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Arts Education: a process approach to the development of pedagogy

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ABSTRACT This paper describes the development of a method for the practice of artistes and arts educators working in schools, which could be taught effectively through *in-service* education. The approach is based on a study into the creative process of practising artistes which identified key areas and brings these together with the development of reflective practice in education. The six key areas were identified in an earlier study of the creative making process of artistes and common traits which emerged are as follows: free exploration with materials or concepts or ideas; stimulation from external sources; specific skills and techniques; a conducive work environment or context; reflection on the process and presentation. These areas provided the framework for critical analysis throughout the course in terms of developing the process of reflective practice, addressing issues as they arose and developing an intellectual rationale. Artistes and teachers worked together in schools for a day, thus maintaining a classroom focused approach, which aimed to enhance and enrich the arts education of pupils in the schools represented. Through the process of reflection-in-action teachers and artistes were encouraged to theorise from their practice in order that they might develop their pedagogical perspectives of arts education.

The status of the arts in education can be directly related to the place of the arts in Britain. The government is encouraging a more inclusive responsibility for the process of cultural development through open sponsorship of the arts and more extensive financial independence from state provision. The Arts Council and the Regional Arts Board are committed to broadening access to artforms and developing community understanding for the arts, the most effective way to bring this about is seen to be through education work. There are many ways in which practising artistes of visual art, drama, dance, writing and music are working within the education system, e.g. as education officers attached

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to museums, travelling theatre companies addressing social issues in schools, visiting musicians and artists working as residents in schools.

This paper describes the development of a method for the practice of artistes and arts educators working together in schools, which could be taught effectively through in-service education. Artistes and teacher's on this course were given an opportunity to work together on a 2 hours a week basis to reflect on and develop their pedagogy through sharing each others professional practices. Through the process of reflective action integral to the course, this paper presents a response to the 'neglect of pedagogy' that Brian Davies has identified.

if all you have before you is your own (and historically filtered) practice, it is unlikely to become an object for more than superficial and technical inspection. (Davies, 1994, p. 27)

By sharing expertise, artistes and teachers were in a position to assist each others development. This in-service method focuses on analysing the creative processes of artistes alongside arts education in schools, through the development of reflective practice. The description of the course and the responses of participants are reported as illustrations of reflective practice within the six key areas of the creative process. From these areas specific issues arose for both artistes and teachers which were addressed throughout the course.

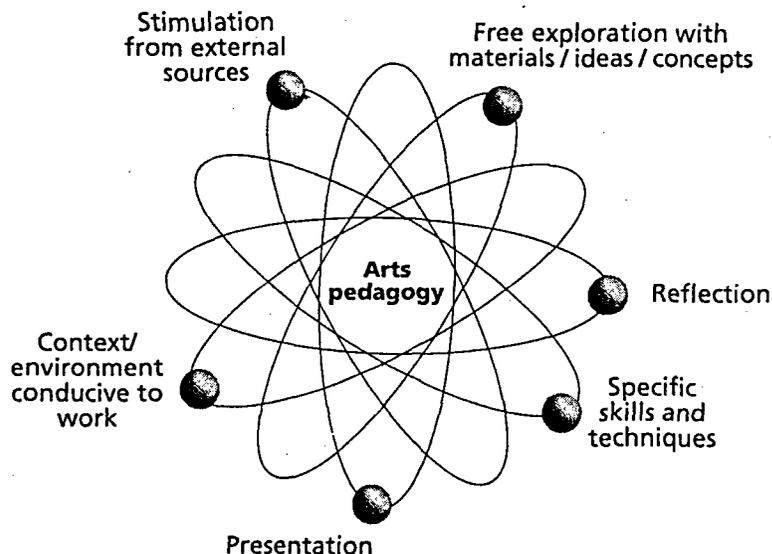


Figure 1. Key areas in the creative process.

The approach to the creative process followed here is based on Tarr (1992), which involved a study into the working processes of several practising artistes in visual art and music. The major form of data

collection relied upon structured interviews with three artistes, critical analysis of actual artistic products and reading of what artistes had written about their work. The data collected provided information about a variety of working processes involved in the making of a product be this visual, auditory, kinaesthetic or a combination of all. Some common traits emerged which fall into six key areas, through the significance and order of each varied between the artistes interviewed (see Figure 1).

The course sought to reflect upon these key areas through the planning, preparation, practice, presentation and evaluation of placements in schools involving artistes and teachers working together. It ran weekly for 10 weeks, and involved practising artistes of visual art, drama, dance, writing and music, from the local community, working in pairs with teachers from primary, secondary and special schools. The key areas provide a focus through which to develop reflective practice for both artistes and teachers in their work. Schon (1987) in his book on the development of the reflective practitioner begins with the following description which can be seen to relate to the work of teaching and artistic endeavour:

Inherent in the practice of the professionals we recognise as unusually competent, is a core of artistry ... Artistry is a kind of intelligence, a kind of knowing though different in crucial aspects from our standard model of professional knowledge.
(Schon, 1987)

This 'artistry' can be found in the work of both teaching and creative art. In order to further understand what this 'artistry' is about, artistes and teachers were encouraged to practice reflection-in-action as explored by Schon. This was attempted through the course by the allocation of time for discussion between artiste and teacher, participants encouraged to maintain a written journal of ideas and reflections, and a practical approach to teaching and learning. The practical approach extended to placements being organised involving artistes in working with teachers in schools for at least 1 day. These placements ensured that the course was classroom focused, and through the direct contact with pupils in school provided a dynamic quality which aimed to enhance and enrich the arts experience of pupils.

The data presented here was gathered from the experience of one cohort of students following a module entitled 'Artistes and Teachers Working Together' as part of the University of the West of England (UWE) Modular Programme for Continuous Professional Development, during 1993. Course members' assessment was based upon a reflective account of the placement in school where artiste and teacher would be working together with pupils. This reflective account took the form of written word, photographs, video and presentation, and was one of the strategies used to encourage teachers and artistes to theorise from their practice in order that they might develop their pedagogical perspectives of arts education.

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Artiste and teacher were paired up prior to the first session and from the start of the course given opportunities to discuss their own working processes. After the course four pairs of teachers and artistes were interviewed in depth for their views on the approaches used. Several of the group discussions on the course were recorded by gathering the written overhead transparencies. The reflective accounts of the placements written by artistes and teachers also provided a rich source of data.

The development of communication between the artiste and the teacher was vital, so the structure of the course was designed to enable cooperative learning through guided discussions and the sharing of experiences. These sessions proved invaluable to the sharing of culture, beliefs and experiences of both artistes and teachers.

In order to provide a practical opportunity for reflection upon the six key areas of the creative process, an artiste from last year's course, was invited to work with course members to create some visual art. This session began with exploration of a display of books and pictures about Aboriginal Art, and the artist talked about Dreamtime and how it was influencing his work at the time. Course members worked in four groups of six, two groups painting outside the building and two groups using natural resources in the garden. The nature of the materials, the stimulus and the task encouraged a cooperative approach in which groups were to create a joint image of their journey to the Faculty building that day. One group working inside had music to accompany the process, so spoken communication was limited. Group members were able to choose which environment and materials suited them best. The artist moved around the groups providing support in specific techniques of painting and creation of sculptures. On completion of the task, each group discussed their products and the process with the others, which allowed for reflection and peer evaluation. The concluding group discussions helped to develop concepts of the creative process and the framework of the six key areas in Figure 1 aided this process.

Organisation of activities which allow participants to learn from each other was one of the principles governing the in-service provision and provided a model, whereby the teachers and artistes could construct activities to take place in school. The Vygotskian principle of the "zone of proximal development" (Vygotsky, 1989), that working alongside a more capable peer can allow a higher level of potential development was brought into play. The teacher, the artiste and the pupils were all engaged in learning from each other.

In order to ascertain the outcomes of the in-service course in terms of developing a pedagogy for arts education, each of the key areas within the creative process will now be subject to critical reflection. First, an intellectual exploration of the stated area, an example of how this area was built into the process of the course itself, some examples from experiences of course members, and finally, a summary of the major issues which arose to challenge and develop professional practice for

both artistes and teachers attending the course. The order chosen reflects the level of concern shown by the course members, in exploring the framework provided by the six key areas.

Skills and Techniques

In developing skills and techniques within an artform, one is providing the building blocks of the symbolic language for that artform to enable practitioners to express concepts and understandings through the specific artform. As with any language and in keeping with the reflection-in-action model, the symbols are best learned when placed in the context of usage, in this case the actual creative endeavour. Eisner writes about the development of symbolic languages as forms of representation:

Forms of representation are the devices that humans use to make public conceptions that are privately held. They are the vehicles through which concepts that are visual, auditory, kinaesthetic, olfactory, gustatory and tactile are given public status. This public status might take the form of words, pictures, music, mathematics, dance and the like. (Eisner, 1982, p. 47)

The majority of teachers on the course were seeking the help of artistes to provide and develop skills and techniques with pupils in areas which they, as teachers felt under confident. The approach of the artistes, however, was based upon activity, through which they would develop the concepts and understanding of their specific artform. This difference in priorities gave rise to much reflective discussion around the acquisition of knowledge and skills, and led us to consider the creative process in relation to learning. How could the engagement in activity meet both requirements: first, the development of concepts and understanding, and secondly provide an effective method for imparting specific knowledge and skills? Such dilemmas are an essential concern of Schon's reflection-in-action model as he writes

Reflection-in-action ... is central to the art through which practitioners sometimes cope with the troublesome 'divergent' situations of practice. (Schon, 1983, p. 62)

Throughout the course, particularly during the more practical elements and during the school placements, artistes and teachers reflected upon their work as experimental action, and were encouraged to discuss and bring to the group issues which arose.

One teacher had been teaching her infant children specific skills and techniques in movement throughout the year, and welcomed the opportunity to work with a dancer in school to make use of those skills in a creative setting. As the dancer struggled with the children to symbolise the behaviour of rats in *The Pied Piper* the teacher witnessed the children learning new skills from the challenge of the creative task set. This experience encouraged dancer and teacher to discuss the relationship

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between the learning and the using of skills and techniques in dance and movement.

A musician working on composing skills in school spoke of his enhanced understanding of how children perceive music in their environment. He recognised that pupils had a deep appreciation of the symbolic language of music, revealed through their spoken language about music and from a series of visual images made whilst listening to music. However, in order to express themselves through sound and communicate their understandings of music, they required specific skills and techniques. As the session continued, the teacher and the musician provided pupils with opportunities to learn these skills in a practical manner. This observation heightened awareness of the balance required in music education between appreciating music and being able to create it, a balance which is best brought about through practical work.

Pupils, artistes and teachers need to learn skills and techniques within specific artforms, but the approach to this learning process varies. Both examples shown above illustrate the development of skills within an artform, learning through the provision of practical creative experiences involving pupils in expressing themselves. This approach requires careful planning, but it was thought that the most beneficial situations to organise were highly investigational practical sessions which empowered pupils to use existing skills and to learn further skills in a creative context.

The course provided artistes and teachers with the opportunity to analyse the relationship between skill acquisition and the practical creative use of these skills. Artistes, with the help of teachers, were able to look critically at their own skills, and begin to break them down into units that could be taught through practical investigation and exploration. Teachers, with the help of artistes were able to witness activities in which the learning of skills and techniques could be incorporated into a highly practical and investigative process. In working together combining their skills, artistes and teachers were able to provide pupils with a range of experiences that enriched their arts education.

Free Exploration

The process of investigation and exploration is one in which many artistes are directly involved. A commonly held view of the artiste in our society is of one who explores the potential of materials/ideas and produces artefacts or events. Teachers particularly in infant schools, know the value of free exploration in a structured environment, and are constantly having to justify the juxtaposition of 'work' and 'play' Lowenfield wrote about the importance of play in the development of the child.

Play represents to the child the externalised expression of his emotional life and therefore in this aspect serves for the child the function taken by art in adult life. (Lowenfield, 1987, p. 40)

The notion of 'free exploration' was explored in paired discussions on the course and the varied perceptions of this aspect gave rise to heated discussions concerning the difference between the working practices of artistes and teachers. Many artistes spoke and wrote about the difficulty they experienced when working in a school context in allowing pupils' time for this free exploration. Artistes were generally more concerned with this area than teachers, but required help from the teachers to provide structured opportunities for the free exploration.

The role of play/free exploration in the creative process was the concern of a dancer who explored the relationship between the teaching of specific skills for dance, and allowing children to be imaginative and creative. The dancer working in a school for pupils with learning difficulties, discussed this at length with her teacher before deciding to intersperse the input of specific dance skills with periods of time to allow pupils to 'play' with the movements until the final exploratory session which encouraged pupils to create their own sequence of movements for a dance. This worked very well in practice, and revealed to both teacher and artiste the importance of planned time for free exploration alongside the teaching of specific skills.

The provision of time to explore materials, ideas and concepts in an open 'play' situation emerged in many of the placements. A sculptor was working with infant children in clay, a medium in which they had limited previous experience. Her aim was for the children to make a small clay head each and she plunged straight in to the necessary manipulative skills to work on the ball of clay. The session went on for some 20 minutes with the children finding it very difficult to work in three-dimensions with a strange material. Afterwards, over coffee, she talked with the teacher about the children's responses to the work and realised that some exploratory time with the clay was required. The second group were given 10 minutes with their lump of clay in which to feel it, talk about its properties, compare it with plasticine and generally explore it for themselves. At the end of the morning, the end products of each group were displayed. Artist and teacher compared the work of the two groups, the second of which indicated considerably more success. The artist recognised the value of providing time for discussion and exploration in order to understand the medium with which one works.

Free exploration allows pupils to learn at their own pace about the materials and possibilities which might exist. Reflection upon this aspect required the expertise of both artiste and teacher combined to provide the best situation for the pupils, and develop this aspect of arts pedagogy. For pupils of all ages working in the arts, it was seen that free exploration time encouraged the creative process and allowed for individual pupil development – an important aspect of differentiation

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within the teaching and learning process. However, it was recognised that allocation of time for exploration needed to be carefully organised and structured in the classroom. Where the artist and teacher related well, the mutual exchange of ideas could be resolved. The course itself, in allowing time for sharing views both personally and professionally led to the development of a variety of strategies to ensure that time for free exploration was built into activities within arts education.

Stimulation

Arts activity cannot emerge from a vacuum, some stimulation is required. The stimulation introduced by the artist or teacher at the start of an art session is important if it is to enable the pupils to engage enthusiastically in the activity and provide them with opportunities to express their emotional responses to the work. Discussion around the stimulus for the work raised an important issue which is constantly debated within arts education concerning the arbitrary division between the affective/feeling and the cognitive/reason domains of human experience. The philosopher David Best writes fervently about this concern, referring to the divide as a myth which is actually encouraged by arts educators and which serves to devalue the position of the arts in education. He believes that there can be no cognitive learning without emotional response and therefore the division between the two is quite meaningless, stating that:

the kinds of feelings which are the province of the arts are given only by understanding, cognition and rationality. They are not possible for a creature incapable of such cognition. (Best, 1992, p. 7)

This argument places high educational worth on the feelings of practitioners in the artistic process as this actually represents an important aspect in the understanding of the artform. If pupils are to engage in arts education then emotional responses are crucial elements that need to be encouraged through well chosen stimuli for activity.

To explore how artists found stimulation for their work they were asked to bring in their sketchbooks, notebooks, folios of work, videos and tapes to inform discussions with their paired teachers. Many spoke with passion about their feelings for their work and the specific subject matter that had inspired them to create. All artists acknowledged that their feelings towards their work were an important part of the creative process. Teachers also here spoke of their feelings towards teaching and how influential they can be! In terms of the in-service course, the practical visual art session, which focused on Aboriginal dreamtime, inspired and stimulated course members. Practical approaches that develop communication proved to be the most successful form of stimuli in terms of the in-service course. Consideration of stimuli for arts activity provoked teachers and artists to think about the pupils with whom they would be working. Stimuli which inspire pupils and provoke an emotional

response often result in greater individual involvement in the process, and have a direct bearing upon the quality of the work which results.

One visual artist took stimulation from his own experience of food and the digestive system! He talked to infant children on his placement about this, explaining his fascination with what we eat and how our bodies make use of it. The teacher wishing to further expand children's knowledge, had organised experiments in the classroom which encouraged children to explore food and its properties. The artiste showed the children examples of his own work, simple shapes using a range of media and led them into imaginative representation of their understanding of the food and digestion topic. The exploration into food and its properties was a topic that was easily accessible to the young children and proved successful in motivating them in their work.

Every lesson in school required stimulation of the pupils, but the arts are specifically concerned with critical analysis of emotional responses and the expression of feeling. For this reason, the pupils need to have a level of feeling for the ideas proposed if they are to relate it to their own experiences and be able to create something. Teacher and artiste placed considerable importance upon choosing stimuli for their placements in order that high quality work could be achieved. The example above illustrates how the personal interests of the artiste were developed by the teacher who through her knowledge of the whole curriculum was able to relate the work to areas of scientific exploration. This sharing of knowledge was beneficial for both artist and teacher, and their reciprocal relationship led to a quality experience for pupils in school. Both practitioners displayed their strengths and their learning together led to a rich cross-curricular approach which resulted in some high quality visual art work. The course in bringing them together enabled this relationship to develop for the benefit of both participants.

Context/Environment

The context for arts activity and, indeed, learning across the curriculum is a concern for all teachers, and includes both the physical environment and the social context of schools and classrooms. The social context is the site in which meaning is produced, and therefore is a crucial element in arts learning and creative processes. At one level it includes the organisation of pupils into groups, and the provision of space and resources for the activity. The relationship between teacher and pupil, and teacher and visiting artiste influences the learning in the classroom. Edwards & Mercer (1987) have researched the context for developing understanding in the classroom and write:

Context is essentially a mental phenomenon. The very act of naming things, or of assumed shared understandings of them, makes their reality as communicators a social and conceptual one, rather than one of simple physical existence in the surrounding world. Context is the common knowledge of the

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speakers invoked by the discourse. (Edwards & Mercer, 1987, pp. 160-161)

Artistes and teachers were encouraged to develop and extend their common knowledge within the artform they were working on before embarking upon the school placement. The ethos of the school and the atmosphere created for visitors also had a bearing in creating quality learning experiences for the pupils. Several artistes arranged to visit the school before the day of work to acclimatise themselves. Teachers were responsible for organising the groupings of the pupils and after discussion with their visiting artiste decided upon the arrangement of furniture, the provision of resources, the amount of space available for the activity and other aspects of the placement.

Many of the artistes were bewildered by the large numbers of pupils and the consequential strain of social interaction demanded of them, and required much support from the teacher in this area. Reflection upon the working context of artistes provided a starting point from which to consider aspects of the school ethos/atmosphere, and the physical environment which might best develop and encourage arts activity for pupils, teachers and artistes. Every artiste is different and requires different elements within the context of feel comfortable. A poet wrote of his experience in an infant school:

The first view of the school through a blanket of falling water was of just another glass and concrete box, squared off and drafted by an architect with geometry in his head where art and imagination should have been. Once inside the infant's building, childhood reared up on both legs and danced all over the walls, across the floors, through the doors into the adult sanctum of the staff room and finally into my head. (McGowan, 1993)

The context in which he began his day in school was clearly overwhelming for him, and provided inspiration for this rich description of his perception of aspects of the ethos and environment of the school. It is often when a visitor comes to the school that teachers are able to perceive their context with new eyes and consider its influence upon the quality of learning.

Artistes and teachers gave considerable attention to the groupings of pupils for arts activity in terms of numbers, friendships, ability and gender. The space and the resources used for the activity were planned carefully. The relationship that developed between artiste and teacher was a crucial element, and in most cases this proved to be beneficial. The course attempted to develop an understanding of the similarities and differences between artistes and teachers, but further reflection upon this aspect is required. Care needed to be taken to avoid stereotypical images of each profession developing which if not addressed can obstruct useful learning together. The environment in which artistes usually work was in many cases different to that of a school and sensitive compromises had to be made. An extended period of time for artistes in

school can allow this development. The building of common knowledge and understanding about arts activity in schools and arts activity in the community was an important element of the in-service course. The broad variety of schools represented and artforms allowed the course members to explore many different contexts by sharing their experiences throughout the course. This led to teachers reflecting upon their school contexts in relation to the development of arts pedagogy.

Reflection and Evaluation

The continuous professional development of both artistes and teachers on this course was based on the principle of reflective action. A reflective practitioner is one who is always willing to engage in self-appraisal and development. These are important attributes for both artistes and teachers who are constantly dealing with "uncertainty, instability, uniqueness and value conflict" (Schon, 1983, p. 50).

The process of reflection and evaluation on work in progress or on completion is an essential feature in the development of understanding about arts pedagogy and the professional development of teachers. Swanwick writes about evaluation of the arts and emphasises that:

...to teach is to assess, to weigh up, to appraise; in order to more adequately plan for an facilitate richer response, to accept that arts teaching is arts criticism. (Swanwick, 1988, p. 149)

This reinforces the important correlation between the critical and analytical process that an artiste is engaged in whilst creating a piece, and the constant reflection and critical analysis involved in arts teaching. There are common processes that are shared by artistes and teachers. Throughout the course which was built upon the pedagogy of reflective practice, artistes and teachers shared their approaches in discussion and small presentations. Reflection and evaluation became an integral part of the course and both practitioners were encouraged to take their skills in this area into the school placement in order that pupils also engaged in this process.

A newly-qualified secondary visual art teacher working alongside a painter spoke about the questions that the artist was asking the pupils. The artist was able to pose questions to the pupils about their work which furthered their visual perception and developed their skills, and was an inspiration to the inexperienced teacher. The posing of questions is a vital element in the teaching process, as it can encourage pupils to reflect upon their work and further their understanding.

A poet visiting an infant school saw how easily his process of editing material was accepted by the children. The poet explaining how long it took him to write a poem and how many drafts he had to make before he was happy with it, inspired children of 5 years old to revise and edit their poems. They were encouraged to ensure that the feelings they intended were conveyed, to experiment with different words, and to alter the order of words and the layout of their poems. Through working with the

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children in editing their work, the poet understood the value and importance of his own working process, and the teacher had a greater understanding of the creative process of writing poetry.

The process of reflection and evaluation in the arts formed the starting point for consideration of how the two professions might work together. Both working practices involve critical reflection and, through working together, teachers and artistes realised the extent to which they are engaged in this and how important it was to encourage this reflective process within pupils themselves at every stage of the creative process. The in-service course constantly encouraged this critical reflection within both artistic endeavour and teaching. It proved to be a highly effective method of engaging both practitioners in the theorisation of their work, which led to a deeper understanding of arts pedagogy.

Presentation

The presentation of artworks created much discussion in the group as the educational context initially appears to address very different goals from the arts context. Teachers and artistes considered the differences, and realised that the school presentation needed to reflect the process of creation that took place in order that the educational implications might be clarified. This was a very different approach to that of the art exhibition or public concert. Eisner wrote that:

pupil's art work should almost always be accompanied by an educationally interpretative text that converts the exhibition from one that looks like it's intended to compete with an art gallery, to one that emphasises the educational point of the exercise.
(Eisner, 1989)

However, many of the artistes stated that the interpretation of artifacts was an important aspect for them also if they were to encourage an understanding for their artform amongst the general public. This applied to all forms of representation visual, drama, dance, writing and music. As stated at the start of this paper the Arts Council emphasises the importance of educating the general public in arts activity, which can be achieved through careful analysis of the working processes alongside the end products. This practice has been developed in many arts centres around the country over the last few years, resulting in the creation of education officers in art galleries and arts centres.

Course members were encouraged to present their work to the whole group at one session of the course. The emphasis was placed upon the processes that were involved in the creation of the products which were also displayed. The variety of methods used to present work illustrated the wide range of representation explored: photography, video, word, image and taped sound. A poet used a tape recorder to present the young children reading their poems which interested many teachers. This session was rich in its diversity, and enhanced teachers and artistes understanding of presentation as an informative and

educative process. Both artistes and teachers were keen to tell the group about the pupils responses to their work and took great pride in displaying the end products. Course members were encouraged to photograph the events of the day and to record their own responses which resulted in detailed documentation in the presentations. The whole group benefited from this session which allowed them to explore a variety of artform work taking place in different school contexts.

The presentation of artifacts provides an important aspect of feedback for the creators of the work, but the educative aspect of presentation was realised amongst the group which was a direct result of their engagement in the in-service course. The presentation was the first stage in course members preparing to write about their experiences and served to inform others in the group about the teaching and learning process of their placements. The final element of presentation was the written reflection upon the work which formed the assessment for the course. The fact that the course formed a module within the UWE Modular Programme for Continuous Professional Development encouraged both artistes and teachers to complete the task and to consider further modules that they might follow.

Conclusion

The reflection-in-action model provided a focus through which to explore, and begin to understand the similarities and differences between the work of practising artistes and teachers. The framework of the six key areas of the creative process proved to be highly useful for the teachers in clarifying their aims for arts education. It provided a vehicle through which teachers were able to analyse arts activity and seek to develop understanding of arts pedagogy, thus enhancing and enriching arts experience for pupils in schools. Teachers broadened their understanding of the arts world and were able to reflect upon the relationship between the practice of artistes and the process of arts education. Artistes developed their knowledge of schools and curriculum, and explored strategies for sharing their skills within the school system. The in-service course offered the opportunity for close involvement between artistes and teachers who assisted each other's developing understanding of arts pedagogy. Important issues arose within the framework of the six key areas identified.

The teaching and learning of specific skills and techniques within each artform was an aspect which teachers found particularly useful. The practical classroom focused approach to exploration of skills and techniques proved to be an effective way of developing these skills for teachers. Artistes working with pupils in school alongside the teacher was a model which encouraged reflective practice and led to much exchange of ideas. The course led practitioners to realise that through practical arts activity teachers can ascertain from pupils what skills are

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known and develop further skills through the nature of creative endeavour.

Artistes emphasised that teachers needed to provide specific time for free exploration in order to encourage pupils to develop their own responses and imagination within arts activities. Too much prescription was seen as a negative influence upon the development of pupil's creativity. Teachers, through their contact with artistes, realised that free exploration planned into arts activity allowed for individuals to develop at their own level, thus providing them with an opportunity to differentiate the activity for the range of ability in the group. The provision of time for free exploration and investigation of skills and techniques is an important aspect of learning, which needs to be recognised at all ages and abilities in the school system. The in-service course allowed teachers and artistes to explore the creative process together, practically and reflectively with time allowed for structured exploration and investigation at their own levels.

Teachers, through discussing with artistes throughout the in-service course, realised the importance of quality stimulation that reaches the feelings and emotional responses of pupils. The choice of suitable stimulation was seen to have a direct influence on both the motivation of those involved and the quality of the work achieved. Devising a stimuli for the classroom-focused work was useful strategy for developing closer working relationships between the teacher and the artiste. Teachers found it useful to witness the broad range of stimuli which artistes on the course had shared with the whole group and reflect upon their personal stimuli for the work of teaching.

The context in which arts activity takes place was considered to be of great importance in relation to teachers, artistes and pupils learning about the arts. Both artistes and teachers emphasised the value of developing good professional relationships between teacher/pupils, teacher/artiste and artiste/pupils. The in-service course provided opportunities for teachers and artistes to develop their common knowledge and understanding of the arts, both within the community and school context. The course also provided opportunities for artistes and teachers to develop relationships which could continue over a longer period of time. A one-day placement did not allow for the contextual influences to be explored fully, but the importance of preplanning for groupings, resources and space to be used enabled the sessions to proceed smoothly. This experience enhanced teachers and artistes understanding of the need to plan together before an event of this nature, and to consider the physical and social context for arts activity.

Critical and reflective analysis is a common element in the professional work of both artistes and teachers, and as the basic philosophy for the course, provided a common process through which to explore arts pedagogy. During the course participants were constantly having to raise and answer questions, this process enabled them to see the benefits of such a reflective approach for pupils in school, but more

importantly for themselves engaged in developing their professional approaches to the arts both in schools and in the community.

The presentation of the work both in school and at the university as part of the course revealed the importance of explaining the process of creating, for both artistes and teachers. If arts pedagogy is to be developed this form of analysis through presentation is vital for developing understanding of the arts. The arts often provide the 'display case' for schools and if this role is taken seriously there is much that could be achieved through presenting detailed information about the learning process that one is engaged in through artistic endeavour. Course members through working together realised the importance of presentation for both professions in furthering understanding of the artform.

This in-service course enabled teachers to explore closely the working practices of artistes thus providing them with a deeper understanding of all features of the creative process. It also enabled artistes to gain insight into the context and process of schooling thus developing an understanding of how their working practices might inform arts education for pupils learning in schools. The framework of six key areas proved beneficial for both professionals to enhance their skills of critical reflection and develop their concept of arts pedagogy. The reflective process was the common trait present in both professionals, and this served to enable them to develop their thinking alongside each other assisted by the structure of the course and the placement in school. It is hoped that further experiences of reflection-in-action between teachers and other professionals may result in similar developments of pedagogical perspectives.

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