DOCTORAL THESIS

Art history in an infant primary school
an intervention in the curriculum

Pitfield Worsley, Laura

Award date:
2011

Awarding institution:
University of Roehampton

General rights
Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

• Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
• You may not further distribute the material or use it for any profit-making activity or commercial gain
• You may freely distribute the URL identifying the publication in the public portal

Take down policy
If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.
ART HISTORY IN AN INFANT PRIMARY SCHOOL:  
AN INTERVENTION IN THE CURRICULUM

Laura Pitfield Worsley

A thesis submitted in partial fulfilment of 
the requirements for the degree of 
DOCTOR OF PHILOSOPHY

Faculty of Education 
ROEHAMPTON UNIVERSITY
London
June, 2011
ABSTRACT

This research set out to introduce art history in the art curriculum in an infant primary school in England. The intention was to broaden the curriculum to include interpreting art alongside making it. At the time the research began, the National Art and Design Curriculum (2005) for Key Stage One included an art historical strand of learning known as Attainment Target Two (AT2) which included learning about art and artists from different times and cultures. Previous research indicated this strand of the art curriculum was overlooked by generalist classroom teachers for various reasons.

A whole school action research project was undertaken lasting a full academic year. The participants were five teachers including the headteacher, three classroom teaching assistants, eighty-four pupils, aged between four and seven years, and the researcher. The research tested out and evaluated a strategy for interpreting artworks. This was designed by the researcher and taught by the teachers in the classroom. The interpretive strategy for engaging and enquiring about art (known as the ISEE) included information about the art and artist in the final step of interpretation. The action research consisted of three cycles: i) preparation, planning and teacher training; ii) teachers implementing the ISEE and iii) teacher-designed lessons and research evaluation. Systematic reflection and evaluation of actions was carried out on two levels by the action team and the lead researcher and final reflective and thematic analyses were carried out by the latter in order to answer the research questions.

The main finding was that the ISEE facilitated art interpretation in the classroom. Other significant findings were that i) interpreting paintings was inclusive of all pupils across the age groups and learning ability spectra; ii) the pupils’ affective response (Iser, 2006) often drove their cognition and this challenged the theory underpinning the research that art is interpreted through symbol references in meaning making; iii) when pupils used their imagination and affective response they were able to accommodate the factual information they were given about the paintings and artists; iv) despite struggling to include this information in their teaching at times, the teachers recognised that it added value to the art curriculum and the pupils expressed great interest in it and iv) the teachers preferred to combine art interpretation with other subjects such as literacy, citizenship and PSHE.
ACKNOWLEDGEMENTS

I am deeply grateful to many people and Roehampton University for providing the opportunity, support and resources for me to conduct this research, reflect on it and reach conclusions that I hope will contribute to the work of others. In particular, I would like to express my thanks to my Director of Studies, Professor Rachel Mason, for opening my eyes to the world of art education and for her wisdom and guidance. I am also very grateful to my supervisor, Dr. Nicholas Houghton, for his big picture views, thoughtful insights, encouragement and useful and amusing analogies. As well, my thanks to Dr Dorothy Rowe for her help as 2nd supervisor, in the initials stages of this research.

Roehampton University provided a stimulating environment and I met and studied with a wide body of interesting and thought provoking academics. My fellow colleagues in the Centre for International Research on Creativity and Learning in Education (CIRCLE) with whom I shared and argued ideas back and forth provided a lifeline on many occasions and I wish them all the best of luck. In particular, I would like to thank Dr. Maho Sato for her friendship.

For an entire year, I experienced life in a infant primary school alongside the headteacher, teachers, pupils and parents and I am enormously grateful for this opportunity and the friendships that it spawned; it was invaluable. My dear thanks to my mother, Di Pitfield McAvoy, who introduced me to Judkins and art history and Leslie Stratford, an artist and fellow art historian for the many times their insights and humour encouraged me on this journey.

Most of all, my great thanks to my dear husband and friend, Jonathan who made it possible for me to carry out this research and to each of our four children, Nicholas, Oliver, Hugo and Charlotte. They have supported, challenged and indulged me at every turn and I know they have waited patiently for this day to come. Above all, I hope they take from this example the value of pursuing challenges they believe are important.

For my father
# TABLE OF CONTENTS

Title page  
Abstract  
Acknowledgements  
Table of contents  
Bibliography  
List of Appendices  
List of Figures  
List of Tables

## INTRODUCTION

### I. BACKGROUND TO THE RESEARCH

### II. WORKING DEFINITIONS OF KEY CONCEPTS

II. i Art history  
II. ii Art education  
II. iii Visual literacy

### III. BROAD PROBLEM AREA

III. i Locating the research  
III. ii Art history in the twenty-first century  
III. iii Why learn about art and artists in primary education?  
III. iv Mainstream primary and secondary art education  
III. v Critical studies in secondary education

### IV. SPECIFIC PROBLEM AREA

### V. SUMMARY PROBLEM STATEMENT

V. i Purpose of study  
V. ii Research questions

### VI. ORGANISATION OF THESIS

## CHAPTER ONE: CONCEPTIONS OF ART HISTORY, TEACHING AND INTERPRETATION

1.0 Introduction  
1.1 CHANGING PARADIGMS OF ART HISTORY

1.1.1 Twenty-first century  
1.1.2 Implications for research  
1.1.3 Relationship to art appreciation and criticism  
1.1.4 Implications for research

1.2 RECENT DEVELOPMENTS IN ART EDUCATION IN THE USA AND UNITED KINGDOM

1.3 INTERPRETING AND MAKING MEANING IN ART

1.3.1 Theories of meaning construction and interpretation  
1.3.2 Iconographical/Iconological meaning in art (Panofsky, 1955)

1.3.2.1 Step One: Primary or natural subject matter  
1.3.2.2 Step Two: Secondary or conventional subject matter  
1.3.2.3 Step Three: Iconological, intrinsic meaning or content  
1.3.2.4 Criticism

1.3.3 Theories of art as communication  
1.3.3.1 Theory of symbolism  
1.3.3.2 Theories of expression and emotion  
1.3.4 Expression and reception

1.3.4.1 Reader response theory
1.3.4.2 Theory of affect

1.4 CONSTRUCTIVIST AND SOCIAL CONSTRUCTIVIST THEORIES OF LEARNING
  1.4.1 Constructivist theory
  1.4.2 Social constructivist theory

1.5 KEY FINDINGS

CHAPTER TWO: RESEARCH METHODOLOGY

2.0 Introduction
  2.0.1 The school context

2.1 CHOICE OF METHODOLOGY
  2.1.1 What is action research?
  2.1.2 Rationale
  2.1.3 Collaborative action research
  2.1.4 Limitations of action research
  2.1.5 Selecting Elliott’s model (1991)
  2.1.6. Developing a hybrid version of action research

2.2 DESIGNING AND PLANNING OF RESEARCH
  2.2.1 Negotiating the research
  2.2.2 Research model
  2.2.3 Aims
  2.2.4 Timescale
  2.2.5 Participants
    2.2.5.1 Action team
    2.2.5.2 Observation team
    2.2.5.3 Others
    2.2.5.4 Pupils
  2.2.6 Researcher role and responsibilities
    2.2.6.1 Trainer
    2.2.6.2 Co-ordinator/organiser
    2.2.6.3 Observer
    2.2.6.4 Researcher
  2.2.7 Potential concerns
  2.2.8 Ethical considerations

2.3 CYCLES
  2.3.0 Introduction
  2.3.1 Cycle One (Preparation and planning)
    2.3.1.1 Aims and roles
    2.3.1.2 Action team
    2.3.1.3 Researcher
    2.3.1.4 Actions
    2.3.1.5 Activities
  2.3.2 Cycle Two: Implementing the ISEE
    2.3.2.1 Aims and roles
    2.3.2.2 Action team
    2.3.2.3 Observation team
    2.3.2.4 Researcher
    2.3.2.5 Actions
    2.3.2.6 Activities
2.3.3 Cycle Three: Teachers’ lessons and research evaluation 53
  2.3.3.1 Aims and roles 53
  2.3.3.2 Action team 53
  2.3.3.3 Observation team 53
  2.3.3.4 Researcher 53
  2.3.3.5 Actions 54
  2.3.3.6 Activities 54

2.4 DESIGN OF DATA COLLECTION INSTRUMENTS 54
  2.4.1 Instruments 55
  2.4 2 Diagnostic
      2.4.2.1 Staff questionnaire 56
      2.4.2.2 Piloting staff questionnaire 57
      2.4.2.3 Pupil interview schedule 57
      2.4.2.4 Piloting interview schedule 58
      2.4.2.5 Pupils’ group interview schedule 59
  2.4.3 Ongoing
      2.4.3.1 Teacher record form 59
      2.4.3.2 Observer record form 60
  2.4.4 Additional instruments for data gathering 61
      2.4.4.1 Tape recordings and transcripts 61
      2.4.4.2 Researcher’s fieldnotes 62
      2.4.4.3 Reflective journal 63
      2.4.4.4 Pupils’ work 65
      2.4.4.5 Photographs 65
  2.4.5 Summary of data collection instruments 65

2.5 DATA ANALYSIS 67
  2.5.1 Reflection and reflexivity 67
  2.5.2 Thematic analysis 68
  2.5.3 Process of data analysis 70

CHAPTER THREE: DEVELOPING THE ISEE STRATEGY 75
  3.0 Introduction 75
  3.1 CONCEPTUAL FRAMEWORK 75
      3.1.2 Forms of knowledge 76

3.2 THE NATIONAL CURRICULUM AND OTHER FRAMEWORKS 76
  3.2.1 Historical/cultural 77
  3.2.2 Critical/analytical 78
  3.2.3 Sensory 79
  3.2.4 Art making 79
  3.2.5 Questioning frameworks 80

3.3 SUMMARY 81

3.4 DETAILS OF ISEE STRATEGY, ART INFORMATION
AND PAINTINGS 84
  3.4.1 The Interpretive Strategy for Engaging and Enquiring
about art (ISEE) 84
  3.4.2 Rationale 87
3.4.3 Step One: What do you see? 87
3.4.4 Step Two: What is in the painting? How do you feel about it? 88
   3.4.4.1 Part A: question and analyse 88
   3.4.4.2 Part B: relate to 88
3.4.5 Step Three: Interpreting with art information 89
3.4.5.1 Selecting criteria for art information criteria 89

3.5 RESEARCH LESSONS 92
3.5.1 Design 93

3.6 SELECTION OF ARTWORKS 96
   3.6.1 Using fine art ‘masterpiece’ paintings 96
   3.6.2 Informing the selection process 97
   3.6.3 Issues in selection 99
   3.6.4 Criteria for selection 100
   3.6.5 Inclusion and exclusion criteria 100

3.7 SELECTION OF PAINTINGS 101
   3.7.1 Rationale 101
   3.7.2 Tropical Storm, Surprised! 104
   3.7.3 Courtyard of a House in Delft 105
   3.7.4 Le Domaine d’Arnheim 106
   3.7.5 The Graham Children 106
   3.7.6 The Fall of Icarus 107
   3.7.7 The Portrait of Mr and Mrs Andrews 108
   3.7.8 Untitled: Grey and Brown 108

3.8 SUMMARY 109

CHAPTER FOUR: PREPARATION 110
4.0 Introduction 110
4.1 CYCLE ONE 110
   4.1.1 Aims 110
   4.1.2 Participants 110
   4.1.3 Details of actions 110
   4.1.4 Timetable of actions 112

4.2 RESEARCHER PREPARATION 112
   4.2.1 Introduction 112

4.3 DIAGNOSTIC 113
   4.3.1 Staff questionnaire 113
   4.3.2 Findings 113
      4.3.2.1 Past experience of art 113
      4.3.2.2 Strategies for engaging pupils with art 114
      4.3.2.3 Motivation to participate 114
      4.3.2.4 Confidence talking about art 114
      4.3.2.5 Identified resources required for teaching 115
   4.3.3 Pupil interviews 115
   4.3.4 Findings 117
      4.3.4.1 Experience, motivation and preference in art 117
      4.3.4.2Disposition to talk about paintings 119
### 4.4 PARTICIPANTS’ PREPARATION

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.4.1 CPD training and ISEE practice sessions</td>
<td>120</td>
</tr>
<tr>
<td>4.4.1.1 Description</td>
<td>120</td>
</tr>
<tr>
<td>4.4.2 Demonstration lesson</td>
<td>122</td>
</tr>
<tr>
<td>4.4.2.1 Description</td>
<td>123</td>
</tr>
<tr>
<td>4.4.3 ISEE practice sessions (#1 and #2)</td>
<td>125</td>
</tr>
<tr>
<td>4.4.3.1 Description</td>
<td>125</td>
</tr>
</tbody>
</table>

### 4.5 TEAM REFLECTION AND EVALUATION

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
</table>

### 4.6 RESEARCHER REFLECTIONS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.6.1 Action research</td>
<td>131</td>
</tr>
<tr>
<td>4.6.2 Researcher roles</td>
<td>134</td>
</tr>
<tr>
<td>4.6.3 Methodology for changing practice</td>
<td>134</td>
</tr>
<tr>
<td>4.6.4 Teaching and Learning</td>
<td>135</td>
</tr>
<tr>
<td>4.6.4.1 Teachers</td>
<td>135</td>
</tr>
<tr>
<td>4.6.4.2 Pupils</td>
<td>135</td>
</tr>
<tr>
<td>4.6.4.3 Art history subject knowledge</td>
<td>136</td>
</tr>
<tr>
<td>4.6.5 Selection of paintings</td>
<td>137</td>
</tr>
</tbody>
</table>

### 4.7 TEAM RECOMMENDATIONS FOR CYCLE TWO

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
</table>

### CHAPTER FIVE: IMPLEMENTING THE ISEE STRATEGY

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.0 Introduction</td>
<td>140</td>
</tr>
<tr>
<td>5.1 CYCLE TWO</td>
<td>140</td>
</tr>
<tr>
<td>5.1.1 Aims</td>
<td>140</td>
</tr>
<tr>
<td>5.1.2 Timetable</td>
<td>140</td>
</tr>
<tr>
<td>5.1.3 Participants</td>
<td>141</td>
</tr>
<tr>
<td>5.1.3.1 Action team</td>
<td>141</td>
</tr>
<tr>
<td>5.1.3.2 Observation team</td>
<td>142</td>
</tr>
<tr>
<td>5.1.3.3 Pupils</td>
<td>142</td>
</tr>
<tr>
<td>5.1.3.4 Others</td>
<td>142</td>
</tr>
<tr>
<td>5.1.4 Details of actions</td>
<td>142</td>
</tr>
</tbody>
</table>

### 5.2 RESEARCH LESSONS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.2.1 Lesson One</td>
<td>144</td>
</tr>
<tr>
<td>5.2.1.1 Description</td>
<td>144</td>
</tr>
<tr>
<td>5.2.1.2 Team reflection and evaluation</td>
<td>147</td>
</tr>
<tr>
<td>5.2.2 Lesson Two</td>
<td>148</td>
</tr>
<tr>
<td>5.2.2.1 Description</td>
<td>149</td>
</tr>
<tr>
<td>5.2.2.2 Team reflection and evaluation</td>
<td>150</td>
</tr>
<tr>
<td>5.2.3 Lesson Three</td>
<td>152</td>
</tr>
<tr>
<td>5.2.3.1 Description</td>
<td>152</td>
</tr>
<tr>
<td>5.2.3.2 Team reflection and evaluation</td>
<td>154</td>
</tr>
<tr>
<td>5.2.4 Lesson Four</td>
<td>156</td>
</tr>
<tr>
<td>5.2.4.1 Description</td>
<td>156</td>
</tr>
<tr>
<td>5.2.4.2 Team reflection and evaluation</td>
<td>157</td>
</tr>
<tr>
<td>5.2.5 Lesson Five</td>
<td>159</td>
</tr>
<tr>
<td>5.2.5.1 Description</td>
<td>159</td>
</tr>
<tr>
<td>5.2.5.2 Team reflection and evaluation</td>
<td>161</td>
</tr>
<tr>
<td>5.2.6 Lesson Six</td>
<td>163</td>
</tr>
<tr>
<td>5.2.6.1 Description</td>
<td>163</td>
</tr>
<tr>
<td>Section</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>6.2.5.2 Description</td>
<td>201</td>
</tr>
<tr>
<td>6.2.6 Meeting with LA Consultant</td>
<td>205</td>
</tr>
<tr>
<td>6.2.7 Team reflection and evaluation</td>
<td>205</td>
</tr>
<tr>
<td>6.2.8 Researcher reflection on Lesson One</td>
<td>206</td>
</tr>
<tr>
<td><strong>6.3 LESSON TWO</strong></td>
<td>207</td>
</tr>
<tr>
<td>6.3.1 Reception Class</td>
<td>207</td>
</tr>
<tr>
<td>6.3.1.1 Teacher A’s selected artwork</td>
<td>207</td>
</tr>
<tr>
<td>6.3.1.2 Preparation</td>
<td>208</td>
</tr>
<tr>
<td>6.3.1.3 Description</td>
<td>208</td>
</tr>
<tr>
<td>6.3.2 Year One</td>
<td>210</td>
</tr>
<tr>
<td>6.3.2.1 Teacher C’s selected artwork</td>
<td>210</td>
</tr>
<tr>
<td>6.3.2.2 Preparation</td>
<td>210</td>
</tr>
<tr>
<td>6.3.2.3 Description</td>
<td>211</td>
</tr>
<tr>
<td>6.3.3 Year Two</td>
<td>212</td>
</tr>
<tr>
<td>6.3.3.1 Teacher D’s selected artwork</td>
<td>212</td>
</tr>
<tr>
<td>6.3.3.2 Preparation</td>
<td>213</td>
</tr>
<tr>
<td>6.3.3.3 Description</td>
<td>213</td>
</tr>
<tr>
<td>6.3.4 Team reflection and evaluation</td>
<td>216</td>
</tr>
<tr>
<td><strong>6.4 EVALUATION OF RESEARCH</strong></td>
<td>218</td>
</tr>
<tr>
<td>6.4.0 Introduction</td>
<td>218</td>
</tr>
<tr>
<td>6.4.1 Group pupil interviews</td>
<td>218</td>
</tr>
<tr>
<td>6.4.1.1 Group interview schedule</td>
<td>218</td>
</tr>
<tr>
<td>6.4.1.2 Detail of group interviews</td>
<td>219</td>
</tr>
<tr>
<td>6.4.1.3 Summary of interviews</td>
<td>219</td>
</tr>
<tr>
<td>6.4.1.4 Analysis of group interview findings</td>
<td>221</td>
</tr>
<tr>
<td><strong>6.5 SUMMATIVE EVALUATION MEETING</strong></td>
<td>222</td>
</tr>
<tr>
<td>6.5.1 Details</td>
<td>222</td>
</tr>
<tr>
<td>6.5.2 Action research</td>
<td>223</td>
</tr>
<tr>
<td>6.5.3 Evaluation of ISEE</td>
<td>224</td>
</tr>
<tr>
<td>6.5.3.1 Weaknesses</td>
<td>225</td>
</tr>
<tr>
<td>6.5.3.2 Implications of interpreting art in the classroom</td>
<td>226</td>
</tr>
<tr>
<td>6.5.3.3 Limitations of interpreting art</td>
<td>227</td>
</tr>
<tr>
<td>6.5.4 Methodology for changing practice</td>
<td>227</td>
</tr>
<tr>
<td>6.5.5 Evaluation of selected paintings</td>
<td>228</td>
</tr>
<tr>
<td><strong>6.6 FINAL OVERALL RESEARCHER REFLECTIONS</strong></td>
<td>229</td>
</tr>
<tr>
<td>6.6.1 Action research as a methodology for changing practice</td>
<td>229</td>
</tr>
<tr>
<td>6.6.2 Teaching and the ISEE strategy</td>
<td>230</td>
</tr>
<tr>
<td>6.6.3 Learning and the ISEE strategy</td>
<td>232</td>
</tr>
<tr>
<td><strong>6.7 SORTING AND CODING DATA FOR ANALYSIS</strong></td>
<td>234</td>
</tr>
</tbody>
</table>

**CHAPTER SEVEN: THEMATIC ANALYSIS**                                   | 239  |
| 7.0 Introduction                                                      | 239  |
| 7.0.1 Aims                                                            | 239  |
| 7.0.2 Method                                                         | 239  |
7.1 THEME ONE: TEACHER VARIABLE

7.1.0 Introduction 240
7.1.1 Impact of teacher variable and its ripple effect 240
7.1.2 Researcher presence 241
7.1.3 Teaching in observed settings 241
7.1.4 Attitudes, interest and beliefs about art
   - 7.1.4.1 Confidence 244
   - 7.1.4.2 Control 245
7.1.5 Ownership 246
7.1.6 Risk-taking and flexibility 247
7.1.7 Teachers’ diverse roles
   - 7.1.7.1 Scaffolding and guiding 248
   - 7.1.7.2 Participant in whole class discussion 249
   - 7.1.7.3 Provider of art information 250
7.1.8 Conclusion 251

7.2 THEME TWO: AFFECTIVE RESPONSE

7.2.0 Introduction 251
7.2.1 Changing theoretical assumptions 251
7.2.2 Expression theories 252
7.2.3 Reader reception and response 253
7.2.4 Demonstrating affective response
   - 7.2.4.1 Empathy and affect 255
   - 7.2.4.2 Placing oneself in a painting and conjectured feelings 256
7.2.5 Intense emotion and felt meaning
   - 7.2.5.1 Pupils’ experience of felt meaning 258
   - 7.2.5.2 Differences between felt and perceived meaning 259
7.2.6 Relationship between cognitive and affective thinking and response 260
7.2.7 Artist’s role in affective response 261
7.2.8 Supporting pupils’ affective response 262
7.2.9 Conclusion 264

7.3 THEME THREE: ROLE OF IMAGINATION IN INTERPRETATION

7.3.0 Introduction 264
7.3.1 Defining imagination 266
7.3.2 Sidestepping creativity discourse 266
7.3.3 Imagination in young children 267
7.3.4 Using imagination in art interpretation 268
7.3.5 Three ways of using imagination
   - 7.3.5.1 Reality versus fantasy 269
   - 7.3.5.2 Fantasy, make believe and silliness 270
   - 7.3.5.3 Imagination as play 272
   - 7.3.5.4 Supposing, speculating and thinking about possibilities 273
7.3.6 Conclusion 275

CHAPTER EIGHT: SUMMARY OF FINDINGS AND CONCLUSIONS

8.0 Introduction 277
8.1 FINDINGS AND CONCLUSIONS

8.1.1 Strengths and weaknesses of the ISEE 277
8.1.2 Significance of the teacher variable 279
8.1.3 How pupils engage with paintings using the ISEE 281
8.1.4 The role of art interpretation in teaching and learning 284
8.2 REFLECTIONS ON METHODOLOGY

8.2.1 Action research as a methodology for effecting change in practice 287
8.2.2 Role of researcher 290
8.2.3 Limitations of methodology 291

8.3 IMPLICATIONS OF TEACHING ABOUT ART ARTISTS FOR THE PRIMARY ART CURRICULUM 293

8.3.1 Implications for classroom teachers 295
8.3.2 Selected paintings 296
8.3.3 Resources 297

8.4 CONTRIBUTION TO KNOWLEDGE 298

8.5 RECOMMENDATIONS FOR FUTURE RESEARCH 300

8.6 POSTSCRIPT: Implications for my own practice as an art history educator 302

9.0 BIBLIOGRAPHY 305

10.0 LIST OF APPENDICES
1. Observer record form 337
2. Approved ethics proposal for Roehampton University Ethics Committee 338
3. Participant informed consent form 346
4. Glossary of coded names and terminology 347
5. Amendments from piloted pupil interviews 348
6. Staff questionnaire 349
7. Profiles of staff and pupils 350
8. Piloted staff questionnaire 351
9. Amendments to staff questionnaire 352
10. Comparison of paintings for Staff Questionnaire (Task Two) 353
11. Pupil interview schedule 354
12. Request for pupil’s permission to participate in interview 356
13. Pre-selected group of twelve paintings for Task One 357
14. Selected painting for pupil interview schedule, Allegro Strepitoso 358
15. Teacher record form 359
16. Governor monitoring form 360
17. Research lesson worksheets 361
18. Coded patterns and categories sheet 364
19. Colour and number coded lessons example 367
20. Predetermined questions for Lesson Five 368
21. Photograph of jigsaw puzzle pieces from The Fall of Icarus 369
22. Cut out details from 26 selected artworks for Lesson Eight 370
23. Selected paintings for InSET training and practice sessions 372
24. Selected paintings for Research lesson 373
25. InSET morning agenda 374
26. InSET morning PowerPoint slides 375
27. InSET morning demonstration lesson plan and training resources 376
28. Evaluation criteria for research 377
29. School Improvement Plan (Key Action Priority) 379
30. Example of transcript from research lesson 381
31. Summative evaluation question sheet and teachers’ notes evaluation 383
32. Inuit art material 387
33. Legend of Sedna the Sea Goddess 388
34. Story picture planner worksheet example 389
35. Summary of findings from the research 390
36. Transcription of audio taped team reflection and evaluation meeting 393
37. Example of completed teacher record form 394
38. Example of research lesson with art information 395

LIST OF FIGURES

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Ashoona Pitseolak, <em>Facing the Wind</em> 18</td>
</tr>
<tr>
<td>1.2</td>
<td>Registered trademark of authenticity, Government of Canada, 1958 19</td>
</tr>
<tr>
<td>2.1</td>
<td>Elliott’s model (1991) of action research 40</td>
</tr>
<tr>
<td>2.2</td>
<td>The action research model 44</td>
</tr>
<tr>
<td>3.1</td>
<td>Conceptual framework for informed interpretation 75</td>
</tr>
<tr>
<td>3.2</td>
<td>The ISEE Steps 87</td>
</tr>
<tr>
<td>3.3</td>
<td>Marc Chagall, <em>The Birthday</em> 90</td>
</tr>
<tr>
<td>3.4</td>
<td>Henri Rousseau, <em>Tropical Storm, Surprised!</em> 104</td>
</tr>
<tr>
<td>3.5</td>
<td>Pieter de Hooch, <em>Courtyard of a House in Delft</em> 105</td>
</tr>
<tr>
<td>3.6</td>
<td>René Magritte, <em>Le Domaine d’Arnheim</em> 106</td>
</tr>
<tr>
<td>3.7</td>
<td>William Hogarth, <em>The Graham Children</em> 106</td>
</tr>
<tr>
<td>3.8</td>
<td>Pieter Brueghel, <em>The Fall of Icarus</em> 107</td>
</tr>
<tr>
<td>3.9</td>
<td>Thomas Gainsborough, <em>Portrait of Mr and Mrs Andrews</em> 108</td>
</tr>
<tr>
<td>3.10</td>
<td>Fiona Rae, <em>Untitled, Grey and Brown</em> 108</td>
</tr>
<tr>
<td>4.1</td>
<td>Cycle One: Two strands of action research 111</td>
</tr>
<tr>
<td>4.2</td>
<td>Carel Weight, <em>Allegro Strepitoso</em> 116</td>
</tr>
<tr>
<td>4.3</td>
<td>J E Millais, <em>The Carpenter’s Shop. Christ in the House of His Parents</em> 123</td>
</tr>
<tr>
<td>4.4</td>
<td>G F Watts, <em>The Minotaur</em> 124</td>
</tr>
<tr>
<td>4.5</td>
<td>Unknown Mughal artist, <em>Elephant Fed by his Keeper</em> 124</td>
</tr>
<tr>
<td>4.6</td>
<td>John Constable, <em>The Cornfield</em> 126</td>
</tr>
<tr>
<td>4.7</td>
<td>Chris Ofili, <em>No Woman, No Cry</em> 126</td>
</tr>
<tr>
<td>5.1</td>
<td>Cycle Two: Two strands of action research 143</td>
</tr>
<tr>
<td>5.2</td>
<td>Henri Rousseau, <em>Tropical Storm, Surprised!</em> 144</td>
</tr>
<tr>
<td>5.3</td>
<td>Pieter de Hooch, <em>Courtyard of a House in Delft</em> 148</td>
</tr>
<tr>
<td>5.4</td>
<td>Pieter de Hooch, <em>Courtyard of a House in Delft</em> 152</td>
</tr>
<tr>
<td>5.5</td>
<td>Pieter de Hooch, <em>Courtyard of a House in Delft</em> 156</td>
</tr>
<tr>
<td>5.6</td>
<td>René Magritte, <em>Le Domaine, d’Arnheim</em> 159</td>
</tr>
<tr>
<td>5.7</td>
<td>Year Two voting game results 160</td>
</tr>
<tr>
<td>5.8</td>
<td>William Hogarth, <em>The Graham Children</em> 163</td>
</tr>
<tr>
<td>5.9</td>
<td>Pieter Brueghel, <em>The Fall of Icarus</em> 167</td>
</tr>
<tr>
<td>5.10</td>
<td>Cut out jigsaw pieces for activity 167</td>
</tr>
<tr>
<td>5.11</td>
<td>Thomas Gainsborough, <em>Portrait of Mr and Mrs Andrews</em> 170</td>
</tr>
<tr>
<td>5.12</td>
<td>Assortment of 26 cut out details from artwork in public collections 171</td>
</tr>
<tr>
<td>5.13</td>
<td>Fiona Rae, <em>Untitled, Grey and Brown</em> 174</td>
</tr>
</tbody>
</table>
6.1 Cycle Three: Two strands of action research 194
6.2 Ningeokuluk Teevee, Silarjuaq (The Whole World) 195
6.3 Reception pupils’ artwork illustrating their ‘world’ 197
6.4 Year One pupils planning artwork 199
6.5 Year Two pupil’s completed story picture planner 203
6.6 Year Two pupils making clay models of Sedna 204
6.7 Year Two pupils’ clay models 204
6.8 Eugene-Louis Boudin, The Approaching Storm 207
6.9 Photographs of Reception pupils at seaside 209
6.10 André Dérain, Boats in Collioure 210
6.11 Year One pupils discussing Boats in Collioure 211
6.12 Year One pupils making pictures after Boats in Collioure 212
6.13 Pieter Brueghel the Elder, Children’s Games 212
6.14 Detail of pupils cut out photographs 215
6.15 Detail of pupils’ sketches of playground activities 215
6.16 Pupils’ newspaper copy 216
6.17 Changing roles and responsibilities by cycle 224
8.1 Final revised conceptual framework model 284

LIST OF TABLES
1. Panofsky’s stages of interpreting meaning 17
2. Data Collection Instruments 55
3. Additional instruments 61
4. Cycle actions and data gathering 65
5. Process of data analysis 71
6. Research questions and mode of analysis 73
7. The ISEE strategy 84
8. Categories for art information 91
9. Nine research lessons 93
10. Inclusion and exclusion criteria 100
11. Selection of paintings for data collection instruments and research lessons 102
12. Preselected group of 12 artworks for Task One (Q & interview sheet) 103
13. Timetable for Cycle One actions 112
14. Pupils’ selection of artwork from Task One in interviews 118
15. Timetable for Cycle Two actions 140
16. Lesson One: How do pupils make meaning? 144
17. Lesson Two: Learning the ISEE (Step One) 148
18. Lesson Three: Learning the ISEE (Step Two) 152
19. Lesson Four: Learning the ISEE (Step Three) 156
20. Lesson Five: Multiple Interpretations 159
21. Lesson Six: Learning about the past from a painting 163
22. Lesson Seven: The sum of the parts helps you understand the whole 167
23. Lesson Eight: Which animal suits the context? 170
24. Lesson Nine: Interpreting a non figurative painting 174
25. Summary of TAs’ observational comments 178
26. Timetable for Cycle Three actions 191
27. Lesson plan written by Reception teachers (A and B) 196
28. Lesson plan written by Year Two teacher (D) 200
29. Timetable for Year Two lesson (2) 213
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>30.</td>
<td>Group interview schedule (pupils)</td>
</tr>
<tr>
<td>31.</td>
<td>Agenda for final summative meeting</td>
</tr>
<tr>
<td>32.</td>
<td>Sorting data for analysis</td>
</tr>
</tbody>
</table>