason, the Expressive Arts staff would like a technician to be employed to care for the new equipment.

Future Developments

A new centre for the arts

One of the recent developments at Rolle has been the establishment of a new Centre for the Study of Arts in Primary Education (CENSAPE). The centre will be staffed by a teacher seconded by Devon LEA, who will help to collect and catalogue examples of children's work and disseminate examples of good practice. The centre will act as a resource for in-service training and will provide the focus for a research programme, drawing on the work of pre- and post-graduate students and staff. In time, it is envisaged that the staff may increase to include research fellows and consultants. Staff members have negotiated the CENSAPE proposal with the National Foundation for Arts Education (NFAE), and hope that the centre will be recognised by NFAE as a regional centre of excellence.

The centre is in an early stage of development. The plans have been approved and accommodation has been set aside for CENSAPE. The need now is to furnish and equip the centre, and to make the first staff appointment. It is hoped that the centre will attract funding from subscription sponsorship and conferences. Once the centre is fully established, the first priority will be to collect examples of children's and teachers' work in the arts. David Holt, Senior lecturer in Expressive Arts, had been involved in putting together the CENSAPE proposal. He explained that documentation and research
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were the central aims of the centre: ‘The problem is that teachers often do not know what it is possible for children to achieve in the arts. CENSAPE will help with this, by setting up a collection of children’s work, annotated by their teachers. We are also going to appoint a head of research in the arts and much of their work will focus on the role of the arts within the context of the National Curriculum.’

A continuing demand for arts training

Rolle staff are continuing to develop their arts provision. They do not feel that the National Curriculum will threaten their provision, and hope that their new BEd course will continue to offer students a broad preparation together with an opportunity to specialise in the expressive arts. They anticipate that the demand from primary schools for students with an arts training will remain strong, and that students will continue to apply to study the arts at Rolle.
SCHOOL-BASED STAFF DEVELOPMENT
THORNBURY PRIMARY SCHOOL

Introduction

Thornbury Primary school puts a strong emphasis on work in the arts, as an important element of the whole primary curriculum. The school has earned a well-deserved reputation for excellent work in the visual, verbal and performing arts. This case-study shows how one school has approached curriculum development, staff development and the management of resources to provide relevant, first-hand experiences for children in and through the arts.

The School

Thornbury is a large Group 7 primary school in Estover, Plymouth. The school was opened 12 years ago and now has 530 pupils aged 5 - 11. Thornbury has a small population of children for whom English is a second language. About two-thirds of the pupils live in private housing, the remainder live in a council housing estate sited across the road from the school. The school is staffed by 18 full-time teachers in addition to Liz Tarr, and four part-time teachers who work as specialists in the arts.

Thornbury is well-resourced in terms of space for the creative and performing arts, when compared with older or smaller schools. It is a modern, open-plan school with two halls, and the dining area has a floor which is suitable for dance. The school also has a room which is used for ceramics, and a kiln for firing work.

Leadership and consultation

Liz Tarr has been headteacher at Thornbury since the school opened. She is a strong leader, and has established a clearly-defined philosophy on what the school should be aiming to achieve. She believes firmly in the principle of discussion and collaboration between members of staff. She encourages teachers to express their
SCHOOL-BASED STAFF DEVELOPMENT

views and is willing to change her approach if her staff can prove her wrong. For example, the staff asked to put the school policy of mixed age (or 'vertical') grouping onto the agenda for discussion. Liz Tarr went to the meeting ready to defend the vertical grouping policy, on the grounds that it promoted sharing and co-operation among children of different ages. By the end of the meeting, however, she had agreed to change to a single age group policy. She said she had been won over by the force of the teachers' arguments, that they felt unable to meet the needs of the children adequately when trying to provide appropriate activities for such a wide age-range, which was spread across 12 infant classes at the time.

As well as promoting discussion among members of staff, the school also encourages children to express their views. For example, the pupils were asked what privileges they felt should be given to the older children. After much debate, one of their requests was that the older juniors be allowed to sit on chairs, rather than on the floor, during school assembly. This, along with other suggested changes is now in place.

Support for the arts

Although from a science background herself, Liz Tarr believes strongly that all children should have a broad and balanced curriculum, including opportunities to learn in and through the arts. Under her influence, all teachers are expected to provide a range of activities in the arts for the children in their care.

A personal interest

Liz Tarr has a personal interest in the visual arts. She has recently co-written a book with Devon's Art Adviser, Bob Clement, describing Thornbury's approach. This book is entitled A Year in the Art of a Primary School and is due for publication in the near future. Liz is also involved in art education at secondary level - she sits on a Secondary Examinations and Assessment Council (SEAC) committee, which considers assessment in the visual arts at GCSE and A-level.

Help from arts specialists

Liz Tarr feels that it is unrealistic to expect every classroom teacher to teach the arts unaided, so teachers are helped by the work of the part-time specialist teachers and by Annette Mason, the deputy
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headteacher, who is also the curriculum leader for arts. There is a well-coordinated programme of staff development and a supportive atmosphere in which teachers are encouraged to discuss, debate and work together on all aspects of the curriculum.

The Role of the Curriculum Leader

Annette Mason has a background in the visual arts, but is responsible for coordinating work in all the arts, and liaising with the part-time specialist teachers. She has been at the school for nine years. She has recently been responsible for coordinating work on a series of policy statements for art and design, drama, dance and music.

Annette Mason is secretary of West Devon Association for Visual Education (WDAVE) which meets regularly and holds conferences for teachers in the area.

Involvement in staff development

As deputy headteacher, Annette Mason is involved in many aspects of staff development from informal help and advice through to demonstrating techniques and coordinating in-service sessions. As the reputation of Thornbury has grown, both she and Liz Tarr find themselves in demand as speakers and INSET leaders for local schools, and on initial training courses for primary teachers. Liz Tarr also often receives requests from local teachers who would like to visit Thornbury and observe their work in the arts.

A Vision of the Arts

An important curriculum area

At Thornbury the arts are viewed as an important curriculum area alongside science, technology, language, maths, history and religious studies, environmental studies and geography; and each of these areas is represented by a curriculum leader.

A statement of policy

The school's policy statement affirms: ‘The pupils in Thornbury primary school experience all the arts from 5 - 11 ...The arts help children to observe, interpret, select, control, analyse and evaluate
through investigation, realisation and reflection. Whenever arts are
used, planning is crucial. The arts require thought about resourcing,
materials and techniques. At all stages staff are positively encour-
egaged to utilise the arts in a rich and positive way.

**Inter-related arts**

Liz Tarr and Annette Mason describe the school's approach to
curriculum planning in the arts as 'inter-related' rather than 'integrated'.
By this they mean that the arts should not be brought together for
the sake of integration, as each of the arts is unique but can be related
to one another through choosing a theme which will naturally lead
to related work in different art forms. However, they both agree that
different art forms may require different approaches and so there are
times when, for example, work in art and design should be planned
separately from work in music, drama and dance.

**Inter-related arts and the use of environments**

One of the approaches frequently adopted at Thornbury, is the use
of 'environments'. A curriculum theme will often begin by stimulating
the children's imaginations through an arts-based experience.
Teachers jointly plan and construct a tent-like structure in one of the
school halls. The 'environment' is usually made from stockinette-
a light gauzy material which can be painted or decorated to
produce the desired effect. The environment is made even more
atmospheric by the addition of coloured lighting and sound/music.

**The Animals of the Farthing Wood**

One year group team had chosen *The Animals of the Farthing
Wood* by Colin Dann (1979) as the focus of their theme, which
would emphasise the arts and environmental studies. The
teachers decided to use an environment to introduce the
theme, and created a structure to represent an animal's burrow
in a woodland. The children were seated inside the environment,
watching the lighting change and listening to 'woodland'
sounds. Suddenly they heard workmen approaching (complete
with noises recorded on a local building site) and were told by
their teacher that their wood was under threat from developers
who wanted to build a new road. The teacher then led the
class in brainstorming some ideas for strategies to help save
their 'home'.

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These large environments are usually left in place for a few days, and may be used by other classes. For example, one cavernous environment was used to create both Merlin’s cave, and the dwelling of dragons for a Dragon Days project. The teachers also construct ‘mini’ environments within their classrooms, to continue the theme-work. For example, one year group had designed and built a caravan in their classroom, to complement their work on Danny, Champion of the World by Roald Dahl. Liz Tarr said that she felt the use of environments was a very important part of teaching at Thornbury. As well as providing a stimulating setting for the children, the use of environments helps teachers to understand and naturally to inter-relate aspects from several art-forms (story-telling and drama, visual arts, music and sound).

Staff Development

Staff development and curriculum development

Staff development at Thornbury takes many forms and is deeply rooted in the school’s approach to curriculum development. Indeed, this is what gives the approach much of its strength: the professional development of individual teachers, and of the staff as a whole, is so closely related to the development of the curriculum, that the two often serve the purpose of meeting both individual and whole-school needs. Although diverse in its forms, staff development at Thornbury does have certain unifying principles, of collaboration, structure, flexibility and resourcing.

Collaboration

One of the main features of Thornbury school is the extent to which members of staff work together, discuss ideas and share responsibility. The school has an ethos of collaboration between teachers. This is encouraged by the organisation and management of staff, so that each teacher is a member of several groups (or teams). There are also many ‘informal’ opportunities for collaborative working provided by the teachers’ use of their open-plan school.

Structure and flexibility

Thornbury staff work hard to achieve a balance between a structured approach to staff organisation and curriculum planning, together with the flexibility to adapt and change their planned
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activities at short notice. These principles are supported by a flexible approach to the management of resources, in terms of staffing, time, money and resources.

Management and Organisation of Staffing

Thornbury has a fairly traditional pattern of staff organisation for a large primary school. There is a senior management team (headteacher and two deputies), five curriculum leaders representing the major curriculum areas, plus a post-holder for early years/home-school liaison. (Language and arts are represented by Liz Tarr, and Annette Mason.) Each of the curriculum leaders receives a rate A or rate B allowance.

Sharing skills and experiences

In Liz Tarr’s view: ‘the talking school is a moving school’. All the teachers at Thornbury are members of year group teams and of curriculum groups. Communication between individuals and groups is encouraged through a system of small group meetings, combined with weekly meetings of the whole staff, and occasional departmental meetings. This system means that individual members of staff can meet in groups small enough to promote effective discussion and planning. The fact that teachers are members of more than one such group ensures that individual skills are utilised and that experiences are shared.
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An outline of Thornbury's management structure is given in the following table.

Table 2:

Management and Organisational Structure at Thornbury

<table>
<thead>
<tr>
<th>Team or Group</th>
<th>Frequency of meetings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior Management Team</td>
<td>Once a week</td>
</tr>
<tr>
<td>(Head and two deputies)</td>
<td></td>
</tr>
<tr>
<td>Year Group Teams</td>
<td>Once a week</td>
</tr>
<tr>
<td>(Team leaders and teachers who teach the same year group)</td>
<td></td>
</tr>
<tr>
<td>Curriculum Teams</td>
<td>Twice a term</td>
</tr>
<tr>
<td>(Post holders plus teachers interested in specific curriculum areas)</td>
<td></td>
</tr>
<tr>
<td>Head and Curriculum Leaders</td>
<td>Twice a term</td>
</tr>
<tr>
<td>Department Meetings</td>
<td>Twice a term</td>
</tr>
<tr>
<td>(All teachers in infant/junior departments)</td>
<td></td>
</tr>
<tr>
<td>Whole staff INSET meetings</td>
<td>Once a week</td>
</tr>
</tbody>
</table>
Policy Development

Each curriculum area has a school policy document. All the members of staff contributed to the development of these documents, working in groups, each headed by a curriculum leader. The groups represented teachers of different age groups, and included at least one member of staff who was not an expert in the subject. The 'non-experts' were asked to challenge any statements they did not understand and ensure that the documents were as free as possible from jargon. The curriculum leaders were responsible for compiling and drafting the final documents. This arrangement contributed to individual staff development and ensured that the documents were pitched at an appropriate level for all members of staff.

Practical examples and key concepts

There are four policy documents for the arts: Art and design (a particularly comprehensive document including crafts and ceramics), Music, Dance and Drama. These documents are not simply statements of policy, but provide practical examples of lesson planning, appropriate activities for different age-groups, methods of assessment and the use of resources. Each document explains key concepts in each art form (eg the creation of dramatic tension and the use of role in drama). The school is now drafting a series of short policy statements for each area of the curriculum. These will be put together in a single document and will be made accessible to parents. (An extract from the arts policy statement is given under A Vision of the Arts on page 25-26.)

Curriculum Planning

Curriculum spirals

The school operates a system of 'curriculum spirals': broad themes which are regularly revisited and developed throughout a child's time in the school, from reception to year six. In the Autumn term, the theme is 'the individual and society'. (This theme is developed over the years, beginning with 'me, my family, my local community'; until in year six, the theme becomes 'me in relation to the world'.) In the Spring term, work centres around a fiction-based theme. Each year-group team chooses a children's book as the basis of work with a PSM (personal, social and moral education) emphasis. In the
SCHOOL-BASED STAFF DEVELOPMENT

Summer term, teachers do not have a specific theme to develop. The theme for the summer term is left open for teachers to plan their own themes and projects; the aim being to achieve balance in the curriculum across the three terms.

The curriculum spirals provide the framework for the planning of each term’s work. Curriculum development is a group activity at Thornbury, and is the responsibility of the year group teams. Planning begins in one term for work in the next. The process of planning is shown in table 3 on the next page.

The curriculum plans start from a process of brainstorming. They are then worked on to provide a set of aims and objectives for the work. Some areas of the curriculum will relate better to the theme than others, so separate planning for certain subjects may be required. Once the plans are drafted, the existing attainment targets for each National Curriculum subject area are considered in relation to the outline plan. Team members decide whether to amend the plan to include any remaining curriculum targets, or to note them and carry them forward to the following term.

The teams draw on the curriculum expertise within their group to decide on appropriate activities. Starting points are identified (in relation to the skills and knowledge the children have already acquired). The teams also identify end points - what they are aiming for their classes to achieve in each activity, or series of activities.

Consulting curriculum leaders

Each year group team draws on the strengths of the individuals within the team. There are, however, bound to be one or two curriculum areas which are less well represented in each team. Team members can turn to the policy statements, and can consult the curriculum leaders for support and advice.

When the following term’s curriculum has been planned in detail, the team leader draws up a ‘planning pace sheet’ showing projected progress over time, on a weekly or two-weekly basis. This sheet provides a guide to the resources, events, activities and ‘targets’ for the term’s work.
Table 3: Curriculum Planning at Thornbury

**THEME CHOICE**
Year group teams meet to choose the theme for next term.

**INDIVIDUAL RESEARCH**
Individual team members research the theme.

**DRAFTING**
Team leader drafts plan, consulting policy statements and curriculum leaders as necessary.

**GROUP BRAINSTORMING**
Team meets to brainstorm ideas.

**RE-DRAFTING AND TIMING**
Team re-drafts plan and team leader produces a ‘planning pace sheet’ (ie a plan showing implementation over time).

**INFORMATION AND CONSULTATION**
Summaries of all year group plans are passed to curriculum leaders for comment.

**EVALUATION AND DOCUMENTATION**
At the end of the term, teams meet to review their work and note what had not been covered. Plans are filed for consultation by other teachers in future.

**IMPLEMENTATION AND REVIEW**
The plans are put into action. Weekly team meetings are held to review progress in relation to the pace sheet. (Teams begin work on next term’s theme.)
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Regular review meetings

As they begin to implement their plans, the teams meet regularly to review their progress in relation to the pace sheets. Teachers are not expected to stick slavishly to their plans - if one activity ‘takes off’ in the classroom, the teacher can decide to devote more time to it than originally planned. The regular review process ensures that progress over time is assessed, that experiences are shared, and that anything not covered is noted and carried forward. At the end of the term, the teams evaluate their work, and their plans are filed for future reference.

Continuity and progression

The use of curriculum spirals combined with a group approach to planning means that continuity and progression are easier to maintain. Staff members are able to discuss ideas in small groups, and passing summaries of the plans to curriculum leaders means that expertise is used, balance is ensured, and information shared. Documentation of plans is important in providing a basis for evaluation and review. The school also has a policy of at least one member of a year group team ‘rolling on’ i.e. moving up with the class at the end of the school year. This teacher is in a good position to recall what the children covered in the previous year, and to help the new team to use last year’s plans as a starting point for the current year’s work.
Collaborative Working

As well as planning in teams, the staff at Thornbury are used to teaching alongside one another and observing each other at work. Curriculum leaders may be asked to help teachers by setting up and demonstrating techniques in the classroom, as the following example shows.

Silk screened seagulls

Annette Mason had been asked to help the reception (year one) teachers with their literature theme. The theme book was *The Lighthouse Keeper’s Lunch* by Ronda and David Armitage (1977). In the book, the lighthouse keeper is constantly trying to keep his lunch out of the grasp of hungry seagulls.

The class had already begun work on their theme. There was a large picture of a lighthouse on one wall, and the imaginative play area was in the process of conversion to represent the lighthouse keeper’s bedroom. A seagull mobile hung from one corner of the ceiling. One wall was relatively undecorated and had an expectant look.

While the classes were in morning assembly, Annette Mason set up a screen-printing activity in the classroom. When the classes returned from assembly they were grouped so that all the children and their teachers had a clear view. Annette showed them the silk screen and asked the children what they thought the screen was made of. She explained the origin of the name ‘silk screen’ (the screen used to be made of silk). She showed them the squeegee, and asked the children to guess how she could use the equipment to make a print. She showed the children how to tear out seagull shapes from a piece of sugar paper, and arrange them on top of a sheet of grey paper. She demonstrated the technique of spreading out black paint onto the screen and then, with the help of a volunteer, showed them how the squeegee should be drawn across the screen, turned, and drawn back. She then held up the resulting print for the class to see; the seagull shapes appeared grey against the black printed background. The class teachers observed the whole process, asking questions to make sure they understood how to make a print. Annette Mason suggested that they might like to try putting two colours of paint (black and white) onto the screen to produce a marbled effect. When Annette was
sure that everyone understood the technique she left the room. The teachers then organised a range of activities for the children. One group was called to the printing table, and, with their class teachers' guidance, each child was given a chance to produce their own print. The children’s prints were used to produce a seagull background to support a display in the classroom.

In-service Workshops and Courses

Diagnosing INSET needs
As well as many 'informal' opportunities for staff development, Thornbury also has a full programme of INSET. There is a thorough process of needs identification using a technique based on Kelly's personal constructs and GRIDS (Guidelines for Review and Internal Development in Schools).

Liz Tarr has used staff appraisal since the school opened. In the near future, as well as a personal interview, observation of lessons will be included in the scheme. The system involves teachers filling in a short form and then meeting with their team leader to discuss their progress and INSET needs. Liz Tarr sees this appraisal system as one means of promoting individual and whole-staff development.

A full programme of INSET
The staff meets once a week after school for discussion and INSET. These meetings provide opportunities for year teams to share and discuss their work as well as for inputs from curriculum leaders on specific areas of interest.

INSET on assessment in the arts
A few years ago, HMI (now Senior Inspector) David Marjoram, visited Thornbury to see their work in the visual arts. He agreed that the general standard of visual arts provision was very high, but why, he asked, were the skills of one third year class of a poorer standard than that of one of the middle infant classes? Liz Tarr had to agree that David Marjoram was right, so she decided that progression, continuity and assessment in particular artistic skills needed immediate attention. All members of staff were asked to collect three examples of their
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classes' artwork related to identified skills, to represent a poor, average and good standard of work for the age group. Teachers then compared their examples, and found that what one teacher had identified as an 'average' piece of work for a particular age group, another might view as 'poor' or 'good'. This led to further work where the teachers attempted to make their subjective judgements about artwork more objective, and tried to establish what standards they should be seeking to aim at for each year group. The results of their work were used to give advice on assessment in the visual arts policy document.

As well as drawing on their own resources, the school also invites speakers to lead INSET sessions, and teachers attend relevant courses and conferences held outside the school. As far as the arts are concerned, teachers have recently attended courses run by the Polytechnic South West, Exeter University and Devon LEA. The school staff also often invite well-known, national speakers to contribute to school-based INSET courses.

Recruitment and Induction

The Senior Management Team is constantly keeping staffing under review. There is a fairly high turnover of staff leaving for both personal and professional reasons. It is quite common for staff to leave to take up deputy headships and headships in other schools. The specialist teacher for dance will soon be leaving, so the Senior Management Team may soon decide to advertise for a new teacher with training/expertise in dance. Similarly, Liz Tarr would like to recruit a full-time teacher for music.

Induction for new teachers

An induction programme is worked out to support each new member of staff. The appropriate team leader arranges to meet a new member of staff, in the term before they join the school. The meeting takes place during the school day, and a detailed induction plan is drawn up. Each programme is tailored to meet the needs of the individual in relation to the priorities of the school. The new member of staff is also given a set of curriculum policy documents consider before he or she joins the school.
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When a new teacher begins working at Thornbury, his or her induction programme is coordinated by the team leader. A variety of activities will be arranged after discussion between the team leader and the new staff member, such as an opportunity to attend INSET, to observe lessons or to work with one of the curriculum leaders. Staff are ‘released’ from the classroom for some of these activities. If several new teachers join at the same time, a special INSET programme is arranged, coordinated by Annette Mason. For example, this year six new staff members joined the school. The new staff meet with Annette once a week to discuss a topic of their choice. During their first term in the school, each new member of staff attends a meeting with Liz Tarr to review their induction programme and to air any initial problems.

Curriculum Leadership Opportunities

As well as keeping recruitment under review, the school also operates a programme of training to develop curriculum expertise. Each curriculum leader takes on an apprentice - someone with an interest in and an aptitude for the curriculum area. The leader helps the apprentice to plan activities and then works alongside the apprentice, helping them put the plan into action. The apprentice is introduced to all areas of curriculum leadership, including resources, planning, policy development and approaches to working with other members of staff. Up to three people may be trained as ‘apprentices’ in any one curriculum area. This system means that individual staff have opportunities to develop their skills and ensures that the school’s curriculum is not unduly disrupted if a curriculum leader leaves.
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The Creative Management of Resources

The school receives a 'large school' allowance and has a modest
grant allocation for supporting children with special educational
needs. Devon LEA has devolved 70 per cent of its INSET budget to
schools. All these resources are used very creatively to serve the
school's priorities.

Providing high quality experiences

Liz Tarr believes that all the teachers and children (even the
youngest) have a right to high quality experiences in the arts. She
is therefore prepared to allocate a considerable proportion of her
school's budget to buy good quality materials for arts activities. For
example, about one-third of the school's budget (£1,400) last year
was spent on 'expendable' materials (paper, pens, brushes, card etc.). This included materials for ceramics (£500) plus the costs of
materials for the performing arts (musical instruments, lighting,
tapes, records, videos etc.). The school also spends a great deal on
books, including expensive-produced art books - although staff
try to keep these costs low by using library services and buying art
books at a discount.

Quality materials appropriately used

The provision of high quality materials is combined with a very
responsible attitude towards their use, care and maintenance. Annette Mason ensures that all teachers know how to use the arts
materials appropriately. For example, all classes, including the
reception children, are provided with sable brushes for painting.
Everyone is made aware of the proper use and care of these brushes,
so they are kept in good condition, and last well. This attitude is also
passed on to parents who come to help in the school. If parents wish
to help with art activities, Annette Mason will make time to show
them how to use the art materials and equipment.

Making materials accessible

When Annette Mason became curriculum leader for the arts, she was
concerned to make the arts materials and equipment as accessible
as possible for children and teachers. She therefore made sure that
each class had the necessary arts materials, and that they were
organised into 'sets' to be used for different activities. The whole
School-based Staff Development

The school has adopted a colour-coding system with red for arts, blue for maths etc. All the arts materials are stored in red boxes, so they can be quickly found and easily used.

The second deputy headteacher is working on converting a centrally-placed store-room into a school resource centre. All the larger equipment (e.g. video camera, tape recorders) is stored here, together with audio-tapes and slides. The resource centre will soon have a computerised index system, so that staff and children can access the resources quickly. She is hopeful that the resource centre will enable the school to achieve its aim of helping children to become independent learners.

Staffing and Time

Employment of specialists

Instead of employing a remedial teacher, Liz Tarr has used some of the school’s teaching allocation to employ the part-time specialists in music, dance, drama and ceramics. The four specialists are all qualified teachers who prefer to work part-time. They are not mere visitors to the school, but are well known to the full-time staff, and contribute to curriculum planning. The specialist teachers work with several classes in turn, therefore releasing the class teacher to offer remedial help in another class, to observe classroom work, or (in the case of curriculum leaders) to take time for curriculum development.

Creating non-contact time

Teachers are also released from the classroom by other staff taking larger classes from time to time. Teachers are released for meetings during registration and assembly. Although some meetings do take place during the lunch hour or after school, curriculum planning in year group teams and the after-school INSET sessions are designated by Liz Tarr as ‘directed time’. ‘I don’t expect teachers to attend INSET or take part in curriculum planning in their own time’, she said.
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Using Local Resources

Educational visits

The school makes good use of its local resources, to provide stimulating experiences for children. Classes regularly make visits to local sites of interest such as museums and galleries. Liz Tarr is careful to refer to these opportunities as ‘educational visits’ not ‘school trips’. They are viewed and used as an integral part of the children’s education. Parents are invited to make voluntary contributions to their children’s travelling expenses and, although the school is not in a particularly affluent area, Liz Tarr finds that few parents refuse to pay. If parents question the cost of the visits, Liz Tarr will take time to see them, and explain the importance of the visit for their child’s education. The school does subsidise the cost of a child’s travel, if the family is unable to afford to pay.

Once a year, children in year five are asked to choose to focus on either arts or environmental studies. The ‘arts’ group is taken to a residential course at the Bedford Centre. The children are accompanied by their class teachers and by the specialist arts teachers. This week’s course gives both teachers and pupils an opportunity to work in their chosen subject area for a sustained period of time, in a new environment. The work is always based on the study of a particular artist or group of artists. In the past, the children have studied the work of Lowry and the Newlyn School of Artists. This year the post Impressionist artists studied will include Gauguin, Klimt, Cezanne and Macke.

Professional artists

The school involves professional artists in its work wherever possible. The staff have built up a good working relationship with ‘Rent a Role’, a locally-based Theatre in Education (TIE) company, and use them to contribute to their thematic work. For example, Rent a Role helped children to use role-play to explore the effects of blindness, within the context of a curriculum theme focussing on the senses. The company also held a similar workshop for parents, which was well-attended and very positively received.

As well as working with TIE companies, the school has involved writers, musicians and dancers (notably the Festival ballet and Ballet Rambert, who both arranged for company members to visit the school when they were touring in Devon). Liz Tarr described such
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visits and residencies as 'extremely valuable', the main problem, she said, was in securing the funding to involve professional artists to the extent the school would like.

Involving Parents and Governors

The staff at Thornbury work hard to establish and maintain positive relationships with parents and governors. One member of staff is responsible for visiting parents of new children in their homes before the children start their first year in school. 'New' parents are invited to attend four or five curriculum talks in the term before their child's first term at school. These talks cover various aspects of the school's approach, and are commonly well attended. An informal atmosphere is established with parents taking part in activities and discussion with staff.

Parents often visit the school to help with classroom activities. In terms of the arts, parents are currently involved with preparing art materials, helping with ceramics, needlework, weaving and dance.

The chair of governors visits the school regularly, and a sub-group of five of the 15 school governors has been formed to discuss aspects of the school's curriculum with Liz Tarr, who described her governing body as 'interested and supportive'. She said that individual governors will soon become more closely involved in the life of the school, through attending regular meetings with members of staff.

The Future

Liz Tarr and Annette Mason are confident of the ability of the school to meet the requirements of the National Curriculum. They hope that there will be programmes of study and attainment targets set for art and music, because they view this as important in securing the status of these two subjects for all schools.

Liz Tarr is looking forward to the introduction of Local Management of Schools because the formula worked out by the LFA will mean more resources for large schools like Thornbury. This will enable the school to continue developing its work, aiming to provide a balanced and relevant curriculum for all its pupils.
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ST. MARTIN’S COLLEGE
LANCASTER

Introduction

St. Martin’s College was recommended for its one-week course for primary teachers. Unlike the other case-studies, this course is concerned solely with art and design. The art staff prefer to concentrate on work in a single art-form area rather than to offer visual arts training as part of an integrated arts approach. Despite this difference in philosophy, the organisation, aims and content of their courses has much in common with the other case studies.

St. Martin’s College was founded in 1963, and provides a wide range of initial and in-service training courses. The department of Art and Design offers courses for both BEd and BA students, as well as providing INSET courses, mainly aimed at primary teachers.

When I visited St. Martin’s, I focussed mainly on the one-week course. However, I have also included some information about the Diploma of Advanced Studies in Education (DASE) course, as it provides an interesting example of a certificated, modular course available to primary teachers.

The Art and Design Department

A generalist approach

The Art and Design Department is staffed by seven tutors (of whom I met the four staff members principally involved in the INSET programme). Ray Haslam, head of Art and Design, described the team approach adopted by the department: “We made a deliberate decision to avoid over-specialisation on the part of staff.” This generalist approach particularly applies to professionally-orientated art courses, and means that tutors share teaching on BEd, PGCE and INSET courses. Although individual members of staff have specialisms in certain areas of art and design (eg painting, ceramics, three
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dimensional work, and print making) they each teach in a range of areas. In addition, one member of staff has responsibility for Professional Studies in Art and Design, and has a contract split between Education and Art. This gives the Department a strong, flexible base for INSET, BED work in Art and Design and cross-curricular courses (Art and Design staff also make a substantial contribution to Primary Humanities courses for BED student each year).

Ray Haslam feels that this approach has two main advantages: it builds a team spirit among the members of staff and it provides a better ‘service’ to students and teachers. As he explained:

Our approach weaves a better team spirit. When our tutors go into schools, they can advise on all aspects of the visual arts. I also feel that sometimes specialists overload students because they know almost too much about a subject, whereas a non-specialist can identify with the students’ point of view. In cases of difficulty, the tutors can always turn to one of the specialists for help.

The tutors also adopt a team approach when planning training such as the one-week primary art course. At least two members of staff work together on planning the aims and content of the course. The plans are then written up on a black-board for other tutors to read and offer constructive comments to the course leaders.

Inter-relating the Arts

Using time profitably

Ray Haslam said that he was less in favour providing combined arts courses. Although the Art, Music and Drama departments at St. Martin’s have put on joint courses in the past, they no longer do so. ‘I don’t really feel Combined Arts courses work,’ he said, ‘I would rather use our students’ time profitably, and the other departments feel the same.’

Art is not a substitute for music

Nigel Edmondson, Adviser for Art Education, admitted to ‘mixed feelings’ on the subject. ‘I think there are some areas of the arts that can work together but I don’t think they’re sufficiently similar to see
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them as an 'area' of the curriculum, like science.' He added that, in some schools collaboration between teachers from different artforms worked well, but he was wary of an 'integrated' approach:

Art is not a substitute for music. I don't see a lot of combined arts delivery in primary schools, but then, we haven't sought to develop it. We used to have courses using a novel as a starting point for related work in art, music and drama. They were superb, but they took three or four advisers to run them and we just can't afford that now.

The Development of the One-week Course

St. Martin's has been running a one-week primary art course every Easter for about ten years. The first course was jointly planned with Nigel Edmondson and staff from the Art and Design Department. The impetus for the first course came from Nigel Edmondson's desire to combat primary teachers' lack of confidence in their own artistic abilities. Over the years, the course has focused on different skills and issues in art education. Last year's course aimed to help teachers to develop skills in two-dimensional and three-dimensional work, and used observation as a starting point for each activity.

Course Recruitment and Selection

There are 35 places on the week's course, which takes place during term time. The course is commonly heavily over-subscribed. Nigel Edmondson commented: 'This course has always recruited very well, mainly because course participants recommend it to others.' The course has a loyal following: participants from previous years often reapply to come on the course each year. For example, Diane Williams, now Primary Art Advisory Teacher, has attended the course every year since it began. The course also often receives multiple applications from the same school.

Places are allocated to 'new' applicants first. If schools make more than one application, they are contacted by Nigel Edmondson who explains that the county will only fund supply cover for one teacher per school. Either the headteacher must decide which teacher to send, or the school must make its own 'cover' arrangements for a
second teacher to attend the course. Unsuccessful applicants and
colleagues of the course participants are invited to visit the course
to observe work during an evening session, and several people take
up this opportunity each time the course is held.

A ‘residential’ course
The course is held over a full week, and residential accommodation
is offered for those who have to travel long distances to reach the
College. Two or three evening sessions are arranged, which are not
compulsory, but which nevertheless are well attended. The social
advantages of the week-long course were mentioned by several of
the people I interviewed. Nigel Edmondson said he felt it was
particularly important to provide teachers with daytime courses of
a reasonable length: ‘There are definite social benefits of a ‘residen-
tial’ course like this. Friendships are built up and barriers are broken
down.’ Jan Thorn, who teaches on the DASE course, which is held
during the evenings, was able to draw a direct comparison between
the two courses. He said:

It is an illusion to expect to create the same atmosphere on an
evening course as on the five-day course. In the evenings
teachers are very tired, they’ve been teaching all day and often
have to travel a long way to get here. The week’s course is a
wonderful opportunity for primary teachers.

Jan Thorn also commented on the importance of good accommo-
dation and catering. ‘The food here is wonderful. It is important that
the teachers who come on the course feel well looked after.’

Course Planning
Two tutors plan the course together, well in advance of the start of
the course. In general, courses are structured to introduce a range
of artistic skills, allowing teachers to master one skill before
progressing to the next. A theoretical model or framework is
worked out in relation to the selection of suitable practical activities,
which helps the tutors to ensure that the course realises its
objectives. The tutors try to aim for a ‘climax’ at the end of the week
when the participants’ new skills are used together to produce a
celebratory display of work. When planning the course, the tutors
sometimes find it easiest to start at the end point and work
backwards towards the beginning of the week, making sure that the
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elements of the course relate well to each other and that the necessary skills are developed. They also plan for a varied programme in terms of pacing and type of session. Individual, small group and plenary sessions are included to give participants opportunities to develop skills on their own and to work as part of a group. The activities are generally practical and based on first-hand observation. The course providers act mainly as 'instructors' (setting up activities) and 'facilitators' (offering help and support). Tutors also aim to help teachers objectify and discuss the results of their practical work as it progresses through the week. Visiting speakers are called in on occasions. Sometimes individual teachers are elected as 'small group leaders' for collaborative activities. They act as co-ordinators within the groups, 'scribes' for discussions and 'spokespersons' in plenary sessions.

Detailed planning

The course is planned in great detail, and is designed to help participants build confidence in their own abilities as well as to learn a range of artistic techniques. Ray Haslam commented: 'Often courses offered to teachers are very vague. We believe in paying great attention to structuring courses well.' Thus each element of the course is considered in terms of its contributing to the whole; the activities are carefully timed, and a note is made of the materials/equipment needed for each session.

A thorough preparation

The week before the course begins is given over to practical preparation. All the materials required are obtained, labelled and placed in boxes for each session. For example, on last year's course all the paper used by the participants was carefully selected to suit the planned activity and cut to size. The tutors also prepared two 'backing' sheets of paper or card so that the teachers' finished pieces of work could be quickly mounted and displayed to advantage. Cut-out lettering was prepared and specific display boards and wall surfaces were 'earmarked' for each set of work as it was completed.
Building Confidence

The course providers recognise that one of the fundamental barriers to good primary art practice lies in the teachers' lack of confidence in their own abilities. The course tutors tackle this problem in several ways.

Experiencing success

The tutors plan 'safe' activities for the beginning of the course. The early sessions introduce skills that are easy to master and activities which will produce pleasing results. Later in the week, as participants gain in confidence, the tutors introduce longer sessions and encourage participants to experiment. By placing more complex tasks later in the week, the tutors expect that participants will have gained enough confidence to be willing to commit themselves to more risk-taking activities.

Sharing work and celebrating success

The tutors find displays of participants' work very helpful in building confidence. In preparation for the course, the studio space is striped of all artwork. After each activity the tutors mount the artwork quickly (often during meal breaks) so that when the participants return they can see the work displayed to advantage, and they gain confidence from this. As the week progresses, the formerly bare walls are transformed and participants gain a sense of progress and achievement. They also get a chance to look at the work of others and to discuss the other participants' approaches to the same task.

A positive attitude

The tutors are careful to encourage people to relax and feel secure. All the work of participants is displayed to advantage, and the tutors do not negatively criticise any individual's work in front of the group. Tutors do, however, engage in constructive discussion with individual course participants, encouraging them to become more self-critical. A friendly, hardworking atmosphere is built up and maintained. Participants know that the tutors will offer help and support at all times.

Diane Williams, who has participated on the course since it began described the tutors' approach as follows:
They start with something very simple. No one fails, everyone's work is put up and it all looks good. The tutors give a lot of support and one person's work is not compared with another. The first day is a gradual lead-in. I think it's very important to make people feel relaxed at first.

Participants praise the course

The comments from teachers attending last year's course pay tribute to its success in building their confidence. One teacher admitted to being: 'Constantly amazed by the things I produced.' Another wrote: 'This course went beyond my expectations both in terms of content and assistance ... I shall go back into school not only with a lot of fresh ideas for art but also with the confidence to tackle a whole new range of work.'

Relevance to Classroom Work

The course aims both to develop teachers' own skills, and to help them relate those skills to their classroom practice. Last year's course introduced a range of techniques, such as drawing from observation, printing, building clay models, and using pattern and colour. The last part of the course was spent working in groups to produce life-size representations of Elizabethan figures. The teachers used all the skills built up during the week to produce the richly patterned Elizabethan costumes.

Although the course work was designed for adults, the tutors made many suggestions about the use of the techniques in the primary classroom and showed slides of children's work related to the course content. Course participants were encouraged to make sketches and take notes for future reference. They were also requested to bring along cameras in order to make a permanent record which could be shared with other staff back in school.

Again, the evaluation forms completed by the participants commend the course for its relevance to classroom practice. One teacher wrote: 'A thoroughly enjoyable course which was very useful in all respects ... I would recommend this course to anyone as being of immense value in the classroom.' Another commented: 'There are many ways in which the ideas and skills can be used in cross-curricular activities in the classroom.'
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Evaluation and Impact

End of course questionnaire

The week's work is evaluated by means of a four-page questionnaire, given out at the end of the course. Participants are asked to rate such aspects as the content, pacing and resourcing of the course as well as the efficiency of the College administration. Space is given for teachers' open-ended comments on the most and least enjoyable and useful parts of the course. The course leaders use the questionnaires as a basis for judging participants' initial satisfaction with the course, and as an aid to planning for the following year.

Some indications of course impact

The longer-term impact of the course is harder for staff at St. Martin's to evaluate. Although the course leaders invite participants to send them photographs or slides of classroom work related to the course, they admit that few teachers actually do so. Nigel Edmondson, the County Art Adviser said: 'There is no structured follow-up to the course. That should be the job of the advisers, and we just don't have time, but from my school visits I can see a strong influence of the course on teachers' work.' He had also learned that some 'informal support groups' of course participants had been set up. 'Teachers in these groups got together to share experiences and to display their classes' art work, following their common experience of the course. Nigel Edmondson added that, when an advisory teacher post for primary art education was advertised recently, the top three shortlisted candidates had all attended the St. Martin's course. Pat Southern, one of the course tutors, said: 'Many teachers use photographs and slides as the basis for follow-up INSET sessions and ongoing schemes of work.'

Diane Williams (the successful candidate for the advisory teacher post) explained how she had used what she had learned on the course when she was still a class teacher:

'I took photographs of the work we had done and compiled them into a folder. When I got back to school I mounted an exhibition of my work on the course and gave a short talk for my colleagues. I found that when I did this, others were encouraged to try things out for themselves.'
Lack of information is a cause for regret

Although there are indications that the course does have a wide impact, at present the true influence of the course is unknown. For example, it is unclear how many course participants do use the art activities in the classroom or make contributions to INSET for other teachers in their schools. This lack of information is a matter for regret for both course providers and LEA advisory staff.

The DASE Course

A wide range of modules

The college also provides a wide range of approximately 100 INSET modules which teachers can take as part of a two-year DASE course. Modules currently on offer include art-related areas such as drawing, printmaking, ceramics, display, art history and the role of the art coordinator in primary schools. (There are also modules available in literature, media education and primary music education.)

Each module requires 30 hours attendance at the college. Modules are provided at two levels. The successful completion of four level one modules leads to an award of a College Certificate of Advanced Study (CCAS). If teachers successfully complete a further four level two modules, they are awarded a Diploma of Advanced Study in Education (DASE). The DASE award is currently being changed. In future, successful candidates will be awarded a Post Graduate Diploma in Education.

An INSET programme suited to individual needs

The provision of such a wide range of modules means that teachers can put together a course programme which suits their individual needs. Teachers may choose to take just one or two modules, or to take all eight required for the DASE award.

An evening session on colour

During my visit to St. Martin's I attended an evening session of the level one module, 'Painting: colour awareness.' The session was the fourth of the course. Jan Thom led the session, and began with slides reminding participants of last week's work on the theory of colour and the 'colour circle.' The slides
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included examples of teachers' and children's work as well as artists' use of colour in particular well-known paintings. Jan Thorn's commentary drew attention to the use of 'warm' and 'cold' colours, 'families' of colours and 'complementary' colours. The remaining part of the workshop was given over to a practical task. Teachers each made 'grids' with black paint on grey sugar paper. The grids were formed by dripping paint from one edge of the paper to the other, then turning the paper 90 degrees and repeating the process. Each person set to work mixing powder colours and painting the cells in the grid. Towards the end of the session, Jan Thorn displayed the completed grids, asking participants to comment on the effects of the use of colour in each example.

Some favourable comments

At the end of the evening session, I asked the teachers to complete a short questionnaire. Fourteen teachers completed the questionnaires and the majority of them were primary teachers. They reported a variety of reasons for applying to attend the course, including confidence-building, personal interest and a wish to develop artistic skills. Some teachers were attracted to the course to help them develop skills and knowledge as Curriculum Leaders for art within their schools. On the whole, the course module was rated highly and attracted many favourable comments. It was clear from their responses to the questionnaire, that the majority of participants did intend to share their work with colleagues through in-service activities such as talks and workshops. Two teachers also mentioned the useful contribution of the DASE art modules in helping them work on the development of curriculum policy statements for art in their schools.

In this session, teachers had particularly liked the use of slides in relation to the practical activity. One teachers commented: The most useful part of the workshop was studying the work of artists who had specifically dealt with the area which we covered. Good examples were chosen.' The same teacher wrote: 'I have found the course generally very relevant and have used the knowledge with success in my school.'

When the draft of this report was sent back to St. Martin's College, Jan Thorn, the course tutor, made the following comments regarding this evaluation of the 'Painting: colour awareness' module:
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As the teachers had no idea how the remaining six weeks of the course would be structured, they were in a difficult position to evaluate objectively what they were doing. Some teachers commented on what they interpreted, at this stage, as too much time spent on colour-mixing. When they later realised the value of developing this skill in order to undertake successfully more demanding activities, attitudes changed. Indeed, the marked growth in confidence and competence on the part of the teachers led many of them to put far more emphasis on developing this skill in their own teaching. The resulting improvement in the pupils' work came as a considerable surprise to the group as a whole. They reported that their classes were found to be 'performing' at a level far beyond what is normally expected of their age.

Resources

Ray Haslam said that the Art department was well resourced for initial and in-service training. The department was currently buying a new computer and had recently replaced its silk-screen printing equipment. Some of the equipment purchased by the department has been paid for from money earned by the department itself. American students on Junior Year Award (JYA) course, based at Lancaster University, are attracted to the college each year to take art classes. The fees from these students have enabled the department to update some of its equipment. However, other such money-making projects are not always easy to maintain, as Ray Haslam explained: 'We earn money from providing courses for teachers, but with the emphasis on school-based INSET this is becoming more difficult, although our lecturers do contribute to such courses.'

The Future

**LEA funding for the one-week course**

The one-week course is funded by Lancashire LEA from the Arts budget. As Nigel Edmondson explained, a one-week course held in term time, represents a substantial proportion of the budget for visual arts INSET. The participants' course fees, travel and subsistence, and the cost of providing supply cover for their classes, amounts to...
approximately £13-14,000 per week for 35 teachers. This is not far short of the salary of an advisory teacher for a year (£18-20,000).

Art advisers face hard decisions
Although Nigel Edmondson is convinced of the value of the course, he also has to face hard decisions about its continued funding. At present, art is not seen as a high priority within the LEA - the current emphasis is on providing INSET in the core subjects of the National Curriculum (mathematics, English and science) and in giving teachers INSET on assessment methods. With the introduction of LMS and devolved budgets to schools, there will be a smaller LEA-wide budget for Nigel Edmondson to draw on. Schools could be required to fund their own supply cover in future, which, Nigel Edmondson anticipates, will make headteachers reluctant to allow teachers to attend daytime courses. In these circumstances Nigel Edmondson was not able to guarantee the future of the one-week course: ‘This course is one of the most vulnerable because it is one of the most expensive. If it loses funding in future, it will be no reflection on the quality of the course.’

Course cancelled
In fact, some time after my visit to the College, the 1990 course entitled ‘Looking at Pictures with Children’ was, with much regret, cancelled by Lancashire County. The college tutors reported: ‘Widespread disappointment amongst teachers accepted on the course, who were eagerly looking forward to it.’

The implications of the National Curriculum
Nigel Edmondson hopes that the inclusion of art in the National Curriculum will prove a positive step. He sees the provision of programmes of study and attainment targets for art as vital for the status of the subject. If art is introduced with mere ‘guidelines’, Nigel Edmondson fears that this will adversely affect the priority given to art in the fight for resources at school level. While the art advisory staff in Lancashire wait for the working party for art to be set up, they are concentrating attention on the aspects of art and design included within the working party report on technology, and on the contribution of art to cross-curricular work.
LEA INSET AND SUPPORT FOR THE ARTS
GLOUCESTERSHIRE LEA

Introduction

Gloucestershire, like many LEAs, has advisers for music, art and for PE/Dance. The English adviser has responsibility for drama. There are also advisory teachers for drama, dance, music and visual arts.

What makes Gloucestershire different from many LEAs is the extent to which the advisory staff representing different arts disciplines work together and share a common philosophy of arts education. As well as providing INSET courses and school-based support for work in specific art-forms, the advisers frequently work together to plan collective arts opportunities (in two or more of the arts).

A Shared Approach

Brian Ley, County Music Adviser, described the arts advisory staff working together ‘as a team of specialists’. All the advisers and advisory teachers representing the arts meet together for one day each term to discuss issues of common interest. Individual arts advisers also meet frequently to work on common themes and to plan joint INSET courses.

The role of advisory teachers

Each of the advisers has general responsibility for a group of schools as well as subject responsibility within the county. This means that the advisory teachers are the people most fully involved in working in specific art-forms. Brian Ley commented that the advisory teachers were particularly valuable because teachers were able to relate well to someone who had recently been a classroom teacher themselves: “The advisory teachers are very good at helping in the classroom, they get their coats off and work alongside teachers. The advisory teachers have credibility in the eyes of teachers and that’s very important.”
LEA INSET & SUPPORT

A supportive CEO

The arts have fared quite well in terms of resources, despite the many competing priorities that the LEA has faced. Arthur Penn, County Adviser for Art, put this down, in part, to the support for the arts of the Chief Education Officer. The CEO has a personal interest in music, and is known to believe in the importance of the arts in education. As Arthur commented: ‘We don’t get any preferential treatment, but our CEO does give a high profile to the arts within the LEA.’

A Statement of Policy

During 1988, the arts advisers worked together to produce a policy statement The Arts in Gloucestershire Schools: 5-19 years. The statement was sent to all schools in the LFA in 1989. Its content echoes the principles set out in the 1982 Gulbenkian Report The Arts in Schools. The policy document states:

The Gloucestershire LEA is committed to the belief that it is the duty and responsibility of our teachers and administrators to help children from 5-19 develop an understanding of and a sensitivity to the Arts and to become aware of the Arts both in their lives and in the lives of others.

The document briefly outlines the principles to be adopted in providing arts education in schools, together with issues of equal opportunities, of curriculum organisation and delivery. In conclusion, the document recommends that all schools should produce their own policy for the arts, and asks schools to respond to the LFA policy statement by devising the ‘ways in which entitlement to the Arts is to be obtained’.

INSET in the Arts

During my visit to Gloucestershire, I was given information about a whole range of in-service activities, school-based support, and events in the arts. It would be impossible to reflect fully all of these activities, so I have chosen to describe in detail two initiatives involving a range of arts, and to give examples of some of the INSET activities provided for primary teachers in music and dance.
**Learning through the Arts**

This course shows how a great deal of ground can be covered in a short period of time. The two-day course covers art, music, dance and drama. Its impact in schools is enhanced by planning for an implementation phase followed by a feedback day, when course participants share experiences and report on their progress.

**The course aims**

Since 1986, the arts advisory team has planned and run a two-day course for primary teachers entitled *Learning Through The Arts*. The course aims to help teachers to experience one arts activity expanding into a related activity in another art form. As Brian Ley explained:

- The approach which we have used in our Learning through the Arts course is one in which we take our starting point in one art form and, having explored various practical ideas in that area, look for ways in which the ideas generated will lead naturally to the exploration of other art forms. This approach may or may not be related to a theme; could be concerned with sharing the common elements between the arts, but is less likely to fall within the allied arts approach. (Where two or more art forms are used together, for example in a performance using music and dance.)

When asked if this was an integrated arts course, Brian Ley said he preferred to describe it as an 'interactive' approach to learning, with the emphasis on the active relationship between work in one art form relating to and affecting work in another.

**Course Planning**

**The planning process**

The advisory team meets to plan the course in detail. The advisers take it in turns to chair the planning meeting. Through detailed discussion they arrive at a course plan which is highly structured and well organised. Each adviser/advisory teacher contributes to the discussion from the standpoint of his or her subject specialism. The group as a whole reviews the course plan in terms of pacing, content, and coherence.
LEA INSET & SUPPORT

A commitment to development

The course takes place during the first half of the autumn term. As well as the two days of the course itself, the course participants also commit themselves to developing the course work when they return to their classrooms. Teachers are asked to document the work they have done following the course and to share their experiences during a one-day feedback meeting held in the following spring.

This course structure means that a great deal is achieved from a fairly short course. Teachers feel under an obligation to implement what they have learned on the course, but they are given support too - as well as help during the course, the advisory teachers offer advice to the course participants once they return to their schools.

Teachers are asked to document their work so that individual experiences can be 'captured' and shared. The feedback day provides an opportunity for teachers to discuss their own initiatives and learn of a diverse range of developments that have arisen from the shared experience of the two-day course. They are also encouraged to look ahead, and plan for the future. The feedback day is helpful to the course leaders who can evaluate the impact of the course in terms of its practical outcomes in the classroom.

The teachers' reports of their curriculum development projects are collected by the course providers and compiled into a booklet which can be used as a resource by other primary teachers in the future.

Recruitment and Funding

The course is advertised to all primary schools each year. There are 35 places on each course. Two teachers per school can apply - the advisers believe that the impact of the course on the school as a whole is greater when two members of staff attend.

Gloucestershire has devolved a large proportion of its INSET budget to schools. Funding for local priority areas for INSET, such as the arts, has been largely taken out of the advisers' hands and devolved to schools. This means that arrangements for funding the two-day course have changed. This year the course has been advertised on a 'buy-in' basis - headteachers must use their own school INSET budgets to fund teachers attending the course. There has been a
resulting decrease in the number of applications this year: so far, 28 teachers have applied for the 35 places. Brian Ley is hopeful that recruitment will improve in future years. He suspects that headteachers are being particularly cautious over spending their INSET money during the first year of the scheme.

Course Content

Last year's course aimed to enable participants to experience what it is to learn in the arts and through the arts, thereby coming to know and understand about the arts. At the beginning of the course, the participants took part in a series of workshops in art, music, dance and drama. The course was held in a large country house. One group worked inside the house, the other group worked in the garden. The first visual arts workshop asked participants to explore the ideas, moods and feelings invoked by their surroundings. Each group produced sketches, drawings and paintings using a range of graphic materials (pencil, charcoal, pastel, chalk, crayon, ink and paint). In the following session, the two groups were asked to synthesise their observations into a group sculpture representing the feeling evoked by either the house or the garden.

In the following music workshop participants were asked to explore the connection between hearing and seeing using simple musical instruments. The workshop introduced concepts of 'colour' and 'shape' in sound. Participants were also introduced to a very simple notation system using basic shapes (square, circle, triangle) in three primary colours. Brian Ley, who led the session, wrote: 'In this workshop session the art creations had become the starting point for the exploration of sound; by the end of the session the sound could easily connect with the previous art form or stand alone as music in its own right.'

The following session focused on creative dance. Taking the shapes and concepts used in the artwork as a starting point for dance, the session introduced basic movements with participants working as individuals and in pairs. The 'garden' sculpture led to dance work on the theme of fusion, blend and harmony. The 'house' theme was reflected in images of 'architecture', using movement ideas based on shape, strength, symmetry and growth. By the end of the session teachers, working in groups had devised their own short dance sequences.
The drama workshop concentrated on the technique of teachers working in role. The session began by exploring some of the concepts from the other workshops. The workshop leader used role to show teachers the potential of this technique for drama work in the classroom.

The course ended with a grand finale where participants shared their work and celebrated their learning through the arts. The final session also encouraged teachers to think ahead to the work in schools. Teachers were asked to embark on one or more projects which linked some or all of the arts. Recording of their project work was encouraged through notes, photographs, tape-recordings, videos, etc.

After the course, each participant was sent a copy of the course document which records the aims and content of the course. Some teachers also received visits from advisory teachers to help with their development projects.

An Arts Initiative in Six Small Schools

This initiative shows how through a ‘clustering’ arrangement a group of small rural schools can share resources and work together on a joint initiative. In this case, the Arts Team worked with the schools to demonstrate techniques and support collaboration in an area of the curriculum the schools themselves had identified as in need of further development.

In 1989, the County Arts Team was approached by the headteacher of a small primary school, asking for help in implementing a creative arts project in six schools. All the schools were members of the same small school cluster. The schools' staff had decided to prioritise the arts, because they did not have access to either the physical space or the expertise to teach the arts. The performing arts were a particular area of concern for these schools.

The Arts Team agreed to support the proposal, and three advisory teachers (representing music, drama and dance) began to discuss plans. A later stage the advisory teacher for art joined the planning team, with the agreement of the schools. The advisory teachers met with representatives from the schools to plan a six week project on the theme of 'islands', aiming to offer related arts experiences to children and INSET for teachers.
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In the evaluation document, Delyth Mayhew, the advisory teacher for music, reports that the project was judged a success by the teachers who took part. They particularly valued the opportunity to observe the advisory teachers working with their classes. Teachers felt they had gained a new outlook on the four arts areas. For the advisory teachers, the project provided a valuable learning experience. They felt the need to devote much more time to planning and evaluation of the project as it progressed. Apart from the need to plan the work in more detail, there was a need for the advisory teachers to reach a common philosophical understanding of the arts. As Delyth Mayhew explained: We only had two mornings to meet with the school representatives and plan the project. If we were doing it again we would take at least a week to plan and prepare. We (the advisory teachers) approached the project from our different standpoints and we really needed to thrash out our views to work successfully on the ‘islands’ theme.

Some Music Courses

Music is one of two arts subjects to have achieved the ‘status’ of a foundation subject in the National Curriculum. These examples show how Gloucestershire is preparing for a new emphasis on music in the primary curriculum, by providing a range of courses aimed at people with differing levels of confidence and expertise in teaching music.

I met Brian Ley and his colleagues at an LEA INSET centre near Gloucester. As we spoke, the air was filled with the sound of 50 primary teachers singing in unison. Mr. Ley said

When I make visits to schools, I still meet primary teachers who say “I have no musical performing skills, therefore, I can’t teach music”. Yet in 1991 or 1992 all schools will be expected to teach music as part of the National Curriculum. The good news is that teachers do want to develop and improve their musical skills - this singing course, for example, is very popular.

Brian Ley said that the authority had set up a number of courses for non-specialist musicians in the past few years, and these had recruited well, as he explained: ‘It is as important for us to provide them (ie non-specialists) with ideas of how to involve their pupils
in some musical experience as it is for us to be helping music enthusiasts and music specialists to develop and improve their musical skills.'

One other such course for non-specialists was recently run by Brian Ley at The College of St. Paul and St. Mary. The college offers initial training for primary teachers. Brian Ley set up a two-day training course in music for both students and teachers.

In terms of more advanced courses, some Gloucestershire teachers take part in a specialist one-year music course based at Bath College of Higher Education. The course is regional, taking participants from Avon, Somerset, Devon and Cornwall as well as from Gloucestershire. The course aims to help primary teachers to undertake curriculum leadership in music.

I spoke to Julie Phillips and David Herriman who recently took part in the first music consultants' course. They were both very satisfied with its content: 'It was a very good course, we were given access to leading musical practitioners,' David Herriman said. 'It has made me re-think my approach to music and has given me the facility to work with colleagues.' Julie Phillips agreed: 'To motivate others you have to have a belief in what you're doing, and the course gave me that.' Both teachers praised the LEA for organising a feedback meeting to see how the course participants had progressed on the course, and to provide information to Jo Glover, the course leader: 'When we finished the course we took part in an evaluation process, and we know they've revised the course this year on the basis of our comments.' They also praised the role of LEA advisory staff. David Herriman said: 'Since I began the course, I found it opened up all sorts of doors. I now know Brian Ley and can ask his advice on instruments, etc.' Julie Phillips added: 'There has been much more involvement between the advisers and our schools. The advisory teacher for music has visited the schools in my area and has become very involved with our work.'

**Dance**

In contrast to music (and art), dance does not have the status of a foundation subject, but will fall within the remit of the Physical Education working party. However, many advocates of dance are worried that the expressive qualities of dance will not be sufficiently
Emphasised if dance is perceived as part of Physical Education, rather than as an arts subject. In Gloucestershire, a festival celebrating dance in schools has achieved a high profile for dance, and a set of other initiatives are continuing to develop the place of dance in the primary curriculum.

**A festival of dance**

Diana Valentine, Adviser for PE and dance, sent me a wealth of information about dance events and activities. One of Gloucestershire's major dance initiatives was the development of schools' and youth dance festival. A letter was sent to all schools in the county in 1988 to find out who might be interested in taking part in such a festival. The response was encouraging, so a committee was formed to coordinate the planning process. The schools which had responded to the letter were contacted again and offered advice and support from advisers if required for developing their dance pieces. The performances took place six months later. The festival was held in the Town Hall in Cheltenham and 36 schools (of which 22 were primary schools) took part in the public performances. The event was evidently a very successful one and generated a large number of requests for a second festival. There was also widespread publicity for the event: 'Dance Festival - Hailed success' ran the headline in the Gloucestershire Echo. Jackie Poole, advisory teacher for dance, commented:

This festival was not concerned with only one art form; music, visual art, dance, design and drama combined, overlapped and merged. In some dances the focus changed from one art form to another. In others the costumes proved a strong influence or focus for the dance. Several schools made a recording of their own music and then danced to it; others performed the music as they danced. Some pupils had written poems which were used as a stimulus for their dance. Some dances told a story in terms of drama rather than mime, others contained speech and chants. In one dance children incorporated sign language. The expertise of both the lighting and sound technicians greatly enhanced the mood, pattern and intensity of the dance.

Whilst every dance had its own unique appeal a combination of the enthusiasm of the children, the response of the audience and the highly charged atmosphere created a magical feeling for pupils, teachers and audience alike which made the
commitment and total dedication of those young people
eminently worth all the effort that they had expended.

Other dance initiatives
As well as the dance festival, other dance initiatives include
residencies from major dance companies and courses for teachers.
The aims of the residencies are to increase the understanding of
dance as i) a medium of expression and enjoyment, and ii) as a
performance art. Gloucestershire is also taking part in a national
training scheme Dance Leaders in the Community. This scheme
aims to help teachers, youth leaders and others to teach movement
and dance activities. In addition, Jackie Foulle regularly collaborates
with a music colleague to run creative music and movement courses
for primary teachers.

A Centre for the Arts
The arts advisory team has capitalised on a number of fortuitous
circumstances to set up a new centre for the arts in Gloucestershire.
In July 1988, Colwell School was closed as a result of the reorganis-
sation of secondary education in Gloucester. At around the same
time, the Instrument Technician (employed to renovate and repair
musical instruments for the county music service) was in need of
new accommodation due to a reorganisation of office space at the
Education Department in County Hall. Accommodation was also
required for housing electrical equipment and for a collection of
drama costumes, previously stored in Cheltenham.

The arts advisory team seized the opportunity when it was planned
to accommodate these music and drama resources and services at
Colwell. They suggested using the former school buildings as a
Centre for Arts Education, which would provide a base for the
advisory teachers and a venue for INSET activities. The building has
an administrative base, about ten small work rooms, and a former
dining hall, which, in Brian Ley’s words ‘is large enough to house
a 70 strong orchestra’. The LEA has agreed to support the
refurbishment of the building and it is hoped to open the Centre in
September 1990. It is intended that the new Centre will provide a
county-wide focus for the arts. The LEA has subscribed to the
National Foundation for Arts Education and hopes to become a
centre for the dissemination of materials arising from the Arts in
Schools Project.
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Brian Ley explained:

"We are optimistic that this will eventually become an exciting Centre for Arts Education which not only can be used by schools and teachers, but also may be used by County Music Groups, Dance and Drama Groups and outside organisations wishing to use the facilities."

The Future

An encouraging response

The advisers have been encouraged by the response from the schools to their arts initiatives in a context of rapid educational change. Despite the fact that there are, as yet, no curriculum statements for the arts in the National Curriculum, Delyth Mayhew commented: 'It's marvellous; schools want the arts to happen, very few are willing to pull it off. The more we can provide for them the better.'

However, the introduction of LMS, the legislation on charging for educational visits and activities, and the rapid pace of curriculum change have posed major challenges for the arts in Gloucestershire. The recent guidance on charging for educational visits has had a direct effect on a county music workshop which involves professional musicians and children from local schools. This year the workshop has been cancelled due to the concern from schools that parents may not be willing to make voluntary contributions to the cost of their children's travel. Despite this worrying example, it is planned that the dance festival will go ahead. Brian Ley said that he hopes the cancellation of the music workshop will be a one-off event, and that it will be possible to run the workshop again in future years.

The pace of change

The advisers and schools are having to cope with multiple changes being introduced in a very short space of time. The advisers are being called on to devote more of their time to 'general’ school inspections than to developing 'specialist' arts initiatives. This is putting a greater strain on the advisory teachers who now have less time to spend in supporting work in individual schools. Delyth Mayhew commented:
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The pace of change is so rapid, the job has become rather like the old music hall act of spinning plates. We’re so busy rushing round trying to keep things from falling, and the pressure of the National Curriculum may cause a fragmentation of our approach. There is a real need for us to stand back and identify our priorities now.

The arts in the National Curriculum

As far as the place of the arts in the National Curriculum is concerned, the Arts Team welcomes the inclusion of art and music as foundation subjects and the inclusion of drama as an important part of English. Brian Ley said that he hopes there will be detailed curriculum statements and assessment criteria for arts subjects to help primary teachers in particular. 'Attainment targets and programmes of study are needed. The National Curriculum will compel teachers to teach art and music, some of them for the first time. Teachers will need to have guidance so they know what to aim at.'

Forward planning

The Arts Team members are planning to continue working together in the future. They see their priorities for the primary sector as helping teachers to feel secure teaching art, music, dance and drama but also putting forward a holistic view of the arts. A number of new initiatives are planned in the arts. The art and music budgets will be increased in 1991/92, to coincide with the introduction of these areas as foundation subjects. An arts roadshow is planned for 1991 which will consist of a series of arts INSET courses to be held all around the county.

A county art show

A county art show is being organised, and all schools are being asked to submit work. The advisers are drawing on the work produced by teachers who have attended recent arts courses. Teachers have been asked to document their children’s work, and are being assisted by the advisory teachers and professional photographers. The advisers hope that it will be possible to include performances in music, drama and dance, as well as a display of visual art. The resulting celebration of work will be held at Gloucester Cathedral. In addition, a two-week Arts Conference is planned to include workshops for teachers in art, music, drama and dance.
A new approach to INSET

The arts advisers foresee that making 'cover' arrangements for teachers to attend out-of-school INSET courses will become increasingly problematic. Teachers will be unwilling to leave their classes because of the pressure of the National Curriculum, and headteachers may be unwilling to pay for supply teachers to cover for absent members of staff, from their own INSET budgets. For this reason, the advisers plan to change the format of INSET activities to allow teachers to attend with their classes. Arthur Penn has already implemented this approach for a visual arts course. Teachers and pupils travelled a short distance to workshops held at a local INSET centre. At the centre, they met Arthur Penn and professional artists who showed them how to use different printing techniques. The teachers and pupils also experimented with drawing and painting to decorate the prints. The one-day course was followed up by a visit of the artists to the teachers' schools, where they helped teachers to develop the work in their own classrooms. A similar approach has been adopted for recent dance and music courses. This is not simply a pragmatic response to changing circumstances. The advisers feel that it is advantageous for participants to meet teachers from other schools during INSET courses, but also see benefits in teachers working with their classes. This approach to INSET gives teachers an opportunity to see the way the children in their classes can respond with enthusiasm to well-planned arts activities.

On the whole the arts advisers are fairly optimistic about the future, and are planning ahead to strengthen the position of the expressive arts. They intend to continue working as a team, and hope that the new Centre for Arts Education will provide a much-needed focus for arts activities throughout the LEA.
COMMON ISSUES
AND
THEMES:
A DISCUSSION

These four case studies, although not attempting to be representative of practice throughout England and Wales, have nevertheless raised many issues and themes which are central to the debate on how to improve the quality of arts provision in primary schools. The case study participants all identified lack of confidence in teaching the arts as the fundamental barrier which they were attempting to overcome. Each case study provided an illustration of successful strategies which could be adapted and used by others. There were also indications of the ways in which major educational changes, such as Local Management of Schools (LMS) and the introduction of the National Curriculum, were affecting existing provision in the arts for teachers and pupils in primary schools.

Why Primary Teachers Lack Confidence in the Arts

These case studies confirm the view expressed in the 1982 Gulbenkian report, that primary teachers' lack of confidence in teaching the arts remains a barrier to be overcome. Yet, why should primary teachers lack confidence in teaching this particular area of the curriculum?

The Gulbenkian report identified restricted access to good arts practice, when they were children, as a reason for teachers to feel less prepared for teaching the arts than they would in other subjects such as English or mathematics. However, the reasons would appear to be more complex than this. Teachers' diffidence in teaching the arts is likely to be influenced by three additional factors: the status of the arts in education; the notion of artistic talent; and the demands of personal involvement in the arts.
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Status
Many people believe that the arts are not as important as other areas of the curriculum such as English, science, or technology. The arts can be seen principally as optional activities rather than central to an 'academic' curriculum. The place of the arts is therefore largely limited to leisure-time, when the arts fulfill their role of relieving the stress of the 'real' world. The arts have often had a low status in education, with fewer resources and less time allocated than other subject areas. In this climate, it's not surprising that primary teachers do not feel that they need to provide arts experiences for their classes, or that teachers in some schools find that their headteachers and LEAs give a low priority to opportunities for professional development in the arts. Teachers who do take up the arts may be relegating themselves to a low-status subject. There is, therefore, little incentive for teachers to gain confidence in teaching the arts in schools.

Talent
The notion of 'artistic talent' has a strong influence on arts education. The arts, it is commonly believed, are really the province of a talented few. Artistic talent is held to be an in-born trait and is perceived as an absolute quality - 'You've either got it or you haven't.' This line of reasoning provides teachers with a rationalised excuse for not providing arts education. If children do not possess artistic talent then there is little point in teaching them the arts, because they are bound to experience failure. If a child is a talented dancer, musician, actor, etc. then he or she will probably succeed without the need for teaching in school. Such talented pupils can always pursue their interests in clubs and with specialist teachers who can provide coaching at a level outside the remit of the ordinary primary class teacher.

Teachers' perceptions of their own talent also affect their confidence in teaching the arts. In Gloucestershire, the music adviser noted that he still meets primary teachers who say they have no musical performing skills, therefore, they think they can't teach music. Many teachers do believe that to be able to teach an arts subject, they must be personally talented in the arts. Teachers may also be unwilling to attend INSET courses in the arts for fear that their own lack of talent will be shown up by the other, more talented participants on the course.
The demanding nature of artistic involvement

Artistic practice is concerned with individual experience and personal expression. The arts have the capacity to reach the private, inner self and to challenge our perceptions and beliefs. This point was made by one of the BEd students at Rolle Faculty of Education, who said ‘... the arts are concerned with you as a person, your emotions. In the expressive arts it's very hard to hide behind something ... it's so personal, it's very sensitive ...’. The arts also involve experimentation and risk-taking. Of course, these characteristics are part of what makes the arts such rewarding activities, but they also make considerable demands on people who are undertaking the arts for the first time. Teachers may be worried about the lack of predictability of artistic projects, both as participants in training courses and in the classroom situation. (Many teachers fear losing control of arts activities in the classroom.) For these reasons, the very nature of artistic practice may contribute to teachers' lack of confidence in teaching the arts.

Building Confidence

The conclusion to be drawn from this is that training courses and staff development plans aiming to improve practice in the arts must take account of teachers' diffidence and must contain strategies to build confidence. The four case studies illustrate some of the methods which can be used to achieve this aim.

Counteracting low status

The 1982 Gulbenkian report has been invaluable in articulating the vital role of the arts. Faced with scepticism about the value of the arts in modern society, course providers and teachers need to be equipped with persuasive arguments in favour of devoting time and resources to this area of the curriculum. Each of the case studies showed evidence of course providers thinking through their own philosophical standpoint and discussing this with colleagues and course participants.

Another feature of the case studies was the extent to which those involved had been supported by decision-makers and by colleagues. Gloucestershire's Chief Education Officer was known to be supportive of the arts, and the principal at Rolle was keen to give the expressive arts equal status with the humanities and the sciences; together
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comprising the three main elements of the primary curriculum. The
tutors at St. Martin’s College were grateful for the support of the Art
adviser, and the head of Thornbury school was thankful for the
couragement her school’s approach received from LEA advisers
and HMI.

A very noticeable aspect of this study was the collegial approach
taken to the planning and delivery of training and staff development
programmes. Case study participants were keen to stress the
benefits of working collaboratively with colleagues. They valued the
support, and at times the challenges, provided to their own ideas
and practices by other practitioners. At Thornbury, the role of the
curriculum leader and of specialist teachers was a key element in
both staff and curriculum development. There was also evidence
from the two examples of INSET programmes, of course providers
encouraging teachers to set up their own interest groups. Such
evidence of support from both influential decision-makers and from
colleagues has obvious benefits, not least to professionals working
in an area which has constantly to fight against diminishing
resources and low status.

Overcoming the barrier of ‘talent’

The false arguments surrounding the notion of ‘artistic talent’ need
to be attacked by using a variety of methods. Several of the case
study participants stressed the importance of getting students and
teachers actively involved in the arts. It was also argued that, to
courage teachers to attend arts courses, appropriate, non-technical
terms should be used. For example, the tutors at St. Martin’s College
had deliberately titled the course planned for 1990 ‘Looking at
pictures with children’ rather than using the terms ‘critical studies’
or ‘art appreciation’. The more down-to-earth title was chosen
because the course tutors felt it clearly reflected the subject of the
course without discouraging teachers by the use of more technical
terms.

A common strategy was the use of examples of children’s work in
the arts. Both Gloucestershire LEA and Rolle Faculty of Education
were setting up new centre for the Arts. An important part of the
function of these centres will be to collect and catalogue examples
of children’s work in the arts. These samples, slides and tapes can
be used to inform teachers of the high standards children are capable
of achieving in the arts.
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Even more powerful is the demonstration of the effects of good arts teaching in the classroom. In Thornbury, teachers could see the high standards achieved by the children in their classes when working with the curriculum leader and the specialist teachers. In Gloucestershire, teachers involved in a special initiative were particularly interested to observe the positive reactions of their classes working with advisory teachers.

Such practical examples of children’s enthusiasm and achievement in arts work are very useful in countering the view that the arts are the province of a talented few. They also give teachers an insight into the positive results which can be achieved when children have access to well designed arts experiences in school.

Providing a supportive atmosphere

All teacher educators need to be aware of the need to ensure support for learners’ emotional and personal needs, as well as their professional needs as teachers. In the arts, as argued above, the very nature of the artistic process can be particularly threatening to teachers who have little previous experience in this area. The case study participants were aware of this potential problem, and were using a range of methods to overcome it.

In Thornbury school, for example, teachers benefited from a supportive atmosphere where they were encouraged to try out new approaches under the guidance of arts specialists. Staff at both St. Martin’s College and Rolle Faculty of Education used a similar strategy to build confidence, placing easier or ‘playful’ activities at the beginning of the course. At St. Martin’s, the tutors also emphasised the importance of valuing all the participants’ art work, and of displaying work well. At Rolle, the BTEd students were encouraged to present their work to each other, and were supported by the tutors’ insistence that these were not to be viewed as perfect, finished pieces of work, but as ‘work in progress’. All of these strategies were designed to encourage participation in the arts whilst taking the emphasis away from individual artistic performance.
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Some Features of Good Practice in Training and Staff Development

Although this study was particularly concerned with training in the arts, the four case studies also contain principles of good training and staff development which can apply to any area of the curriculum. In brief, these principles are: clear setting of aims and thorough planning; appropriate methods of delivery including theory and practice; evaluation; continuing support in the classroom and good resources.

Setting aims and planning

All the case-study participants took care to clarify their thinking and to set specific aims for their courses/staff development programmes. For example, in Thornbury school, the process of staff development was clearly linked to curriculum development. Staff used a brainstorming technique to generate ideas which formed a framework of aims and objectives for each curriculum project. The staff followed a thorough process for planning the curriculum, which carried with it a clear designation of roles and responsibilities.

In the Gloucestershire case study, the importance of clarifying aims was underlined by the experience of the advisory teacher for music, who found that insufficient time had been given to this aspect of an arts initiative in six schools. The four advisory teachers responsible for implementing the initiative found that they used different (and to some extent conflicting) approaches which had not been sufficiently discussed at the planning stage.
Delivery of Courses/Staff Development Programmes

The four case studies contain a range of methods for delivering staff development/training programmes. However, in several cases the same broad principles were successfully used.

(A) Exploration of theory

All of the examples in this study included the exploration of theory. In particular, strong views were held about the benefits and limitations of integrated approaches to the arts. Case-study participants were keen to engage others in a discussion of the principles of arts education. In Gloucestershire, an arts policy statement, including a brief exposition of some fundamental principles, had been sent to all schools in the county. The teachers in Thornbury school had produced their own policy statements for the expressive arts. The DASE course module at St. Martin’s College included inputs on colour theory, and the BEd course at Rolle had a very strong theoretical component. Research into what constitutes good practice in teacher training has reinforced the need for theory. Work by Joyce and Showers (1988) confirmed that an exploration of theory through such means as discussion, reading and lectures, is necessary for teachers to gain an understanding of the rationale behind a skill or strategy. Joyce and Showers argue that a study of theory facilitates skill acquisition by providing a mental image to guide practice.

(B) Information and demonstration

Joyce and Showers stress the importance of providing clear demonstrations of the new practices, by the use of ‘modelling’ (i.e. a tutor actually demonstrating the skill), video-recordings, descriptions and/or examples. The deputy headteacher at Thornbury provided an example of ‘modelling’ when she demonstrated the use of silk-screen printing equipment to the reception class teachers in her school.

(C) Practical Work

All the courses provided opportunities for teachers to try out techniques for themselves. As discussed above, this is a particularly important element in helping teachers to become
more confident about their own abilities. It is also necessary
to give teachers practical examples of how the skills, tech-
niques and knowledge they have acquired can be applied in
the classroom. At Rolle, a strong feature of the BEd Expressive
Arts structure was the partnership between the two elements
of Subject Studies and Pedagogy. By working as part of a team,
the Pedagogy tutors were able to plan their sessions to
complement and extend the work that the students had been
doing at their own level.

(D) Individual and group work

In a summary of research into teachers as adult learners by
Wood and Thompson (1980), a number of recommendations
are made for improving staff development. One of the
principles cited by Wood and Thompson is that adults come
to the learning situation with a wide range of previous
knowledge, skills, interests and competence. It is, therefore,
appropriate to plan activities for individuals, and to tailor
training to meet individual needs. However, group work is
also valuable, as one of the students in the Rolle Faculty of
Education commented, describing a move from a plenary
session into group work: ‘We went into smaller groups and ...
people felt more at ease, less nervous about it, so by the end
of it we were more confident when we went back into the
larger group.’ In general, the training opportunities described
here did allow for individual and group work, which were
both valued by course participants.
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Evaluation and Review

Evaluation is a vital part of any staff development programme. If evaluation is well designed, it provides essential information to course providers on the success of their programme and enables them to make improvements in the future. The questionnaire designed by tutors at St. Martin's, invited both positive and negative comment on the one-week course. At Thornbury, evaluation was built into the implementation of curriculum plans. This meant that teachers were able to check their actual progress against their plans, and to make adjustments as the projects took place. A final evaluation enabled teachers to take stock of what had been achieved, and to note any aspects not covered which they wished to carry forward to the following term.

Continuing support

Many studies of effective INSET have pointed to the importance of encouraging teachers to implement course work in their own classrooms. For example, in her survey of research on staff development, Sparks (1985) recommended that effective programmes should include opportunities for classroom practice and feedback. A paper by Guskey (1986) suggests that significant change in teachers' beliefs and attitudes is likely to take place only after changes in student learning are seen by the teacher who has tried out the new skills and practices. When teachers see that a new practice has enhanced student learning, then, perhaps only then, is a change in their attitudes and beliefs likely to occur. This model is based on the premise that change is a learning process which is developmentally and experientially founded.

The case studies provided support for these principles. At St. Martin's, DASE course participants were convinced of the value of the approach introduced in the course module when they had seen its benefits proved in their own classes. As the course tutor reported:

When they (the teachers) later realised the value of developing this skill in order to undertake successfully more demanding activities, attitudes changed. The resulting improvement in the pupils' work as a considerable surprise to the group as a whole. They reported that their classes were found to be performing at a level beyond what is normally expected at their age.
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It is interesting to note that this course module was attended on a once a week basis. Teachers were encouraged to try out techniques in their schools, and the fact that they would be returning the following week put some social pressure on teachers to implement the work, and to discuss their experiences.

The problem with many INSET courses is that they offer teachers a wealth of new material but that, once teachers return to their schools they face many competing pressures, and may find it difficult to implement what they have learned. Teachers who do attempt to put what they have learned on a course into practice may also find that they encounter difficulties which they had not foreseen. In Gloucestershire, this problem had been recognised by the arts advisory team, who asked teachers to plan a school-based project as part of their course work. Following the course, the teachers were invited back to share their experiences and present the results of their work. They were also offered some support from advisory teachers in implementing their projects. A similar emphasis on school-based work was ensured in the arts initiative in six small schools, which involved advisory staff demonstrating and working alongside teachers in their own classrooms. The recent Gloucestershire initiative of encouraging teachers to visit INSET centres with their classes and for professional artists to make return visits to the teachers' schools, is another example of this approach.

Perhaps the greatest opportunities for long-term staff development were demonstrated by the case of Thornbury school. Staff development occurred at many levels from informal advice during team teaching, to more formal INSET sessions. Individual and group needs for staff development were diagnosed and met using a variety of methods. There are other features of this school which merit further comment. Thornbury was recommended for inclusion in the study for its 'consistently strong and well differentiated programme of staff development which is democratic but well led'. The combination of strong leadership with a collegial approach has been identified as an important factor in effective professional development. (See Fullan, 1987 and Holly and Southworth, 1989.) The role of the headteacher is critical because better staff development leads to better schools, and the headteacher of a school is fundamentally concerned with the development of the organisation as a whole. A collegial ethos is a vital part of ensuring the commitment of all members of staff to reaching their shared goals.
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Resources
These case studies have demonstrated that the most important resource is the commitment and inter-personal skills of the staff involved. The people who contributed to this study had all found that working in small groups or teams was one of the most effective means of utilising human resources.

Time was also an important resource and the case study participants were particularly keen to make time for teams to plan, implement and review their staff development/training programmes. Other resources were important too. As students at Rolle pointed out, they needed to know how to use a range of high quality materials and equipment even if these resources are not likely to be readily available in primary schools.

There would seem to be no one key element which will ensure successful staff development. Rather the research (for example, Joyce and Showers) has demonstrated that a combination of the factors listed above is necessary for effective professional development.

The Pace of Change
This concluding section examines the effects of recent legislation, describing the implications for arts education experienced by the case-study participants.

Education is now facing up to a period of rapid change, with the implications of CATE, LMS and the introduction of the National Curriculum. The advisory teacher for music in Gloucestershire gave a graphic account of her experience of recent educational changes, likening it to the music hall act of spinning plates. Yet the participants in the case studies were finding the time to work out their future priorities and were adapting their provision to suit the changing circumstances.

Of all the changes, the introduction of the National Curriculum and of LMS were having the major effect on training and development in the arts. The inclusion of art and music as foundation subjects was welcomed, but concerns were expressed that these were among the last subjects to have working groups convened. There was a general agreement that art and music should have full programmes of study,
rather than 'guidelines'. Case study participants put forward two main reasons for this: first there were concerns for the status of arts subjects if programmes of study were not specified. Second, arts course providers felt teachers needed detailed advice on appropriate targets for different age-groups, not least because the arts have been so neglected in the past. Since conducting this study, it seems, from recent pronouncements by the Secretary of State for Education, that is is unlikely that art and music will have either attainment targets or detailed programmes of study. This will be a matter of considerable regret for many arts practitioners. Case study participants were also concerned that drama and dance had not been included in the National Curriculum as subjects in their own right. However, at Thornbury school, Rolle College and in Gloucestershire, practitioners were committed to maintaining an approach which included drama and dance alongside art and music as important areas of the expressive arts.

The affects of LMS were being felt in each of the case study sites. At Thornbury, the headteacher welcomed the advent of LMS because it meant increased resources for her school, and greater control over resource allocation at school level. On the other hand, LEAs were having to cut back on the course provision, which had a direct effect on College INSET. There were also reports that some primary headteachers were reluctant to release teachers for daytime INSET courses. The role of the LEA advisory staff was changing, with more emphasis on school inspections and less time for the advisers to use their subject expertise. In addition, the continuing existence of advisory teachers, who have an important role to play in staff development, is uncertain, especially when the LEAs have such limited centrally-held funds.

In this period of rapid educational change, practitioners are having to deal with competing priorities and to plan ahead, often second-guessing the effects of proposals which have still to be fully implemented. Yet, despite the changing context, this study has identified some key principles of good practice in arts training for primary teachers, which it is hoped will provide a useful framework for others planning professional development programmes in the future.
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References


Many primary teachers lack confidence in teaching the arts in school, a problem highlighted by several recent reports into the training and practice of primary teachers. But if these teachers do lack confidence in the arts, why is this so, and how can their difficulties be overcome?

This book sets out to answer these questions by looking at selected examples of initial training, INSET and staff development programmes aimed at improving teachers’ confidence and skills in art, music, drama and dance. Each case study is described in turn, giving a detailed account of the philosophy of arts tutors and practitioners, the problems they face and the methods they have evolved to help teachers improve the quality of arts teaching in primary schools.

Common themes and issues are identified in a concluding section. The book reviews key findings from research into effective teacher education, and uses examples from the case studies to illustrate successful training strategies. A feature of this book is that it provides a useful framework for teachers, heads, teacher educators and LEA advisers/inspectors within which to consider all the issues when planning high quality arts training for primary teachers.

'Readers of this excellent report will find it a source of inspiration and practical help...Here are the stories of the outstanding achievements of those who care passionately for the arts in education. The case studies pave a way for others to follow.'
David Hargreaves
Professor of Education, University of Cambridge.

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