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
APPENDIX 1 OBSERVER RECORD FORM

(example of Reception TA’s completed form)

<table>
<thead>
<tr>
<th>NAME: TA-R</th>
<th>CLASS: Reception</th>
<th>DATE: 31/1/07</th>
</tr>
</thead>
</table>

**LESSON: FOUR**

**STEP THREE: ART INFORMATION AND INTERPRETING**

Please comment on the following, using evidence from observations

**PACE OF LESSON?**

- Slow to start.
- Picked up in 2nd half - activity

**CLASS ATMOSPHERE ON THE DAY?**

- Listening to teacher talking about artist had quite calming effect. This changed when they were working out dialogue.
- Some overexcited to be let loose!

**PUPIL BEHAVIOUR?**

- When discussing what figures in painting were talking about, lots of noise, most chn had ideas. A few talked nonstop for 5 min.
- Noticed some really enjoyed talking to their buddies. Nearly all were keen to share ideas with class later.

**RESPONSE TO LESSON – ARTWORK – ART INFORMATION?**

- One child was not happy to see it again! 'not again, 3 times!'. Most seemed happy to look at ptg again and discuss.
- Noticed 2-3 chn didn't pay much attention when teacher talked about information. Otherwise the majority seemed quite interested to hear more.
- They took time to listen better this lesson.

**USING ISEE STEPS?**

- Some remembered their own comments about the painting from last class. One child surprised me by remembering later the name of the artist ‘Peter’.

**RESOURCES?**

- Yes, good.

**RECOMMENDATIONS?**

- One recommendation - maybe a morning session so they are more focused generally then they obviously are by the afternoon! It would be interesting to see if they’re more involved in hearing about information if they’re not tired.
ETICS BOARD
APPLICATION TO THE ETICS BOARD

Please type this form or complete it in black ink and in block capitals and continue on additional sheets wherever necessary (attach any additional sheets to your application). You should first read the Ethical Guidelines for Research, Practice and Teaching, and pay particular attention to section 2.1.

NO ACTION IN RESPECT OF FACILITIES OR DATES SHOULD BE TAKEN, NOR ANY AGREEMENT OR CONTRACT ENTERED INTO, UNTIL THIS APPLICATION HAS BEEN APPROVED.

When you have obtained the necessary signatures the completed form and attachments should then be sent to your School Office who will submit your application to the relevant Research Student Co-ordinating Group prior to the University’s Ethics Board.

SECTION 1: PROGRAMME DETAILS
*Delete as appropriate

Programme of Study: PhD
Mode of Study: Part-time
If you are not a research student please state the post that you hold with the University: N/A
If you are an external applicant please state your position and Institution: N/A

SECTION 2: PERSONAL DETAILS

Address for correspondence:
Telephone no: Email:

Date of Registration: October, 2004

SECTION 3: ACADEMIC SUPERVISORS

If you are a student of the University you should give the name and School of your research supervisors or the lecturer responsible for the course in which this investigation occurs. If you are an external applicant you should give the name and School of your academic sponsor in the University

Name: Prof. Rachel Mason  School: Art Education, U. of Roehampton
SECTION 4: TITLE OF PROJECT

USING ACTION RESEARCH TO INTRODUCE ASPECTS OF ART HISTORY INTO A PRIMARY SCHOOL IN ENGLAND

SECTION 5: PURPOSE OF PROPOSED INVESTIGATION
The purpose of the proposed research is to develop, implement and evaluate a curriculum unit which introduces art history into a primary school in England through a whole school action research involving the teachers, headteacher, researcher, a parent governor and an LEA consultant to the school.

SECTION 6: OUTLINE PLAN OF RESEARCH (Include details of methodology, and identify ethical issues)

RESEARCH PLAN
The proposed method will be action research and will involve the Headteacher and all 4 teachers of a primary Key Stage One (KS1) school in Guildford, UK. The collaborative group will also include me, as researcher and a parent governor. An LEA consultant to the school will attend weekly group meetings where possible. The Headteacher and Chair of governors of the school have agreed to this proposed action research and will be incorporating the project into the school's improvement planning (SIP) for 2006-2007. The action research will take place within the school's setting and will be implemented in 3 cycles of action lasting the full academic year: 2006-2007. Cycle one will involve the design of the action research, CPD training and pupil assessment. Cycles two and three will involve the implementation of the art history lessons by the classteachers and observation, reflection and evaluation of these lessons will be undertaken by the collaborative group as a whole. At the end of Cycle three there will be a summative pupil assessment and a summative evaluation of the action research outcomes and the effects of the action research on the whole school, teachers and pupils.

GENERAL ETHICAL ISSUES RELATING TO THIS ACTION RESEARCH
This research will comply with the University of Roehampton’s Ethical Guidelines for Research, Practice and Teaching (2004) and any serious issues arising from the action research which go beyond my capabilities for handling will be referred for formal discussion to my Head of School, if necessary. In addition, ethical guidelines from the British Education Research Association (BERA, 2004) have been consulted and used to formulate this application and will inform all conduct during the action research. As this research involves human subjects: the teachers and pupils at a primary school in Guildford it will also conform to the guidelines of the ‘Universal Declaration of Human Rights and the Convenants on Human Rights’ (UN General Assembly, 1984). Permission to carry out this action research has been obtained from the Headteacher and Chair of Governors and consent to participate in the action research has been obtained from all the teachers of the chosen school. The Data Protection Act (1998) will also be followed as it pertains to any computerised
data and its dissemination. All participants in the research will be informed of their rights to the following:
knowledge of who holds any data that may affect any individual member of the action research; what the
purpose of the data is to the project; how the data will be processed;
of their right to stop the data being processed, if they request it; of their right to see any information which
relates to them; of their right to correct any data considered to be inaccurate; and details of likely disclosure
that may be made to a third party. Data will be stored in a secure, locked cupboard at the school with access
only by the Headteacher and me, as researcher. Data will be held for the duration of the project and until
publication of this research in thesis form, or a period no longer than two years to July, 2009, at which time it
will be destroyed. Findings from the project will be discussed at a final meeting prior to the writing up of the
report. Opportunity for discussion and comment will be given to members of the action team. Participants in
the action research will be informed of any future publication wherever possible.

I have considered the criteria outlined in reference 2.1 of University of Roehampton's Ethical Guidelines and
do not believe that any of the points referred to in this section pertain to the above research proposal. No
payment or funding will be made to any participants in the action research, however, any cost implications
arising from image resources or data collection storage will be covered by me in direct payment to the school,
as agreed with the Headteacher. I have conducted a risk assessment of the action research to determine risks
related to health and safety of participants in the project. As the action research takes place within the
school's own setting and all teaching is done by teachers of the school engaged in normal activities I do not
believe there are any unusual risks associated with this action research. In all instances I shall endeavour to
safeguard the individual rights of all participants in the action research and to ensure that members of the
collaborative team do not suffer any personal or psychological harm during the research. I have also
considered the purpose of my research and the proposed research questions in terms of any ethical or moral
considerations and believe there are no issues of concern apart from those outlined below.

In keeping with guidelines for classroom action research (Hopkins, 2002; Silverman, 2000; Mason, 2002) this
research will adhere to the following principles: informed consent; consideration for other members;
reliability and validity. I have consulted with the Headteacher, the Chair of Governors of the school in
separate and joint meetings pertaining to the school’s involvement in this action research. I have held two
meetings with the participant teachers to date to discuss the proposed action research project, the role of
members of the action team and allowed every possibility for ‘informed consent’ on the part of the members
of the team. The action team has been consulted and informed of the purpose, method and procedures of the
action research at these meetings held in July and September, 2005. At the initial meeting a detailed outline
of the project was provided and the opportunity for discussion and questions relating to the project was
presented. The meeting was very positive and all teachers and Headteacher expressed their willingness to
participate in the action research. At the second meeting, after a period of reflection, the participant teachers
were offered the opportunity for further discussion of details of the action research. After discussion, written
consent forms were obtained from each member of the action team agreeing to participate in the action
research and authorising the publication of findings at the conclusion of the project. (Please see attached)

From the onset of the action research the key issue of sensitivity will be emphasised to each member of the
collaborative group. It will be imperative for the group to consider one another's feelings and opinions
throughout the project. To this end, an ethical code of conduct will be maintained for the duration of the research to uphold situations of embarrassment, judgemental behaviour or comment and discomfort or distress on the part of any member of the team. Murphy and Dingwall (2001) advise that fieldwork settings such as classroom observation may induce stress, guilt and damage to one’s self esteem and this research will be mindful of this throughout the action research.

According to Frankfort-Nachmias and Nachmias (1992) the obligation to protect the anonymity of research participants and to keep research data confidential is all-inclusive. These two concerns will be safeguarded by the group and as researcher, I shall maintain responsibility for confidentiality (Cohen et al., 2000) and ensure that all discussion, feedback and data collected remains secured throughout the project. Data, in the form of collected comments, evaluations, reflections, worksheets, records, video tapes of my demonstrated lesson, and pupils work, etc. will be kept in locked storage in the school staff room and access will be limited to the Headteacher and me. The school will be offered anonymity at the onset of the action research, in order to protect identities. The teachers have agreed to work under coded titles such as Teacher A, B, C etc. in order to provide a measure of anonymity and protect individual identities. At no time will pupils at the school be identified or identifiable to any outside party.

In observation-based research the issue of validity is critical to the credibility and accuracy of the research. ‘Generalisability’ from one context to another (Costello, 2003)) and the opportunity for ‘observer bias or influence over situations’ are two key criticisms of observer research (Cohen et al.). In order to counteract the possibility of researcher and observer bias this research group has been enlarged to include a parent governor and an LEA consultant alongside the school’s teaching staff, to provide triangulation of opinion and viewpoints (Denzin, 1997) and to encourage reliability.

SPECIFIC ETHICAL ISSUES RELATING TO THIS ACTION RESEARCH

According to Hopkins (2002) action researchers must pay particular attention to the ethical principles guiding their work. This research is informed by both the British Education Research Association (BERA) (2004) and University of Roehampton (2004) ethical guidelines. Although action research takes the form of self-reflective enquiry it is primarily collective reflection (Carr and Kemmis, 1986) and, therefore, entails observation not only of one’s own practice but the professional practice of others. This proposed research has identified two key areas for ethical consideration: (i) teachers under observation by the collaborative group; and (ii) pupils in the school.

(i) TEACHERS IN OBSERVATION BY OTHERS

The curriculum focus for this action research is pupils’ learning. However, in Cycle two and Cycle three class teachers will be expected to implement the newly-designed art history lessons. These classes will be observed by two members of the collaborative team (a) me, as researcher and (b) another observer: teacher, headteacher, parent, governor or LEA consultant from the collaborative team. As a result, teacher’s teaching practice may be focal to discussion by both peer and non-teaching members of the team. Mason (2002) suggests that teachers in observational circumstances may find such teaching ‘intensely personal and intimate’ and therefore, they may feel more vulnerable and defensive. In discussion with the Headteacher and
teachers we have agreed to establish guidelines for monitoring, observation, conduct, confidentiality, protocol and support so that teachers feel able to experiment with the teaching of these new lessons. All members of the action research will be reminded of the BERA (2004) and University of Roehampton’s (2004) Ethical Guidelines at the beginning of Cycle One. Discussion and any further conduct guidelines will be drawn up and set in place by the team at the beginning of the project. The focus of observation will be essentially on pupils’ learning, however discussion of teaching methods and strategies and necessary CPD specialist subject training will also form part of the discussion.

All data collected from discussion, worksheets, observations etc. will be made available for all members of the group during weekly discussion meetings. The data will be held in secure storage following these meetings. This research will adopt a policy of openness (BERA Ethical Guidelines, 2004; Denscombe, 2000) and individual participants will also be informed of how this data will be collected, stored securely, how it will be processed and how it will be disseminated.

**PUPILS IN THE SCHOOL**

During Cycle one, the Headteacher and members of the collaborative action team will introduce the action research to all parents and carers in the school, by way of a letter outlining curriculum focus and plans for the current academic year. As is customary, a Parent/Teacher Curriculum Evening will be scheduled at the beginning of the academic year for discussion of in-focus areas and new initiatives. Parents, carers and all pupils of the school will be informed of the purpose and plans for the action research. Any questions will be considered and discussed in full. Pupils will be introduced to the action research project by the Headteacher at a special assembly during school time where they will also have the opportunity to ask questions and discuss what is planned for the forthcoming year.

*Following a full discussion with the Headteacher and Chair of Governors of the school, no permission to participate will be required or obtained from parents, carers or pupils as the action research project will form part of the regular activities of the school’s curriculum planning for the academic year.*

At no time will the pupils be alone in one-to one activities with non-teaching staff at the school. In Cycle one and Cycle three, I will carry out a pupil assessment with all pupils in the school and this will be done during the course of the school day and in the pupils’ own classrooms. It will involve a simple set of questions and answers with each pupil and I will sit with each pupil in a quiet area of their classroom. As a governor at the school for ten years and past chair of governors for 5 years, I have spent a great deal of time in school fulfilling monitoring and meeting obligations. Most parents in the school know me, as do the pupils who have had experience working, reading and chatting with me during the regular course of the school year. I have been successfully police-checked through the Criminal Record Bureau (CRB). In compliance with BERA Ethical Guidelines (2004) I will obtain written consent from the Headteacher and Chair of Governors at the school in order to conduct these interviews with pupils in Cycles one and three. Findings from the action research will be discussed with the action team at the conclusion of the project and at the time of writing up the outcomes.
School Governors have been informed of the action research project and a presentation and discussion is timetabled for the Full Governing Body meeting in September, 2006. Further, a presentation of the outcomes will be made to the Full Governing Body for their Annual Governors Report to Parents’ meeting held on 5th July, 2007.

The action research will involve the testing and evaluation of a curriculum unit designed to introduce aspects of art history into a primary school curriculum. During this action research, classroom teachers will be responsible for all teaching of lessons and pupils will engage in activities within the surroundings of the school and in the company of their peers. There will be no unusual risks or psychological stress attached to any of the activities associated with this action research.

**AT NO TIME WILL PUPILS' IDENTITY BE RELEASED AND ALL REPORTS WILL CONTAIN CODED NAMES OR ALIASES TO PREVENT IDENTIFICATION.** The parents/carers will be notified of this at the onset of the project.

No photographs of pupils will be used in any publication or documentation for educational purposes unless written permission has been obtained from the parent/carer in advance. No identifying name or details will be attached to any photograph in any publication at any time.

**SECTION 7: USE OF VOLUNTEERS**

Give details of the method of recruitment, and payment/reward if any.

This research involves a whole school action research and, therefore, in order to succeed it requires commitment from all members of the teaching staff. The Headteacher and all four classroom teachers at the school have unanimously agreed to participate in the project as ‘teacher participants’ in the action team. This project will form part of each teachers’ CPD and participation in the group will likely inform a part of their performance management objectives for the year. Honesty, sensitivity and reliability are sought from each participant in order that findings will reflect truth and accuracy above all. The success of the reflection and evaluation of the action research will be dependent on the quality of shared professional comments and opinions.

No payment or reward will be made to any participant in the action research group.

**SECTION 8: PARTICIPANTS’ CONSENT**

(You are likely to require volunteers’ consent. A pro forma of the University’s recommended consent form is attached to this form. Attach the version of the form, or alternative, you intend to use, together with any information to be given to volunteers. What is appropriate information to be given will vary from project to project. You should consider carefully what information you give, such as: scope of study, number of participants, duration of study, risks of the project, benefits of the project etc. You are advised to seek advice from your Director of Studies or an appropriate member of the Ethics Board.

**NB:** If images or other information which might allow the identification of volunteers is to be publicly accessible (e.g. electronically on the web), further written consent must be secured.

Two meetings have been held with participants from the action team in July and September, 2005. The proposed action research, roles, responsibilities, purpose and ethical guidelines have been discussed with all members of the team. All four teaching staff and the Headteacher have given unanimous consent to
 taking part in this project during the academic year 2006-2007. (Please find their consent forms attached.)

Following discussion with the Headteacher and the Chair of Governors it was agreed that pupil and parent participant consent was not required as this project forms part of the academic curriculum for this particular academic year. The school’s governing body has been informed and consent from the Chair of Governors has been received. Parents and pupils will be informed of the project at the beginning of the academic year and any questions will be answered in full at anytime throughout the project.

SECTION 9: HEALTH AND SAFETY PRECAUTION

Where relevant a Risk Assessment should be carried out and you should show that appropriate mechanisms are in place. If necessary the University’s Health and Safety Adviser should be consulted before the application is submitted.

This action research will involve a series of lesson plans implemented in classroom surroundings and taught by classroom teachers. It will involve no onerous or risk-related tasks or subject pupils to any unusual hazard or danger. As such the project will fall under the School’s ‘Health and Safety Risks’ Assessment carried out by their own assessors. LEA school insurance covers all school time activities and no external or untoward risks have been assessed for this project.

SECTION 10: PUBLICATION OF RESULTS

State how you will publish your results, and how you will ensure the confidentiality of your volunteers.

The proposed research will be published in the form of a PhD dissertation through the University of Roehampton. The identity of all participants in the action research will be confidential and the school and members of the action research team will retain anonymity through coded names. No pupils participating in the project will be named or identifiable in this research. In the event that photographs of pupils are to be considered, consultation and permission will be obtained from the parents involved before their inclusion in the report. Written permission to use data and findings for educational purposes has been sought from all teaching participants in the action research.

SECTION 11: STORAGE OF DATA

State how, where and for how long the following data will be stored and how its security will be assured:

(a) raw and processed data
(b) documents containing the names, contact information and personal details of any volunteers

All data, documents, worksheets, notes, pupils’ work and any material containing personal details or information about any participants will be held in secure, locked storage in the staff room of the school. Only the Headteacher and I, as researcher, will have access to the data stored in the locked cupboard and we will hold the only keys.

The teachers will have direct access to data and discussion of data and lesson observations at regular, scheduled meetings designed to reflect on, evaluate and amend the lesson plans. There is an agreed open
policy based on BERA Guidelines (1992) of honesty and openness in relationships and shared observations, discussion and data generated from the action research which has been agreed by the action team in September 2005 and will be re-confirmed prior to beginning the action research in 2006-2007.

Data will be kept for the duration of the project and will be destroyed two years from the end of the action research project or once research has been published in the form of a doctoral thesis for the University of Roehampton. Teachers will be informed when data has been destroyed.

SECTION 12: SOURCE OF FUNDS

The proposed research will be funded by the applicant. No funds will be paid to any participants in this investigation other than to cover costs for image resources and data collection and storage equipment and this will be reimbursed to the school by the researcher.

SECTION 13: OTHER GUIDELINES

If you are following subject-specific guidelines, state which they are.

This research will follow Local Educational Authority (Surrey) Guidelines for Health and Safety and School’s ‘Observation and Monitoring Policy’; the British Education Research Association (BERA, 2004) Ethical Guidelines; and the University of Roehampton’s Ethical Guidelines for Research, Practice and Teaching (2004).

SECTION 14: OTHER APPROVALS

Indicate whether the project has been or will be submitted for approval to the ethical committee of any other organisation, and, if known, the result of that submission.

No, the project has already been submitted to the Chair of Governors and Headteacher at the school and received unreserved permission to go ahead.

SECTION 15: PROPOSED START DATE AND DURATION

Registration (PhD) Start Date: October, 2004

Project Start Date:

PhD (2004 - 2008) Duration: 4 years

Action Research: September, 2006 to July, 2007 Duration: 11 months (academic year)

SECTION 16: APPLICANT’S SIGNATURES

Signature ……………………………………………………………. Date:

SECTION 17: DIRECTOR OF STUDIES (OR SPONSOR) SIGNATURE

Name: PROF. RACHEL MASON……………………………………………………

Signature ………………………………………………………… Date:

Name: Dr. NICHOLAS HOUGHTON ……………………………………………

Signature ………………………………………………………… Date:

SECTION 18: RECOMMENDATION BY SCHOOL

Dean of School
APPENDIX 3: PARTICIPANT INFORMED CONSENT FORM

ETHICS BOARD

RESEARCH PARTICIPANT CONSENT FORM
Title and brief description of Research Project:

USING ACTION RESEARCH TO INTRODUCE ASPECTS OF ART HISTORY INTO A PRIMARY SCHOOL IN ENGLAND

Name and status of Investigator:
Laura Worsley, PhD Research Student, Roehampton University

Consent Statement:

I agree to take part in this research as part of a whole school action research project involving all teaching staff and pupils at the school. The teaching staff and headteacher have met with the researcher to discuss the proposed project and details of the action research such as purpose, aims, roles and responsibilities have been outlined and discussed in general. We have planned for a longer meeting at the end of this Summer Term, 2006 and are timetabling CPD days and staff meetings during the academic year (2006-2007) for our reflection, discussion and amendments of the lesson plans.

I understand that all data collected during this project, i.e. data from observations, comment sheets, discussions, assessments and pupils’ work will be stored securely by the researcher in a locked school cupboard. The headteacher and researcher will have the only access to data. As participants in the action research there will be an open policy of access to all data during our weekly discussion meetings. I have been informed that my identity will be protected in the event of publication of findings and a coded system of identification will be agreed amongst the participants of the research.

At the end of the project I will have the opportunity to comment on any findings made by the researcher at a summative meeting. I am also aware that data from the research will not be held longer than July, 2009 at which time it will be destroyed.

I give my consent to the outcomes being disseminated through educational publications and as part of the researcher’s PhD dissertation.

Teacher’s Name ............................
Signature .................................
Date .......................................  

Please note: if you have a concern about any aspect of your participation, please raise this with the investigator, or with the Head of School (or equivalent), who is:

Name  Prof. Rachel Mason, Art Education

Contact Address and Telephone No. 0207 3923000

Roehampton University, Centre for International Research on Creativity and Learning in Education (CIRCLE) Froebel College, Cedar Building, Roehampton Lane, London, SW15 5PU
APPENDIX 4 GLOSSARY OF CODED NAMES AND TERMINOLOGY

Codenames:

Action Team:
Reception (YR): Teacher A and Teacher B
Year One (Y1): Teacher C
Year Two (Y2): Teacher D
Headteacher: HT
Art history specialist: LW

Observation Team:
Reception teaching assistant (TA-R)
Year One teaching assistant (TA-1)
Year Two teaching assistant (TA-2)

Researcher: LW
Researcher’s fieldnotes: LWfieldnotes
Researcher’s reflective journal: journal

List of Figures in Table of Contents: figures include the chapter and figure number, for example: ‘2.6’ means Chapter Two, figure number 6.

Colour coding of patterns:

<table>
<thead>
<tr>
<th>Category</th>
<th>Code</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEACHERS</td>
<td>-</td>
<td>BLUE</td>
</tr>
<tr>
<td>PUPILS</td>
<td>-</td>
<td>PINK</td>
</tr>
<tr>
<td>ISEE STRATEGY</td>
<td>-</td>
<td>YELLOW</td>
</tr>
<tr>
<td>ACTION RESEARCH</td>
<td>-</td>
<td>PURPLE</td>
</tr>
<tr>
<td>RESOURCES (including artworks)</td>
<td>-</td>
<td>GREEN</td>
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</tbody>
</table>
APPENDIX 5 AMENDMENTS RESULTING FROM PUPIL INTERVIEW SCHEDULE PILOTING

Changes made to Pupil interview schedule as a result of piloting the questions with the six Year Two pupils

1. Because a few pupils were confused when I used the term ‘art’ at the beginning of the pupil interviews, I changed the opening question to discuss it with them. First I asked each pupil for their opinion about what ‘art’ is, then I offered the suggestion that it is ‘what we create or make, sometimes in different ways, with different materials and often for different reasons’ (Parsons, 1987). I gave them examples by saying ‘sometimes we make art to show something that is beautiful or fantastic, or to frighten or shock people. Because we want to show people what we’re thinking or just because we want to’.

2. Question Five: The original question asked, ‘Where do you go to look at works of art?’ Two pupils were not sure what works of art meant. The question was modified to ask, ‘Do you ever go to places to look at art done by different artists such as paintings, collages, pictures, sculptures or models?

3. Question Three: The original question asked: ‘If you were having a day out and looking for something to do, would you like to go to look at artworks?’ This question was leading and most pupils answered positively and I recognised they were doing so to please me. I decided to bury the question instead in a series of four, as follows: Do you like to make art? Why? Is there anything you dislike about making art? Why? Do you like looking at artworks done by artists? Why? Is there anything you dislike about looking at artist’s artworks? Why?

4. Question Eight: This question asked, ‘Do you enjoy looking at art and trying to figure out what it is all about?’ This was removed as it was both leading (prompting a yes response in all cases) and asked pupils two separate questions at the same time.
APPENDIX 6 STAFF QUESTIONNAIRE

<table>
<thead>
<tr>
<th>STAFF QUESTIONNAIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. NAME: SEX:</td>
</tr>
<tr>
<td>2. Length of teaching time: (Please circle)</td>
</tr>
<tr>
<td>3           4-5          6-10            more than 10 years</td>
</tr>
<tr>
<td>3. Have you studied art since leaving school?</td>
</tr>
<tr>
<td>Y N</td>
</tr>
<tr>
<td>Where and when?</td>
</tr>
<tr>
<td>4. Task Activity: Please look at this selection of paintings and choose the one that interests you most:</td>
</tr>
<tr>
<td>5. Please make note of your choice: Title/No.#</td>
</tr>
<tr>
<td>6. Why did you choose this painting?</td>
</tr>
<tr>
<td>7. Do you ever go to places to look at works of art?</td>
</tr>
<tr>
<td>(Please circle: Y / N)</td>
</tr>
<tr>
<td>If yes, where do you go?</td>
</tr>
<tr>
<td>8. If you had a free day, a day of leisure, how would you rate going to an art gallery or museum as an activity? (Please circle)</td>
</tr>
<tr>
<td>1       2       3       4       5       6       7       8</td>
</tr>
<tr>
<td>(Rating: 1=No interest / 8=High interest)</td>
</tr>
<tr>
<td>9. Have you ever had any formal teacher training art courses or attended any specialist CPD courses relating to art? If so, please list.</td>
</tr>
<tr>
<td>10. In your current teaching practice, how do you engage pupils with artworks from ‘different times and places’ to your pupils?</td>
</tr>
<tr>
<td>11. Task Activity: Here is a painting for you to look at. Take as much time as you want to look at this painting.</td>
</tr>
<tr>
<td>Now that you have looked at this painting, please note down things you noticed or that interested you about it.</td>
</tr>
<tr>
<td>12. On a scale of one to ten, how comfortable would you say you are, right now, in talking with your pupils about artworks</td>
</tr>
<tr>
<td>1       2       3       4       5       6       7       8       9       10</td>
</tr>
<tr>
<td>(Rating: 1=Not comfortable/10=Very comfortable)</td>
</tr>
<tr>
<td>13. If you are not comfortable, can you briefly explain why?</td>
</tr>
<tr>
<td>14. If you are comfortable, can you briefly explain why?</td>
</tr>
</tbody>
</table>
APPENDIX 7: PROFILES OF STAFF AND PUPILS

Staff profile

<table>
<thead>
<tr>
<th>Name</th>
<th>Class</th>
<th>Teaching years</th>
<th>Art experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher A</td>
<td>Reception</td>
<td>6+</td>
<td>None</td>
</tr>
<tr>
<td>Teacher B</td>
<td>Reception</td>
<td>5+</td>
<td>None</td>
</tr>
<tr>
<td>Teacher C</td>
<td>Year One</td>
<td>2</td>
<td>Teacher training morning</td>
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<td>Teacher D</td>
<td>Year Two</td>
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<td>Teacher training workshop</td>
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<td>Teaching head</td>
<td>10+</td>
<td>Art at A level</td>
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<td>Year Two</td>
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Pupil profile by age and sex

<table>
<thead>
<tr>
<th>Age*</th>
<th>Number</th>
<th>%</th>
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<tbody>
<tr>
<td>4 years</td>
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<tr>
<td>5 years</td>
<td>20</td>
<td>24%</td>
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<tr>
<td>6 years</td>
<td>32</td>
<td>38%</td>
</tr>
<tr>
<td>7 years</td>
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<tr>
<td>Total:</td>
<td>84</td>
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*at time of interview 2006

Pupil profile by sex

<table>
<thead>
<tr>
<th>Class</th>
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<th>%</th>
<th>Girl</th>
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<tbody>
<tr>
<td>Reception</td>
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<td>12</td>
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<tr>
<td>Year One</td>
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<td>13</td>
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<tr>
<td>(Total: 26)</td>
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<tr>
<td>Year Two</td>
<td>17</td>
<td>59%</td>
<td>12</td>
<td>41%</td>
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<tr>
<td>(Total: 29)</td>
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<tr>
<td>Total:</td>
<td>47</td>
<td>-</td>
<td>37</td>
<td>-</td>
</tr>
<tr>
<td>% Average</td>
<td>-</td>
<td>56%</td>
<td>-</td>
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APPENDIX 8 PILOTED STAFF QUESTIONNAIRE

<table>
<thead>
<tr>
<th>No.</th>
<th>Question/Activity</th>
<th>NAME:</th>
<th>SEX:</th>
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<tr>
<td>1a</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1b</td>
<td>Length of teaching time: (Please circle)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1c</td>
<td>Have you studied art before?</td>
<td>Y</td>
<td>N</td>
</tr>
<tr>
<td>1d</td>
<td>Where and when?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 2   | **Activity:** Please look at this selection of paintings and choose the one that interests you most: |
|     | *(SELECTION OF PAINTINGS)*                                                        |       |      |
| 2a  | Please note your choice: Title/No.#                                               |       |      |
|     | Please comment on why you choose this painting                                   |       |      |

3. Do you ever go to places to look at works of art? (Please circle: Y / N)

4. If yes, where do you go?

5. Can you tell me about a recent experience?

6. If you had a free day, a day of leisure, how would you rate going to an art gallery or museum as an activity? (Please circle) Rating: 1=No interest / 8=High interest

7. Have you ever had any formal teacher training art courses or attended any specialist CPD courses relating to art? If so, please list.

8. In your current teaching practice, how do you explain about artworks from ‘different times and places’ to your pupils?

9. **Activity:** Here is an example of a painting for you to look at. Take as much time as you want to look at this painting.

10. Now that you have looked at this painting, please note down things you noticed or that interested you about it.

11. On a scale of one to ten, how comfortable would you say you are, right now, in talking with your pupils about artworks Rating: 1=Not comfortable / 10=Very comfortable

12. If you are not comfortable, can you briefly explain why?

If you are comfortable, can you briefly explain why?
APPENDIX 9: AMENDMENTS FROM STAFF QUESTIONNAIRE PILOTING

The following changes were made as a result of piloting questionnaire:

i) Changing the teaching experience time banding, for example, 1 to 4 years, 5 to 8 years, 10+ years) to give more useful groupings.

ii) Clarifying Question One: *Have you studied art?* to make it clear it did not refer to school art experience. The question was changed to *Have you studied art since leaving school?*

iii) Replacing the painting by JE Millais: *The Carpenter’s Shop* (Tate Britain). One of the pilot teachers questioned the choice of Christian imagery as she felt it was culturally biased. After discussing this with both pilot teachers and with my Director of Studies I changed Millais’s painting for one by JBS Chardin’s painting: *The House of Cards* (National Gallery, London).
APPENDIX 10 COMPARISON OF PAINTINGS FOR STAFF QUESTIONNAIRE (Task Two: Original versus final choice)

JE Millais, *The Carpenter’s Shop, Christ in the House of His Family*

JSB Chardin, *House of Cards*
APPENDIX 11 PUPIL INTERVIEW SCHEDULE

(Example of completed schedule)

Date: 20.10.06  
Class: Reception  
Audio tape #: tape 03

<table>
<thead>
<tr>
<th>PUPIL NAME</th>
<th>AGE</th>
<th>SEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>xxxxx</td>
<td>4</td>
<td>F</td>
</tr>
</tbody>
</table>

1. What is art? How would you describe it?
   Art is ... things like...painting or drawing things, sticking them and doing sculpture (verbatim)

2a. Choose one painting from the selection - the one that interests you most
   Choice: Hokusai

2b. What made you choose this particular picture?
   Because I like the colour (only printed in blue and white copy) (traces the wave with her finger over and over again. There's a ship and a person (getting excited) ...and another one! I can see another one!

3a. Do you like to make art?
   Why? Yes I like to draw things

3b. Is there anything you dislike about making art?
   Why? I don't like the sticky fingers when they get all sticky when I'm making 'sculpture' (verbatim)

3c. Do you like looking at artworks done by other artists?
   Why? the colours, especially purples

3d. Anything you dislike about looking at artist's artworks?
   Nothing, I like it

4. Let's say an artist was going to paint a picture for you – maybe for your bedroom - of things that you really like...
   People in 'paintings'
   Autumn – trees and leaves (LW: topical? Harvest festival just over)

5. Do you ever go to special places to see works of art by different artists?
   yes

6a. (If yes) Where do you go?
    to Bramley, to a sort of shop full of paintings (LW note: local gallery)

6b. (If yes) Who did you go with?
    Grandma

7. What can you remember about one work of art you might have seen?
   Remains silent

8. Activity: look at this painting for as long as you like – look at all the details.
   (Timing of pupil's focused attention looking at this picture) TIME: 4 sec.

9. Now, can you pretend that I haven’t seen this painting and describe to me what you think is happening – what is going on in the picture?
   (butts in to explain...)
   People are running away from a lion from the zoo. Giraffes – they are watching the man (below) him down there is getting his hat.
   * the lion’s are charging after the people. There’s a tiger in the back. The lion’s have no mane. There’s monkeys too in the back. I’ve got a postcard from my Nan with a monkey on it on a tree. My brother too, I’ve got 2 brothers.
   Prompt 1 (*asterisk denotes a prompt from researcher - ‘anything else?’

8. If you could ask the artist who painted this any question – maybe about something that you don't understand or you want to know about – what would you ask?
   Q: No, there's a lady and a man (correcting herself - for saying just a man earlier...)

Time: 8.48 min.
<table>
<thead>
<tr>
<th>PUPIL NAME</th>
<th>AGE</th>
<th>SEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boy</td>
<td>6</td>
<td>M</td>
</tr>
</tbody>
</table>

**1** What is art? How would you describe it?
Art is ...(straight off...) its like a beautiful piece that you stroke and look at it and all the details on it (we discussed further) ....modelling – like hedgehogs.....

**Task**

**2** Choose one painting from the selection - the one that interests you most

**Choice:** Giordano

What made you choose this particular picture?
Well, they’re wearing blue cause that’s worth a lot because Mrs M and the children were talking about these photos and we had to guess if they were about Christmas and they were wearing blue and she told us. ....Yeah, its about the war when, 1000 of years ago well loads of people were shot or killed or had a heart attack...

**3** Do you like to make art?
Why? sometimes its nice... like a beautiful piece that’s done well
Is there anything you dislike about making art?
Why? Don’t like – um....well, I don’t like just doing it slow but sometimes I do it just do it medium....sometimes I don’t really want to do art because I don’t really know why.

Do you like looking at artworks done by other artists?
Why? Um, sometimes

Anything you dislike about looking at artist’s artworks?
Don’t like – so if its like all scruffy...all scribbles that’s why I don’t normally go and see art.

**4** Let’s say an artist was going to paint a picture for you – maybe for your bedroom - of things that you really like...
Some detail. Well, it might be about Christmas so some sprinkles on it, some blue if its Mary. Or it could be about me and my friend playing.

**5** Do you ever go to special places to see works of art by different artists?
Yes, do go, sometimes – not often

**6** (If yes) Where do you go? Been to the ‘museum’, like the army museum
(If yes) Who did you go with? (Names a boy) and my Mum and Dad

**7** What can you remember about one work of art you might have seen?
Had a picture of the army

**8** Activity: look at this painting for as long as you like – look at all the details.
(Time of pupil’s focused attention looking at this picture) **TIME:** 12 sec.

**9** Now, can you pretend that I haven’t seen this painting and describe to me what you think is happening – what is going on in the picture?
Well, I think its all about these people went to the zoo but then a lion – scratched the door and he opened it and then this girl that hasn’t been caught – she’s gone (argghhhhh!!!!!!! Shouts) and the red girl isn’t frightened – she’s just looking at the trees and the lion’s just about to jump and this purple man’s running out and he’s scared.... And then one giraffe’s looking up and another’s looking down and one in the middle.

* It’s got the right colours and its mixed beautifully and its got a lot of detail. Its about the olden days because they don’t have clothes like us – they have an apron...

(* denotes a prompt: 1)

**8.** If you could ask the artist who painted this any question – maybe about something that you don’t understand or you want to know about – what would you ask?
Q No, actually, why did you put the girl without a coat on?

Time: 10.22 min.
APPENDIX 12 REQUEST FOR PUPIL PERMISSION TO PARTICIPATE

Researcher introduction and permission to participate:

‘My name is Laura Worsley and many of you know me as one of the governor’s in the school. This year I am helping the teachers on an art project. Together we will be working with all the children in the school on a project where we will be looking at paintings by different artists, some of them from different countries, and some of them from a long time ago and we will talking about them together. We will be talking about what we think about the paintings, how they make us feel, what they look like, what we think they are all about, what other people, maybe the artist thought about them, what life was like when they were painted, etc. But before we do this, I want to find out what everyone in the school thinks about art. Would you mind helping me find out by answering a few questions?’
APPENDIX 13 PRE SELECTED 12 ARTWORKS FOR TASK ONE

(Staff questionnaire/pupil interview)

A B C

D E F

G H I

J K L

A. GERMAINE, *We are one*  
B. VAN GOGH, *Wheatfields*  
C. HOKUSAI, *The Great Wave*

D. HUNT, *Our English Coasts*  
E. TURNER, *Houses of Parliament*  
F. EGYPTIAN, *Pharaoh*

G. PICASSO, *Child & Dove*  
H. APPEL, *Kind*  
I. OFILI, *No Woman, No Cry*

J. HOGARTH, *Graham Children*  
K. NICHOLSON, *June, 1937*  
L. GIORDANO, *Perseus*

List of selected artworks used in Task One (Staff questionnaire/Pupil interviews)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Location</th>
<th>Criteria for selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unknown</td>
<td>Egyptian Pharaoh feeding the birds</td>
<td>Greek fresco painting</td>
<td>British Museum</td>
<td>Historical, cultural</td>
</tr>
<tr>
<td>William Holman Hunt</td>
<td><em>Our English Coasts: Strayed Sheep, 1852</em></td>
<td>Oil on canvas</td>
<td>Tate Britain</td>
<td>English, landscape, colour, subject</td>
</tr>
<tr>
<td>Germaine</td>
<td><em>We are One</em></td>
<td>Print</td>
<td>Private Collection, Canada</td>
<td>Cultural, subject</td>
</tr>
<tr>
<td>Hokusai</td>
<td><em>The Great Wave</em></td>
<td>Coloured print</td>
<td>Japan</td>
<td>Cultural, dramatic action</td>
</tr>
<tr>
<td>Pablo Picasso</td>
<td><em>Child with a Dove</em></td>
<td>Oil on canvas</td>
<td>National Gallery, Ldn</td>
<td>Subject, colours</td>
</tr>
<tr>
<td>Luca Giordano</td>
<td><em>Perseus turning Phineas and Followers into Stone</em></td>
<td>Oil on canvas</td>
<td>National Gallery, Ldn</td>
<td>Dramatic action, gender bias</td>
</tr>
<tr>
<td>Ben Nicholson</td>
<td><em>June, 1937 (Geometric Blocks)</em></td>
<td>Oil on canvas</td>
<td>Tate Modern</td>
<td>Abstract, colours, shapes, lines</td>
</tr>
<tr>
<td>Vincent van Gogh</td>
<td><em>Wheatfield with Cypress</em></td>
<td>Oil on canvas</td>
<td>National Gallery, Ldn</td>
<td>Colours, lines, shapes, emotion</td>
</tr>
<tr>
<td>Chris Ofili</td>
<td><em>No Woman, No Cry</em></td>
<td>Acrylic, oil, resin pencil, paper collage, glitter, elephant dung on linen</td>
<td>Tate Modern</td>
<td>Subject, colour, emotion, textures</td>
</tr>
<tr>
<td>Karel Appel</td>
<td><em>Kind, The Bird</em></td>
<td>Oil on canvas</td>
<td>On Loan, Tate Modern</td>
<td>Abstract, colours, shapes, subject</td>
</tr>
<tr>
<td>William Turner</td>
<td><em>Houses of Parliament</em></td>
<td>Oil on canvas</td>
<td>National Gallery, Ldn</td>
<td>Abstract, colours</td>
</tr>
<tr>
<td>William Hogarth</td>
<td><em>The Graham Children</em></td>
<td>Oil on canvas</td>
<td>National Gallery, Ldn</td>
<td>Historical, cultural, subject, realistic</td>
</tr>
</tbody>
</table>
APPENDIX 14 SELECTED PAINTING FOR PUPIL INTERVIEW SCHEDULE

Carel Weight, *Allegro Strepitoso*, 1932, Tate Modern
Your thoughts/reactions following the lesson

I enjoyed the fact that children loved seeing the big finished picture. Some screamed ‘Wow’ and they seemed to really enjoy the story behind the picture when I told them about it. I was concerned about their ability to go beyond Step One when looking at the individual jigsaw pieces.

Pupils’ interaction/collaboration

Children able to talk ‘together’ about their piece a bit more than I had expected (still a long way to go – very young). They weren’t able to work on their own/needed guidance.

How did pupils use information they were given or discussed?

I think children are gradually becoming more confident about sharing ideas with others when they look at a painting. In this lesson there were one instance in particular when X and X really listened to what each other were saying. X was surprised because she had not worked out about the wind in the ship’s sail but she went on to tell other children about it as she moved around the room.

Pupils’ use of ISEE steps

Mainly dependent on Step One ‘seeing and describing what they see’ but some could reason ideas about what was going on in painting, for example, night time – people gone inside the house; pirates /Peter Pan. Man reaching in to save a person from drowning.

Art information used:

I told them that Icarus was a favourite story of the artist’s. He and other artists sometimes paint a story to ‘teach’ people something. I explained he painted people hard at work to show that people should do their jobs. This resulted in one girl talking about combine harvesters and the hard work of the farmer ploughing the field.

How did you make the lesson your own?

I retold the story in a simplified form to keep the children’s attention. I worked it out beforehand. Emphasised exciting parts of storyline.

How did you feel about your input with pupils? Why?

Yes – I was quite happy with it, in that I had the story to tell and the art information from the sheet. No – in that I didn’t feel able to help them find meanings about what was in some of the jigsaw pieces and so I couldn’t help them to interpret them.

Further comments, recommendations?

Lovely clear bright large print for display but – difficult for children to see what was in another group’s jigsaw piece as they were too small. I should have enlarged them on whiteboard. I am always aware of keeping things moving to stop fidgets. CPD training and support has been good.

Lesson was positive/negative experience for you? Why?

Positive – children loved the story and this painting had a great story behind it. A good way to enthuse them to look at other paintings and to reflect on their stories...
## APPENDIX 16 GOVERNOR MONITORING VISIT FORM

### GOVERNOR MONITORING VISIT FORM

<table>
<thead>
<tr>
<th>CLASS:</th>
<th>TEACHER:</th>
<th>DATE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESSON:</td>
<td></td>
<td></td>
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### PURPOSE OF VISIT

Tick the box if you have observed the following criteria. If appropriate make a note of what you have seen that relates to the criteria.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pupils respond to the teacher, answering questions and following instructions.</td>
<td>There is a good atmosphere – pupils are interested in what they are doing.</td>
</tr>
<tr>
<td>Teacher and pupils listen to one another.</td>
<td>Pupils know what they have to do.</td>
</tr>
<tr>
<td>Pupils have the appropriate time to carry out their tasks</td>
<td>Pupils are able to concentrate on what they are doing.</td>
</tr>
<tr>
<td>Appropriate resources are available</td>
<td>The classroom is organised for the activities.</td>
</tr>
<tr>
<td>Displays are interesting and show off pupils' work</td>
<td>Pupils have the opportunity to evaluate and share their work with other pupils and the teacher.</td>
</tr>
<tr>
<td>Other adults support the work of the teacher and the pupils</td>
<td>There is evidence of children learning.</td>
</tr>
</tbody>
</table>

Questions arising from the visit (to discuss with the teacher)

### MONITORING OUTCOMES OF THE VISIT:

360
APPENDIX 17: RESEARCH LESSON WORKSHEETS

I created five worksheets to accompany lesson activities in the research lessons. An explanation and example of each is shown below:

1: Speech Bubble worksheet #1 (*Courtyard of a House in Delft*, Lesson Four)

Pupils were asked to consider the information and ideas they heard and discussed about the painting, *Courtyard of a House in Delft*. Then they were asked to look closely at the painting and think about what the two central figures of a woman and child might be saying to each other. The teacher gave them a Speech bubble worksheet showing the two figures and asked them to complete the dialogue on their own. The picture below show a Year One pupil’s completed worksheet:

![Speech Bubble worksheet example](image)

2. Magritte worksheet #2 (*Le Domaine d’Arnheim*, Lesson Five)

The teachers displayed the painting, *Le Domaine d’Arnheim* at the beginning of the week, prior to the lesson. Pupils were asked to look carefully at it, in their own time, and to think about the three questions on the worksheet #2. They were asked to write out their answers or ask the TA to scribe them for them.

<table>
<thead>
<tr>
<th>1. What do you see?</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. What is the painting about?</td>
</tr>
<tr>
<td>3. Why do you think this? (Explain)</td>
</tr>
</tbody>
</table>
3. Past and Present worksheet #3 (*The Graham Children*)

Using the ISEE steps, the teacher led a whole class discussion about the art information and pupils’ own ideas about the painting. The focus was on subject matter found in the painting and the differences and similarities between the painting and present day life. The teacher asked pupils to look carefully and to try to find objects, people and events shown on the worksheet that corresponded to ones in the painting. Pupils drew a line to join the matching (or similar) subject matter.

![Past and present worksheet #3](image)

**Past and present worksheet #3**

**Subject matter:**

- Birdcage
- Child’s pushchair
- Music box/radio
- Clock/Mantle clock
- Girls playing a game, hair, attitudes
- Boy (hair, clothing)

4. Icarus Worksheet #4 (*The Fall of Icarus, Lesson Seven*)

In groups of six, pupils are given a piece of a jigsaw puzzle showing a section of Breughal’s painting, *The Fall of Icarus*. The teacher asked them to determine what their piece of the puzzle was about. Pupils were given the Icarus worksheet #4 below, as a guide.

| 1. What do you see in your piece of the puzzle? |
| 2. What is your piece all about? |
| 3. What do you think the bigger picture is all about? |
5. Rae Title Card Worksheet #5 (*Untitled, Grey and Brown*, Lesson Nine)

<table>
<thead>
<tr>
<th>Title:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caption:</td>
</tr>
</tbody>
</table>

The teacher gave pupils a title card worksheet #5. They explained the cards were similar to ones used in art galleries or museums and posted beside an artwork by way of explanation. The teacher read out examples of art gallery title/caption cards. The pupils were asked to devise a new title for the painting, *Untitled, Grey and Brown* and to write an explanation for their choice of title as a caption, as if they were gallery curators.

Example of a Year One pupil’s completed worksheet:

Pupil’s title: ‘Jumbo super melted man’.
Explanation: ‘Because the man here looks like Donald Duck, looks like he is melting’
APPENDIX 18: CODING PATTERNS AND CATEGORIES FOR IDENTIFICATION OF THEMES

Data coded from: tape recorded transcripts of research lessons, team reflection and evaluation meetings, teacher and observer record forms

<table>
<thead>
<tr>
<th>PHASE I: PATTERNS</th>
<th>PHASE II: CATEGORIES</th>
<th>CONCEPTS (to address research questions)</th>
<th>PHASE III: IDENTIFYING THEMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open Coding</td>
<td>Axial Coding</td>
<td>RQ3: ‘Which key variable impacted on the ISEE and pupils interpreting artworks?’</td>
<td></td>
</tr>
<tr>
<td>PHASE I: PATTERN</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>i</td>
<td></td>
</tr>
<tr>
<td>PHASE II: CATEGORY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ii</td>
<td></td>
</tr>
<tr>
<td>PHASE III: THEMES</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHASE I: PATTERNS</th>
<th>PHASE II: CATEGORIES</th>
<th>CONCEPTS (to address research questions)</th>
<th>PHASE III: IDENTIFYING THEMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open Coding</td>
<td>Axial Coding</td>
<td>RQ3: ‘Which key variable impacted on the ISEE and pupils interpreting artworks?’</td>
<td></td>
</tr>
<tr>
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<td></td>
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<tr>
<td>PHASE II: CATEGORY</td>
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<td></td>
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</tr>
<tr>
<td></td>
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<td>ii</td>
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<td>PHASE III: THEMES</td>
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<th>PHASE I: PATTERNS</th>
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<th>PHASE III: IDENTIFYING THEMES</th>
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<td>PHASE III: THEMES</td>
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<tr>
<td>PUPIL</td>
<td>Pupil diversity, attitudes, abilities, skills and age</td>
<td>ix</td>
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<td>-------</td>
<td>------------------------------------------------------</td>
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<tr>
<td>32</td>
<td>Eager, keen to take part in research/shy, reluctant</td>
<td></td>
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<tr>
<td>33</td>
<td>Bored, distracted, uninterested</td>
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<tr>
<td>34</td>
<td>Expresses feelings/doesn’t (enthusiasm/ difficulty)</td>
<td></td>
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<tr>
<td>35</td>
<td>Listens to others’ ideas (doesn’t)</td>
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<tr>
<td>36</td>
<td>Listens to art information with interest (doesn’t)</td>
<td>x</td>
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<tr>
<td>37</td>
<td>Works collaboratively (doesn’t)</td>
<td></td>
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<tr>
<td>38</td>
<td>Reflects on, digests, assimilates art information (doesn’t)</td>
<td>xi</td>
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<tr>
<td>39</td>
<td>Share ideas (doesn’t)</td>
<td></td>
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<tr>
<td>40</td>
<td>Use and apply ISEE (doesn’t)</td>
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<tr>
<td>41</td>
<td>Able construct own interpretation (not)</td>
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<td>42</td>
<td>Age related limitations/none</td>
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<tr>
<td>43</td>
<td>Motivated to participate, interpret, talk in whole class discussion (not)</td>
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<td>44</td>
<td>Agency/ownership/lack of</td>
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<td>45</td>
<td>Commitment to learning process/lack of</td>
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<tr>
<td>46</td>
<td>Relationships – pupils — teachers</td>
<td></td>
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<tr>
<td>47</td>
<td>ISEE strategy/in research lessons</td>
<td></td>
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<tr>
<td>48</td>
<td>Environment, setting, weather, calendar occasion/holiday</td>
<td>xii</td>
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<tr>
<td>49</td>
<td>Planning matters, scheduling</td>
<td>xiii</td>
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</tr>
<tr>
<td>50</td>
<td>Timing, pace, adjustments</td>
<td></td>
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<tr>
<td>51</td>
<td>Allowing time to step back in reflection/not</td>
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<tr>
<td>52</td>
<td>Teaching material</td>
<td>xiv</td>
<td></td>
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<tr>
<td>53</td>
<td>Artwork – selection - Attitudes towards working with artworks</td>
<td></td>
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<tr>
<td>54</td>
<td>Resources – classroom display - poster quality/colour - postcards</td>
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<tr>
<td>55</td>
<td>My designed research lessons</td>
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<tr>
<td>56</td>
<td>Teachers’ research lessons</td>
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<td>57</td>
<td>Lesson worksheets/activities</td>
<td></td>
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<tr>
<td>58</td>
<td>Pupils engage with their feelings for artwork; for artist</td>
<td>xv</td>
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<tr>
<td>59</td>
<td>Pupils motivated and able to express feelings (not)</td>
<td>xvi</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Pupils problem solve/don’t</td>
<td></td>
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<tr>
<td>61</td>
<td>Art information impacts on interpretations/doesn’t/NC</td>
<td></td>
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<tr>
<td>62</td>
<td>Pupils share ideas that impact on interpretations</td>
<td>xvii</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>Co-construction/copying</td>
<td>xviii</td>
<td></td>
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<tr>
<td>64</td>
<td>Pupils makes associative links with artist; artwork</td>
<td></td>
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<tr>
<td>65</td>
<td>Pupils use prior knowledge to construct interpretation</td>
<td></td>
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<tr>
<td>66</td>
<td>Pupils talk about given information</td>
<td></td>
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<tr>
<td>67</td>
<td>Pupils use imagination when talking about artwork</td>
<td></td>
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<tr>
<td>68</td>
<td>Pupils use imagination to explain art</td>
<td></td>
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<tr>
<td>69</td>
<td>Pupils use fantasise about artwork</td>
<td></td>
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<tr>
<td>70</td>
<td>Pupils concern about whether</td>
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**Impact of environment setting**

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<tr>
<th>48</th>
<th>49, 50</th>
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**Artsworks and resources**

| 53, 54 |

**Teaching material**

| 48, 49, 50, 53, 54, 55, 56, 57 |

**Diversity**

| 58, 59, 64 |

**Expressive, affective response**

| 58, 59, 64 |

**Effect of social interactions**

| 61, 62, 63 |

**Haptic response**

| 73 |

**Impact of artworks/resources**

| 70, 71 |

**Imagining, using imagination**

| 70, 71 |

**Making associative and connective**

| 70, 71 |

---

**RG5 ‘What are the implications for learning and teaching when pupils interpret paintings using the strategy?’**

All aspects of the identified patterns/cat. impacted on teaching and learning and therefore there were many implications for teaching and learning.

Recognising this went broader than the scope of a single theme, I made the decision to use reflective analysis informed by the thematic analyses of themes I and II and III to answer this question.
<table>
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<tr>
<th>Page</th>
<th>Description</th>
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<tbody>
<tr>
<td>71</td>
<td>Confusion over original/copy, ‘art’</td>
</tr>
<tr>
<td>72</td>
<td>Difficulties adapting to pace, lesson task, goal, activity</td>
</tr>
<tr>
<td>73</td>
<td>Pupils respond through senses/haptic</td>
</tr>
<tr>
<td>74</td>
<td>Teacher engages pupils’ attention</td>
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<tr>
<td>75</td>
<td>Teacher extends pupils’ ideas /not</td>
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<tr>
<td>76</td>
<td>Teacher extends pupils’ interpretations through probing questions</td>
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<td>77</td>
<td>Teacher promotes affective Discussions</td>
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<td>78</td>
<td>Teacher promotes use of imagination</td>
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<td>79</td>
<td>Teacher prompts cognitive associations/reasoning</td>
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<td>80</td>
<td>Teacher engages pupils with info</td>
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<td>81</td>
<td>Impact of ISEE questions</td>
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<thead>
<tr>
<th>Subject matter is ‘real’</th>
<th>67,68,69,70</th>
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<tr>
<th>Links with subject matter in paintings</th>
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| Pupils’ response in relation to ISEE and teaching | 72,74,75,76,77,78,79 |

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<tr>
<th>The role of imagination in art interpretation</th>
<th>III</th>
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<tr>
<th>Sensory modes of response including emotion and feelings</th>
<th>xv, xvi, xvii, xx</th>
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<th>Use of imagination</th>
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<th>Cognitive connections</th>
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<th>Impact of ISEE questions</th>
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Transcript:

Year One Class
TAPE #6
Duration: 25 min.

Teacher C: Right now….
P: (boy tries to speak but told to sit quietly)

Teacher C: Right have a good look at this painting. Now we did have this painting up on the wall, over there… And some of you have (unclear) and then you’ve written some things about what you can see in the painting. I did give you them didn’t I? (Aside to researcher/observer)

Sorry, is that okay that I only gave them out yesterday Mrs W? (nods her head)

Teacher C: Well, that’s really good and I’m going to read some of them out before lunch and read them to Mrs Worsley, so she can keep them

I want you just to look at the painting for a few minutes… did she really… sh!

Teacher: No talking just look at the painting and concentrate.

J(boy) Are we doing the writing now?

Teacher: I’m going to do the writing now.

Teacher: Now… now today we’re going to do something a little bit different. We’re going to play a game and we’re going to try to think about the meaning of this painting.

J(boy) could you come round and sit with me here please, Right now (Teacher getting cross with two boys)

Teacher C: So, we’re going to think about the meaning of this painting and I’m going to write your ideas…. Okay?

Teacher C: Now, I want you to look at all the ‘things’ in the painting and I’m going to ask you lots of questions about the different things we see in the painting...

Teacher C: Think about the questions we always ask ourselves. What is in it? Why is it in the picture? What’s it about. Well, I want you to vote with your hands when I ask you the question about what you think the ‘things’ are about.

Teacher C: Yes? So, you can either put your hands up but only once. So look at the bird. Can you all see a bird?

B(boy): I don’t like the bird, it’s cold looking. Like the snow.

Teacher: Hm. Well, you see there…. I noticed some of you looking at it the other day…. Here? Yes? Well, B(boy) is right. It’s a rock-shaped eagle and – does it make you feel…. Hold on, what are the options… either

Frightened or scared… or safe and protected? Think of what I’m asking. Try to think why you might feel either of these ways.
APPENDIX 20 PREDETERMINED QUESTIONS FOR VOTING GAME
(LESSON FIVE)

Pre-determined questions and answers about the subject matter: eagle, nest with eggs, moon, mountain, setting, sky.

(A) (Eagle) Does the rock-shaped eagle make you feel frightened or protected/safe?

(B) (Nest with eggs) Do you think these eggs are abandoned – that the mother or father bird has left them or are they coming back?

C) (Moon) Do you think the moon is rising in the sky and it will soon be nightfall? Or do you think it is daytime and the moon is in the wrong place?

D) (Mountain) Would you describe this mountain as ‘majestic’- rising up to the sky: or ‘threatening’ with its sharp craggy rocks?

E) (Setting) Is the nest sitting on a window ledge, sheltered from the wind and air? Or is it sitting on a stone wall – out in the open wind and air?

F) (Sky) Does the clear blue sky remind you of a cold and frosty winter’s day? Or does it make you think the sun is shining on the nest and warming it up?

Year Two pupil showing class answers
(used in Jigsaw puzzle lesson activity: Research lesson seven)

Jigsaw shaped pieces cut out from poster reproduction of *The Fall of Icarus* by Pieter Brueghal. They were mounted on cork board and laminated for pupils to handle in Research lesson seven.
List of 26 paintings for the animal cut out details

1. (Cat) J. M. Turner, *Sleeping Cat*, c.1706, pastel drawing, Tate Britain
4. (Deer) *The Wilton Diptych*, C.1395-9, oil on oak, National Gallery
5. (Foxhounds) G. Stubbs, *A Couple of Foxhounds*, oil on canvas, Tate Britain
6. (Cheetahs) Titian, *Bacchus and Ariadne*, oil on canvas, National Gallery London
7. (Rhinoceros) A. Durer, *Rhinoceros*, 1528, engraving, British Museum
8. (Dog) J. Gossaert, *Adoration of the Kings*, oil on canvas, c.1503, oil on wood, National Gallery of London
10. (Monkey) G. Stubbs, *Green Monkey Eating Peaches*, 1799, oil on panel, Wallace Art Gallery
11. (Horse) G. Stubbs, *Whistlejacket*, c.1762, oil on canvas, National Gallery of London
14. (Elk) A. Durer, *Elk*, c.1507, pen and black ink with watercolour, British Museum
16. (Lion) Pesellino, *Saint Jerome and the Lion*, oil on panel, c.142201457, National Gallery of London
17. (Cat) Vittorichio, *Penelope with the Suitors*, oil on canvas, National Gallery of London
18. (Dog) William Hogarth, *The Painter and his Pug*, 1745, oil on canvas, Tate Britain
19. (Hippo) Egyptian statuary, *Blue Hippo*, c.1900 BC, British Museum
20. (Cat with fish) Kalighat, *Cat with a Fish in its Mouth*, c. 1880, watercolour on paper, India, Victoria and Albert Museum
22. (Cat) G. John, *Cat*, c.1904-8, pencil and watercolour on paper, Tate Britain
23. (Parrot) J.Fyt, *A Still Life with Fruit, Dead Game and a Parrot*, c.1650, oil on canvas, National Gallery of London
24. (Dragon) P. Uccello, *St George and the Dragon*, c.1470, oil on canvas, National Gallery of London
25. (Birds) V. Bell, *Pheasants*, 1931, oil on canvas, Tate Britain
APPENDIX 23 SELECTED PAINTINGS FOR InSET TRAINING

(L) JE Millais, *The Carpenter’s Shop, Christ in the House of His Parents*, Tate Britain, London

(R) JSB Chardin, *The House of Cards the house of his parents* 1849/50, NG London


(R) GF Watts, *The Minotaur*, 1849, Tate Britain, London
APPENDIX 24 SELECTED PAINTINGS FOR RESEARCH LESSONS

Henri Rousseau, *Tropical Storm*, NGL

Pieter de Hooch, *Courtyard in Delft*, NGL

Fiona Ray, *Untitled*, Tate Modern

Pieter Brueghel, *Fall of Icarus*, NG Bruxelles


Rene Magritte, *Domaine d’Arnheim*

Thomas Gainsborough, *Mr and Mrs Andrews*, Tate Britain
# APPENDIX 25 InSET MORNING AGENDA

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<thead>
<tr>
<th>Timing</th>
<th>Activity</th>
<th>Resources</th>
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<tbody>
<tr>
<td>8:30-9:00</td>
<td>Coffee</td>
<td>OHP</td>
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<tr>
<td>9:00-9:30</td>
<td>Introduce action research art project</td>
<td>OHP, Handout with AR forms, Owen's point of view</td>
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<tr>
<td></td>
<td>What is action research – solicit views</td>
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<td></td>
<td>- Discuss key points in literature about action research</td>
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<td>Points: critical- reflection and evaluation</td>
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<td>- Complete teacher record forms</td>
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<td>- Observers’ record</td>
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<td>- Critical friend</td>
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<td>- Me: co-ordinate meetings, admin and collecting data; do agendas for meetings; write up actions; teacher training</td>
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<td>Ethics/code of conduct – anonymity, supportive, non-critical, allow for risks</td>
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<td>Discuss practical logistical details for research</td>
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<td>9:30-10:00</td>
<td>What is art history, art criticism, appreciation?</td>
<td>Painting: House of Cards (Chardin); Art books; Comparative paintings</td>
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<td></td>
<td>Multicultural, western, non-western attitudes</td>
<td></td>
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<tr>
<td></td>
<td>Changing canon of art</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AT2 strand of Nat.Curriculum – key stages, GCSE- Critical</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Why teach ‘about art and artists from different times and places’?</td>
<td></td>
</tr>
<tr>
<td>10:00-10:30</td>
<td>What are we proposing to introduce to children about art?</td>
<td>ISEE steps displayed on whiteboard</td>
</tr>
<tr>
<td></td>
<td>• art information</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• develop interpretive skills to engage with artwork</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• opportunity to look at, reflect on and analyse and discuss artworks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Review art information criteria and discuss</td>
<td>Handout</td>
</tr>
<tr>
<td></td>
<td>Explain steps of ISEE strategy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• flexibility</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• steps merge</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• sometimes teacher led; sometimes pupil led</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Teachers disseminate factual information in step</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The ISEE strategy is propelled by posing and answering</td>
<td></td>
</tr>
<tr>
<td>10:30-10:45</td>
<td>Break for Coffee</td>
<td></td>
</tr>
<tr>
<td>10:45-11:30</td>
<td>Demonstrate lesson: Millais - <em>The Carpenter’s Shop; Christ in the House of his Parents</em></td>
<td>Painting: JEMillais <em>The Carpenter’s Shop or Christ in the House of his Family</em></td>
</tr>
<tr>
<td></td>
<td>List of questions on the board for each step</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Go through steps 1-2-3</td>
<td></td>
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<tr>
<td></td>
<td>Discuss another example: cultural context</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eg. Mughal painting: <em>Elephant Fed by his Keeper</em>, 16th c.</td>
<td></td>
</tr>
<tr>
<td>11:30 – 12:00</td>
<td>Compare and contrast <em>The Minotaur</em>, Watts with Mughal painting above with – work through model with teachers</td>
<td>Painting: The <em>Minotaur</em>, GF Watts, 19th c.</td>
</tr>
<tr>
<td></td>
<td>Raise questions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Provide given AH information</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reflect on and synthesise with personal knowledge</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Interpret and explain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Give out homework exercise for next meeting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Agenda for next meeting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Review ISEE strategy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Discuss questions (you asked yourself) about this painting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Review teacher and observer record forms</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Resources where to find things/websites</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Assessment of pupil/teacher development of skills</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Agree: evaluation criteria for ISEE</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 26: InSET MORNING POWERPOINT SLIDES

Slide 1: Title page: Using Action Research to Introduce Art History in a Primary School in England

Slide 2: What is this research about?

Slide 3: Summary of primary National Curriculum for art and design

Slide 4: Summary problem (2 slides)

Slide 5: cont’d

Slide 6: Why is teaching about art important?

Slide 7: What is art history in the 21st century?

Slide 8: Spider diagram of art history concerns

Slide 9: Theories underpinning the ISEE strategy

Slide 10: ISEE steps

Slide 11: How will the investigation be conducted?

Slide 12: Rationale

Slide 13: Design of action research

Slide 14: Timetable

Slide 15: Data collection

Slide 16: Conclusion
APPENDIX 27 InSET MORNING AGENDA AND TRAINING RESOURCES

<table>
<thead>
<tr>
<th>Lesson Plan</th>
<th>Teachers will be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong> Using the model to look at a painting</td>
<td>See at first hand how to use the model to interpret meaning in an artwork</td>
</tr>
<tr>
<td><strong>Aims:</strong> to use the model in a demonstrated lesson to show teachers how a lesson might look</td>
<td><strong>Objectives:</strong> Teachers will see how the model works</td>
</tr>
<tr>
<td><strong>Image:</strong> JE Millais, The Carpenter’s Shop</td>
<td>Teachers will be involved in applying the model to the artwork and constructing their own interpretation of the painting</td>
</tr>
<tr>
<td><strong>Image:</strong> Elephant Fed by his Keeper Artist Anonymous</td>
<td>Teachers will develop a sense of what interpretive questions to ask themselves and their pupils</td>
</tr>
<tr>
<td><strong>1. Step One: Describe</strong></td>
<td>Teachers will gain reassurance from seeing how the model works</td>
</tr>
<tr>
<td><strong>2. Step Two: Question and Analyse</strong></td>
<td>Describe what you see. All the visual objects, pictorial content seen in the picture. List these objects. Use descriptive and expressive vocabulary to detail what is seen.</td>
</tr>
<tr>
<td><strong>3. Step Three: Interpret meaning (from given contextual art information as well as personal experience and knowledge)</strong></td>
<td>Using the pictorial content discussed in Step One, question and talk about: How these objects/ or people look. What/ or who they represent. Question what is going on, what people are doing, what the action is, the subject matter (theme/event/story) What is the relationship of objects or people to each other Why are these objects included in the picture Discuss ways in which we understand these objects/people. Discuss their significance here in this picture. How the artist has painted them (expressive qualities, expressions, gestures, atmosphere). Refer only to meaning – i.e. if colour, shape, tone is discussed talk about them only in as far as their presence contributes to meaning.</td>
</tr>
</tbody>
</table>

**Resources for InSET training:**

InSET morning: PowerPoint presentation; interactive whiteboard and projector, flipchart, computer and internet connection; Handouts x 9 (including agenda, ISEE strategy sheet, demonstration lesson plan). Nine A4 colour copied reproductions of three paintings: J.E. Millais’ The Carpenter’s Shop, G.F.Watts’ The Minotaur, and Unknown artist, Mughal miniature of Elephant Fed by his Keeper.

**Practice Session 1 and 2**

Resources included: Flipchart; five A4 sized reproduction copies of two paintings: J. Constable’s The Cornfield and C. Ofili’s No Woman, No Cry.
## APPENDIX 28 EVALUATION CRITERIA FOR RESEARCH

<table>
<thead>
<tr>
<th>Teachers:</th>
<th>Research aims</th>
<th>Evaluation criteria (teachers able to)</th>
</tr>
</thead>
</table>
|           | To implement, test out and evaluate the ISEE as a tool for interpreting artworks | • Implement ISEE strategy to guide pupils in their interpretations of art  
• Gain confidence discussing artworks with pupils  
• Acquire sufficient knowledge base in art history subject to carry out Step Three: informing pupils with art information  
• Reconsider teaching of AT2 ‘about art and artists from different times and places’  
• Become empowered and motivated to teach art interpretation  
• Seek opportunities to use art interpretation in future lessons  
• Consider this aspect of art learning alongside art making |

<table>
<thead>
<tr>
<th>Pupils:</th>
<th>To learn a strategy for interpreting artworks</th>
<th>Evaluation criteria (pupils able to)</th>
</tr>
</thead>
</table>
|         |                                             | • Look reflectively at artworks  
• Use the ISEE steps to construct meanings to interpret paintings  
• Share ideas with others  
• Combine personal and shared knowledge and experience with art information to broaden interpretations  
• Provide evidence to support interpretations  
• Pose questions to broaden interpretations  
• Develop interpretive skills of inquiry, reasoning, problem solving, communication and thinking and sharing |

### Data evidence to meet criteria:  

<table>
<thead>
<tr>
<th>Instrument for collecting data:</th>
</tr>
</thead>
</table>
| Pupils ability to engage with paintings by | researcher’s fieldnotes (from observations/evaluations)  
• Researcher’s reflective journal  
• Observation record sheets (from lesson observations)  
• Teacher’s personal reflection, feedback and evaluations (Record sheets from weekly lessons)  
• Agendas, minutes, notes from weekly evaluation meetings (action team)  
• Audio tape recorded transcripts  
• Pupils classwork (written/practical art making)  
• Anecdotal comments received during action research.  
• Photographs of pupils work, activities  
• teachers’ lesson plans  
• evaluation meeting agenda and minutes  
• informal comments/discussions  
• TA observer record form  
• Researcher’s fieldnotes from observations |

<table>
<thead>
<tr>
<th>Teachers actions for teaching this strategy:</th>
</tr>
</thead>
</table>
| • Professional development  
• Raising (not) questions  
• Developing interpretive skills  
• Providing opportunities for open ended discussions  
• Using information about artworks |

<table>
<thead>
<tr>
<th>Teaching assistants (TAs) in observation</th>
<th>researcher’s fieldnotes from observations</th>
</tr>
</thead>
</table>
| • Commitment to project (not)  
• Observations (not) |

<table>
<thead>
<tr>
<th>Observe and evaluate the following: Pupils and Teachers’ physical and emotional surroundings:</th>
</tr>
</thead>
</table>
| • Body language  
• Engagement (not) (confidence/interest)  
• Attitudes  
• Setting  
• Climate  
• Arrangement of space  
• resources |

<table>
<thead>
<tr>
<th>Instrument for collecting data:</th>
</tr>
</thead>
</table>
| Governor monitoring record form  
• LA consultant’s evaluation comments  
• Parents Exit questionnaire and end of year survey  
• Researcher’s fieldnotes and journal |
<table>
<thead>
<tr>
<th>IDENTIFIED SKILLS REQUIRED FOR INTERPRETATION</th>
<th>EVIDENCE/ DATA COLLECTED FROM:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Interpretive skills</strong></td>
<td></td>
</tr>
<tr>
<td>Ability to look at and respond to artworks</td>
<td>Observer record forms</td>
</tr>
<tr>
<td>Perceive and reflect</td>
<td>Teacher record forms</td>
</tr>
<tr>
<td>Construct meaning</td>
<td>Lesson tasks and worksheets</td>
</tr>
<tr>
<td>Provide interpretation with evidence</td>
<td>Pupils work/class discussion/questioning pupils</td>
</tr>
<tr>
<td><strong>Enquiry skills:</strong></td>
<td></td>
</tr>
<tr>
<td>Able to pose questions to aid construction of meaning</td>
<td>Observer record forms</td>
</tr>
<tr>
<td>Able to use answers from questions to interpret artwork</td>
<td>Recorded teachers’ sub-questions (recorded by LW)</td>
</tr>
<tr>
<td></td>
<td>Recorded pupils’ questions (recorded by TAs; LW; teachers)</td>
</tr>
<tr>
<td><strong>Communication skills:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Oral:</strong></td>
<td></td>
</tr>
<tr>
<td>Increasing use of: descriptive language and art terminology</td>
<td>Observation fieldnotes (LW)</td>
</tr>
<tr>
<td>Speaking and listening</td>
<td>Teacher observations</td>
</tr>
<tr>
<td><strong>Written:</strong></td>
<td></td>
</tr>
<tr>
<td>Increasing use of descriptive language and art terminology</td>
<td>Teacher record form</td>
</tr>
<tr>
<td></td>
<td>Worksheets</td>
</tr>
<tr>
<td></td>
<td>Pupils’ work</td>
</tr>
<tr>
<td><strong>Collaborative/Independent Working skills:</strong></td>
<td></td>
</tr>
<tr>
<td>Ability to work together</td>
<td>Collaborative activity tasks: ie. Jigsaw game</td>
</tr>
<tr>
<td>To share ideas and use others ideas</td>
<td>Selection of animal</td>
</tr>
<tr>
<td>Ability to work individually</td>
<td>Speech bubble sheets</td>
</tr>
<tr>
<td>To reflect quietly on artwork</td>
<td>Pupils’ work</td>
</tr>
<tr>
<td></td>
<td>Observations – fieldnotes (LW); observer record forms; teacher record forms</td>
</tr>
</tbody>
</table>
## APPENDIX 29 SCHOOL IMPROVEMENT PLAN (Key Action Priority)

### KEY PRIORITY 1: Teachers and Pupils Engaging with Artworks
To grow teachers’ perspectives on the teaching of art

**SUCCESS CRITERIA:**
- Teachers and pupils gain confidence in engaging with artworks
- Teachers and pupils develop their ability to investigate (question) and interpret artworks
- Teachers able to disseminate art information (about art and artists from different times and places)
- Pupils combine their own prior knowledge and experience with shared knowledge from peers and given knowledge (art information): synthesis
- Pupils broaden their general and art-related vocabulary
- Pupils able to look carefully, reflect on, question, talk about, interpret artworks
- Pupils able to share and support their understandings of artworks with each other
- Pupils able to work collaboratively
- Teachers and pupils seek other opportunities to engage with art

<table>
<thead>
<tr>
<th>OBJECTIVE</th>
<th>ACTION</th>
<th>LEAD PERSON</th>
<th>TIME</th>
<th>IMPACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduce teachers to the outline programme of the project</td>
<td>Meeting with HT Staff (team) meeting</td>
<td>LW</td>
<td>July 3(^{rd}) &amp; 24, 2006</td>
<td>Teachers understand the aims of the project and their roles</td>
</tr>
<tr>
<td>Collect baseline data</td>
<td>LW to interview, with questionnaire structure, pupils and teachers (10 mins)</td>
<td>LW</td>
<td>July &amp; early Sept, 2006</td>
<td>A baseline measure is achieved – areas for development are identified</td>
</tr>
<tr>
<td>Professional development of teachers</td>
<td>Demonstration of lesson structure for developing engagement with artworks using strategy and art information, during an InSET morning 4 staff meeting inputs during autumn term</td>
<td>LW</td>
<td>Mon. 30(^{th}) Oct.</td>
<td>Teachers have an understanding of the structure for teaching art interpretation. Greater awareness of artworks and how to talk about them.</td>
</tr>
<tr>
<td>Implement programme of lessons with review time</td>
<td>First half term – teachers implement five 10-20 min. Lessons followed by a 30 min. slot for review during weekly staff meetings. LW to observe the lessons</td>
<td>LW &amp; teachers &amp; pupils</td>
<td>Jan.-Feb. 2007</td>
<td>Teachers develop the pedagogic structure for art interpretation</td>
</tr>
<tr>
<td>Develop implementation of lessons</td>
<td>After half term-teachers implement five 20 min. – 5 lessons – LW to support development of strategy – giving pupils the artwork, providing art information for pupils to construct interpretations. Continue 30 min. Staff meeting slots</td>
<td>LW &amp; teachers &amp; pupils</td>
<td>March – April, 2007</td>
<td>Teachers and pupils develop expertise in interpreting art</td>
</tr>
<tr>
<td>Extension of skill development to link context across the curriculum</td>
<td>Summer term: Teachers to co-ordinate sessions – lessons timetabled for two each half term – longer sessions with pupils carrying out their own research to decide the artwork and how to present, while continuing to implement the strategy – possible scenarios Yr R – linked to role play Yr 1 – linked to SEAL Yr2 – linked to ICT Staff meeting review following first session. Then further development Yr R – Fairy tale theme Yr 1 – Geography Yr2 - History</td>
<td>LW &amp; teachers</td>
<td>First half summer term 2007</td>
<td>Teachers and pupils able to identify learning links between subjects. Use of visual images shows increased focus and greater confidence in constructing interpretations</td>
</tr>
</tbody>
</table>


APPENDIX 30 TRANSCRIPTION OF AUDIO TAPED RESEARCH LESSON
(Example taken from Research Lesson Eight)

Cycle Two
Lesson Eight
Class: Year Two

Time: 2:30
Date: 8.3.07

TAPE:
(0.41 minutes)

Teacher D: Right, V can you see properly from there? Come and see from the front please. Right…

what’s the first question C(boy), we ask in class. What’s in the picture – We don’t just mean – what you
se straight away. We want you to look very very closely at it…

(silence)

Teacher D: …hang on… What’s th

e second question? Yes? E(boy)?

E: How does it make you feel?

Teacher: That’s sort of the second one – what does it make you feel like… but what’s the third one then?

B(boy)?

B: Why do you think that, why is it there?

Teacher: repeats: ‘Why do you think that, why is it there? How does it make you feel? Why has the artist
done, maybe?%

1.19

Teacher: So the first thing we need to look at in this painting… is… Can any you tell me what you can
see in it…1.27… very quickly!... Just look at it… You don’t need to put your hand up… cause I’m going
to ask everybody,…

1.44 Teacher: E(girl)?

E: ‘a dog’

Felix: ‘some sheep in a field’

Teacher: (Starts to point at pupils to answer) Okay, I(girl)? Yep?

I: ‘a bench’

2.02

Teacher: Yes. Don’t do that cause that’s rude… look at the picture and tell me one thing you can see?

2.15

Teacher: Have I asked you? No? A(girl)?

A: ‘a squirrel!’

Other pupils question her:
‘a what?’

2.28 sounds of pupils talking at once: ‘Where? there? I can’t see it… there… there? …

2.33

Teacher: Well, I thought it looked a bit like a squirrel…

P: No, it’s wood

2.38

Teacher: Okay, it’s the wood… T(boy)?

2.40

T: ‘the corn’

Teacher: H(boy)?

H: ‘gates’

Teacher: J(boy)?

J: ‘clouds’

Teacher: C(girl)?

C: ‘a house?’

Teacher: F(boy)?

F: a man with a gun

Teacher: C(boy): tree

Teacher: who haven’t I asked? A(boy)?

A: hay and a church

3.07

Teacher: well spotted… H(girl)?

3.13

H: ‘the lady’
Teacher: ‘that’s quite interesting, actually, isn’t it (teacher speaks to researcher) hm…. That must be the 23rd comment and finally the main figure is mentioned… K(boy)?
K: ‘hills’
3.30
Teacher: Who haven’t I asked? J(boy)?
J: sheep
Teacher: B(boy)?: grass
Sam: bench
Teacher: G(boy)?
G: a rifle…
Teacher: a rifle… as well? Right then, why do you think all those things are in that picture? What’s the picture about?
4.03
(Pupil studying the picture, silence)
Teacher: V(girl)?
4.05
V: aAbout a hunter…
Teacher: You think its about a hunter? Which is the hunter?
V: umm….him.
Teacher: The man’s the hunter… because?
4.16
V: um…. The dog?
Teacher: He’s got a dog, anything else that makes him a hunter?
4.19
V: and a gun…
4.29
Teacher: what else do you think it’s about C(boy)?
C: um.. an army man and his enemies are coming…in those trees
4.33
Teacher: … okay…H(boy)?
H: there are two there in a secret spot in a place… they know… in a field…
4.52
Teacher: yes? E(girl)?
E: That lady… the one in the picture… could be the same one as holding hands with the little girl… in the other painting…
Teacher: Oh! Yes, it could be linked with that one, it isn’t actually… it’s a totally different country and a totally different artist.
5.06
Teacher: but that’s a good idea trying to link the paintings cause sometimes artists do that… link their paintings…5.13…and have the same people in the three different things…
We've reached that time of the year when all of a sudden we're running against time!

I know your schedules are TIGHT for the next couple of weeks till term ends but we are meeting on 18th July for a summative evaluation meeting. I'll be feeding back the collective evaluations of the art project, strategy etc., teaching and learning at the final staff meeting. (And will also report to the Governing Body that night!)

What we need now is to pull all our reflections and evaluations together (with evidence please!) to help us get a better picture. I've drawn up some questions, you may have others, to help us summarise our thoughts. Be as honest as you can in your feedback.

Attached is our latest version of the strategy – would you circle and annotate any changes you feel should be made. See you tomorrow – I'll be in about 2:30 if anyone wants me.

Laura’

**EXAMPLE OF TEACHER'S WRITTEN COMMENTS TO QUESTIONS**

1. From your teaching experiences what **learning opportunities** did you find these lessons offered your pupils?

   *Time to look, reflect, new vocabulary, different stimulus, answering series of questions (I did develop idea of 'what, why, how does it make you feel' as sequence) – getting deeper into picture, explaining their answers – not reasoning but extending vocab to describe what they see and think; (see notes on philosophy ideas later)*

2. Did you find these lessons offered anything **unique** for learners across the spectrum?

   *Speaking and listening focus – not related to writing tasks or planning topic questions so those who find writing challenge (able and not so able alike as some of the boys do not enjoy writing) were able to contribute

   Generally situations were less threatening and not 'hard' like other problem solving activities the chn are more used to – they soon realised that this was the whole 'lesson' and the threat (threat) of writing or recording was not part of it!

   More even playing field – I saw chn who are not the most forthcoming grow in confidence (Ben) and have chance to develop ideas

   Varied pictures - gave everyone chance to have favourite and enjoy the challenge

   Some would have liked to know 'they were right' – (Sam) and their competitive spirit was not helped by this as everyone had a valid viewpoint

   Positive point – the pictures were not linked to anything else we were doing so stood on their own – nice to do 'odd things' now and again

   Some links with our portraits – everything in it was on purpose – think about your pictures / stories – cause and effect – behaviour why are things as they are?

3. What difficulties or problematic issues did you experience in this action research?

   *Time issue – it did take up quite a block of time during week which I should have planned better - I could have linked it more with PSHE (my favourite!) and the time of day – last thing in afternoon may not have helped with concentration – or conversely it may be the perfect time as chn were able to just sit – more relaxed, and enjoy (traditional story time slot?)

   I would have liked more time to research some of the pictures as I felt I did not always do them justice – but it does mean I can spend more time next year developing them (e.g. Icarus story)

   I would have liked to talk to Laura some time after 'lesson' to share evaluations – when I did mine, it would have been good to see what she had heard and how this matched my observations – also to see Gaynor’s obs. notes and put it altogether - although this was what Laura was doing as the researcher, I would have liked to have shared more (control freak moment!) but time was an issue – never enough and it was better to do more pictures than spend time churning over minute details of who said what.

   I did feel I had a good overall impression of how it went and how the chn responded which meant I could develop the next picture in a way that I felt the chn would benefit most – not necessarily the way suggested in the planning notes

   I did feel a bit guilty that Laura spent time writing out plans which I then skim-read and did my own way – I know that is what she wanted but she had put time and energy into doing it. I do feel I followed the 'spirit of the strategy' but then jumped around a bit.

4. What positive experiences did you encounter in your teaching or pupil’s learning?

   *Where do I start!!!

   Opportunity to learn about a totally new topic – after all these years in teaching still learning!!!

   Loved range of pictures and being able to use internet to find out about them – Tony even bought me Stephen Schama’s Power of Art
5. What changes would you make to these lessons/strategy etc. to make this a more effective strategy for teaching pupils to understand artworks?

- I would think about these ideas – and perhaps develop a few of them next time but more or less stick to this year's strategy with minor tweaking.
- Leave pictures out without asking for comments straight away.
- Have question as part of display and have post-its for chn to add notes before discussion.
- Use tape recorders more for chn to record comments – laminate questions as prompts – spread over 3 terms – start with ‘What is it all about?’ (Alfie!) for pictures as gentle beginning?
- Then go back to pictures for more detailed analysis later on – after ½ term even?
- Compare two pictures of similar subject or artist or era or theme?
- Teach chn more about life of artist – impact on his work?
- Ask chn to tell story of picture – story boards, drama, writing, as part of developing visual literacy?
- Get Ged Gast in to see what he thinks.
- As part of Boys 'writing project I hope to ask Simon Crosby to do a session on Philosophy – this would link well with talking about picture.
- As this is supposed to be about art works and not just speaking and listening activities, I would like to teach more about art to chn – why colours were used, size, audience, patrons influence, stories / images that were popular – biblical symbols etc.

6. What issues might prevent you from using this learning in future? (Why/Why not?)

- Time might be but we do have flexibility over week or term blocks.
- Resources might be as chn are familiar with these pieces but that might be an advantage as we can do them form different angle.
- I can’t think of anything that will really stop us doing it, in part, next year.

7. What were your honest feelings about the action research – timing, resources, my support, your input, project as a whole, etc.

- It did take up a lot of staff meeting time during a year when we had allocated meeting space and focus for Leaders of Learning for whole year – this meant we had very little flexibility to do things that came up unexpectedly. However, this was not fault of project.
- So to know so far in advance what the staff meetings were about is unusual for us – don’t tell CM! So to have the ‘restriction’ of the Art project as well as the time bonded focus for our curriculum responsibilities did mean extra pressure. But this is with hindsight – something else may well have happened anyway to cause some people stress or to feel rushed.
- Resources were brilliant – so big and so many for chn to be able to have their own copy.
- The only tiny thing was when they were available – sometimes only just before the session so I felt I had not looked at them beforehand and so was not very familiar with content – that was why I liked Tiger picture first as I knew it so I could concentrate on questions and child control rather than looking at the picture. We do like to feel confident with our subject matter as there as so many other things to focus on – organisation of chn, adults, materials.
- This will not be a problem this year – if we are allowed to use the same resources as some are in school already.
- Your support – what should I say? Always on the end of the phone or email, lots of background stuff and lovely feedback at staff meetings.
- I did talk to you about separating the chn’s response to the strategy from a value judgement on the quality of teaching – it is tricky as I don’t how you can distinguish the two as they are so closely inter linked but I think it is a case of using technical vocab to analyse the evaluations and being sensitive to the individual’s reactions and confidence.
- Project as a whole – very good link with current thinking on visual literacy – use of film, etc engaging boys with immediate comment and then encouraging reflective response – but no writing!.
- Good for cross curricular learning – and chn being able to step back and use thinking skills in new situations. Etc etc etc.
Example: Teacher B

1. From your teaching experience what learning opportunities did you find these lessons offered your pupils?

Opportunities for speaking and listening. Opportunities for chd to take risks-speculate on what the artist may have meant in the painting without the worry that they could be wrong.

2. What do you think these lessons offered for learners across the spectrum?

An opportunity for everyone to be involved and contribute thoughts and feelings regardless of ability. Everyone is starting with the same degree of knowledge.

3. What difficulties or problematic issues did you experience in this action research?

Some lessons were difficult for Year R where they needed thoughts, comments, etc. to be written down due to limited writing abilities - but we could get around this. - this was usually overcome by adults scribing for them or changing activity slightly. Attention spans sometimes waivered during time discussing paintings - but this could be overcome by doing one step during a session, maybe over a week.

4. What positive experiences did you encounter in your teaching or pupil's learning?

Pupils' learning at the art gallery. B(boy) was fully involved in the strategy when discussing one of the paintings, similarly F(boy) used his creative imagination to discuss some of the paintings.

5. What changes would you make to these lessons/strategy etc to make this a more effective strategy for teaching pupils to understand/interpret artworks?

Take longer to look at one painting, maybe over 2 weeks and tie it into current topic. Make it more a part of the ongoing learning over the period of time chose. Leave the paintings on display during that time-maybe use it as part of the independent learning going on in the classroom.

6. What issues might prevent you from using this learning in future? Why/why not?

Nothing. Practical points - availability of paintings and small copies. (should be easily overcome, could be time consuming until a bank of paintings have been built up)

7. What were your honest feelings about the action research – timing, resources, my support, your input, project as a whole, methodology, teamwork, reflection?

Having started the project with no strong feelings either way, I have really enjoyed the whole experience. It has been very interesting to see how Year R have taken on board the art information and enjoyed the paintings that they have encountered. I look forward to seeing how this develops as they continue through the school - how will their skills have matured when they get to Year 2?

The resources have been excellent as has the support received from LW. I think it will become even more of a positive experience for the children and myself when we include it as part of our own topics. I have always felt that finding the time to fit the art in to the normal timetable has been somewhat difficult, however, next year it is timetabled in with our topic work so that problem will be alleviated.

Example: Teacher A

1. From your teaching experience what learning opportunities did you find these lessons offered your pupils?

Opportunities for child to sharpen observational skills- to learn that the closer you look at things the more you can learn – to develop their questioning skills – to develop their confidence and satisfaction in looking at paintings – to develop enthusiasm and interest in paintings.

2. What do you think these lessons offered for learners across the spectrum?

Paintings approached from 3 steps – was accessible to children of all abilities. They could all contribute and gain something from the experience

3. What difficulties or problematic issues did you experience in this action research?

Found it difficult to plan taking a painting on into the art making process when it was unrelated to the topic/learning currently happening in class. Tricky to introduce something completely different/unrelated to topic/theme of children's learning when activities are mainly all related. It was necessary to do it this way for our training/learning and the problem will be solved next year when we plan paintings around our topics.

4. What positive experiences did you encounter in your teaching or pupil's learning?

Very pleasing to find some children I didn't expect to be so enthused and have so much to say/about the painting (eg Approaching Storm painting) Children all very interested and enthusiastic- they love it when you read/tell them a story and this was little like that as we talked about the painting. I was pleased to see that I could tell pupils art information gradually and to feed it into conversation and that they took time to think and talk about it.
<table>
<thead>
<tr>
<th>5. What changes would you make to these lessons/strategy etc to make this a more effective strategy for teaching pupils to understand/interpret artworks?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The recent changes, i.e. looking at the 'big view' in Step 1 and describing what they see, I think are positive changes. I can also see more now how the steps can overlap in a natural way. I've got my head around Step 2!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6. What issues might prevent you from using this learning in future? Why/why not?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Possibility of difficulty in finding paintings to suit all our topics?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7. What were your honest feelings about the action research – timing, resources, my support, your input, project as a whole, methodology, teamwork, reflection?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honest feelings – only negatives are explained in question 3 above. Otherwise feel support/resources etc have been excellent. Feel very positive about whole project and excited to put into practice next year. I would never have thought of doing this kind of discussion with these children. I wasn’t sure if they could handle it. Big surprise to see what came of these lessons!</td>
</tr>
</tbody>
</table>

Example: Teacher C

1. From your teaching experience what learning opportunities did you find these lessons offered your pupils? More time to reflect on artwork, which they have continued at home by visiting galleries, etc. Children are able to describe different artworks.

2. What do you think these lessons offered for learners across the spectrum?

   The lessons offered different teaching strategies such as the jigsaw puzzle game and adding the suitable animals into the Gainsborough painting.

3. What difficulties or problematic issues did you experience in this action research?

   The only difficulty was that some of the artworks varied in colour when reproduced.

4. What positive experiences did you encounter in your teaching or pupil’s learning?

   I was pleased that the children were able to describe the artwork, so well and look closely at it for sustained periods of time. Everything else was extra. Good using art information but hard to tell how much they took in!

5. What changes would you make to these lessons/strategy etc to make this a more effective strategy for teaching pupils to understand/interpret artworks?

   I would try to use the ISEE in future. I would try to link to our class topic and I would need to collect high quality resources.

6. What issues might prevent you from using this learning in future? Why/why not?

   I would try to use the ISEE in future. I would try to link to our class topic and I would need to collect high quality resources.

7. What were your honest feelings about the action research – timing, resources, my support, your input, project as a whole, methodology, teamwork, reflection?

   I have really enjoyed the art project. The resources were excellent. LW was always supportive. To start with the lessons were quite difficult to 'fit in' but this would be easier if they were linked to the topic we're doing. Now, our staff meetings will be shorter. And I must say, we've come along way in openly talking about what we think we do right and wrong in our teaching practice!
Ningeokuluk is one of the most versatile and intelligent graphic artists to emerge from the Kinngait Studios. Her unique approach to interpreting traditional legends and stories into her drawings and prints has captivated both the traditional and contemporary Inuit art collector. She is represented in the 2010 print collection with nine images.

Inuit oral tradition is the foundation of much of Ningeokuluk’s work. Inspired by stories and legends told by Mialia Jaw to schoolchildren in Cape Dorset, Ningeokuluk is one of a new generation of Inuit artists who are bringing the tales back to life in graphic form. She has represented Kiviuq before, the legendary Arctic wanderer, and returns to his odyssey again this year with the strikingly bold stonecut, *Kiviuq Nanuq* (2010-17) and the contrastingly sensuous lithograph, *Kiviup Nulianga* (2010-18). In the former, Kiviuq’s encounter with a bear explains the origin of fog in Inuit folklore, and in the latter a goose is transformed into a beautiful woman so she can become Kiviuq’s wife.

Born May 27, 1963, Ningeokuluk is the daughter of Joanasie Salomonie (deceased) and his wife Kanajuk. Her father, Joanasie, was a community leader and much loved in Cape Dorset for his sense of humour, mischief and compassion. In the fall of 2009, Ningeokuluk’s first children’s book was published by Groundwood Books (A Division of House of Anansi Press). Entitled *Alego*, it is an autobiographical story of a young girl named Alego who goes clamdigging with her grandmother for the first time and, along the way, discovers all of the wonders of the seashore. The book was short-listed for the Governor General’s Literary Award for children’s illustration.

Check out these websites for more information about Inuit art, printmaking, artist and theme of Sedna:

www.dorsetfinearts.com/artist_ningeokuluk.html
www.canadahouse.com/dynaic/artists/Ningeojuluk_Teevee.asp
www.freespiritgallery.ca/articles.htm
www.inuitplus.com/moreinfo.html  (Govt. of Canada website)
www.ainc-inac.gc.ca/pr/info  (French)
www.uoguelph.ca/msac/Enincult.htm  (teachers info)
APPENDIX 33 LEGEND OF SEDNA

Sedna is the Inuit Goddess of the Sea.

The legend of how Sedna became a sea goddess is told throughout the Arctic. The story varies from one region to the next. However, in all versions, a young woman becomes the mother of all sea creatures. As the sea goddess, Sedna has dominion over her creatures and controls the availability of seal, walrus, fish, whale, and other sea animals to Inuit hunters. This version is a compilation of many Sedna stories.

Once there was a young woman named Sedna. She lived in the Arctic with her mother and father. She loved her mother and father very much and was very content. Her father was a skilled hunter, so he provided very well for his family. Sedna had plenty of food and warm furs to wear. She liked the comfort of her parent's home and refused to marry. Many Inuit men desired Sedna for a wife and asked her parents for permission to marry her. But Sedna refused them all. Even when her parents insisted it was time for her to marry she refused to follow tradition and obey them.

This continued for quite some time, until one particular Inuk came to visit Sedna. This man promised Sedna that he would provide her with plenty of food to eat and furs for clothes and blankets. Sedna agreed to marry him. After they were man and wife, he took her away to his island. When they were alone on the island, he revealed to her that he was not a man at all, but a bird dressed up as a man! Sedna was furious, but she was trapped and had to make the best of it. He, of course, was not a good hunter and could not provide her with meat and furs. All the birdman could catch was fish. Sedna got very tired of eating fish every day.

They lived together on the island for a time, until Sedna's father decided to come and visit. Upon seeing that his daughter was so unhappy and that her husband had lied to her, he killed the birdman. Sedna and her father got into his kayak and set off for home. The birdman's friends discovered what they had done and wanted to avenge the birdman's death. They flew above the kayak and flapped their wings very hard. The flapping of their wings resulted in a huge storm. The waves crashed over the small kayak making it almost impossible to keep the boat upright.

Sedna's father was so frightened that the storm would fill his kayak with water and that he would drown in the icy waters that he threw Sedna overboard. He thought that this would get the birds to stop flapping their wings, but it did not. Sedna did not want to be left in the water, so she held tightly to the edge of her father's boat and would not let go. Fearing that she would tip him over, the father cut her fingers off, one joint at a time. From each of her finger joints different sea creatures were born. They became fish, seals, walruses, and whales.

Sedna sank to the bottom of the ocean and there became a powerful spirit. Her home is now on the ocean floor. If you have seen her, you know she has the head and torso of a woman and the tail of a fish.

Sedna now controls all of the animals of the sea. The Inuit who rely on these animals want to maintain a good relationship with Sedna, so that she will continue to allow her animals to make themselves available to the hunters. Inuit have certain taboos that they must follow to keep Sedna happy. One of these says that when a seal is killed it must be given a drink of fresh water, not salt water.

If the hunters do not catch anything for a long time, the Shaman will transform himself into a fish. In this new form, he or she will swim down to the bottom of the ocean to appease Sedna the Sea Goddess. The Shaman will comb the tangles out of Sedna's hair and put it into braids. This makes her happy and soothes her anger. Perhaps it is because Sedna lost her fingers that she likes to have her hair combed and braided by someone else. When she is happy, she allows her animals to make themselves available to the hunters. Animals do not mind giving themselves up to provide food, clothes, and shelter for the Inuit.

APPENDIX 34 STORY PICTURE PLANNER WORKSHEET (#6)

(Example of completed story picture planner worksheet below)
APPENDIX 35 SUMMARY OF FINDINGS FROM RESEARCH

SUMMARY OF KEY FINDINGS

Interpreting art

Teachers
1. These generalist classroom teachers were interest in continuing the practice of interpreting art in the curriculum in future.
2. Their interest lay mainly in an instrumentalist view of education through art as they considered interpreting artworks had potential for learning in other curriculum areas such as literacy, writing and storytelling, PSHE and citizenship. This finding mirrors those of other studies which report teachers’ interest in using art in other subject areas.
3. Teachers’ initial concerns about their lack of art history subject knowledge were cited as a factor for not teaching the AT2 ‘about art and artists’ but at the end of the research they said they were no longer concerned. Actions demonstrated this was not always true, however as some did not engage with art information or avoided using it.
4. Teachers were sometimes unsure about how to respond to or support pupils’ imaginative or affective responses in the classroom which suggests they may need for guidance in this area.

Pupils
5. Interpreting art using the ISEE was inclusive learning for all pupils in the classroom
6. Neither age nor ability levels prevented pupils from interpreting the paintings. Four year old pupils were able to look at, think about and justify their own interpretations of paintings although they were, understandably, less articulate than older pupils.
7. There was no correlation between pupils’ prior knowledge of, or familiarity with paintings (having seen them before) and their disposition to engage in interpretive discussion.

ISEE Strategy

Teachers
8. Although these classroom teachers, with no previous specialist art training, were able to guide pupils in interpreting artworks using the ISEE strategy, problems were identified. They had difficulty conceptualising Step Two and sometimes disregarded Step Three.
9. All of the teachers said they found Step Two (questioning, relating and connecting pupils’ experience and knowledge with artworks) more challenging than Step Three (providing pupils with art information about the art and artists).

Pupils
10. Most pupils were able to use the first two steps of the ISEE strategy Step One: What do I see? and Step Two: Why is it there? What do I know about it? How do I feel about it? although nearly all needed teacher prompting.
11. Younger pupils gravitated towards Step One: What do you see? Pupils in Years One and Two were more interested in Step Two (subject matter) ‘Why is it there? ’ ‘What do I know about it? ’ and ‘How do I feel about it?’

Art information

Teachers
12. Teachers were selective about the art information they gave pupils and often highlighted one item of information. Because pupils’ were interested in the artist’s personal and biographical information, they regularly favoured biographical or anecdotal stories about them.
13. Teachers used the art information mainly as a hook for getting pupils’ attention
14. Teachers did not use the art information consistently; sometimes they forgot to use it or chose not to.
15. This led to the conclusion that providing pupils with learning about art and artists was more important to the researcher and pupils than to the teachers.
16. If teachers choose art information and artworks for other curriculum areas the likelihood is that these lessons will always be instrumentalist in nature.
Pupils
17. Pupils were interested in ‘finding out’ about the artists, in particular, their personal lives and anecdotal stories about them or the artwork.

18. Learning information about the artist helped pupils to link their art practice with artists and to consider the artist as creator.

19. By the end of Cycle Two, pupils were referencing the artist in their discussions about the painting. Using imagination helped them to create a context through which to understand the art information.

20. In looking at, thinking about and interpreting paintings some pupils recognised their role as spectator. There was a realisation the artist painted things for others to see, for example, a Year Two boy commented: ‘the artist has left it for you to work it out’ (Group interview).

Responses to paintings
21. Pupils interpreted paintings through cognitive, affective and imaginative responses.

22. Their affective response often pre-figured their cognitive reasoning. When teachers prompted them to reason why they felt as they did, their responses showed cognitive thinking.

23. Pupils’ affective response was therefore understood not as an end result but as a catalyst for their reasoning.

Teaching and learning
24. Interpreting art involved ‘deep’ learning where pupils learned a new way of thinking. This learning was understood as sowing the seeds for life-long learning which has implications for the future.

25. Deep learning and being reflective in the classroom slowed down the normal pace of lessons and teachers and pupils needed to adapt to it.

26. This type of learning was difficult to assess and subsequently to evaluate. The headteacher and teachers considered this learning important despite these problems and wanted to carry on regardless.

27. The vast majority of pupils enjoyed interpreting paintings and were eager to share their interpretations with others.

28. Interpreting art was understood to provide inclusive learning in the classroom for pupils at either end of the developmental and learning spectrums.

29. The greater majority of pupils in all three classes were keen to participate and share their interpretations in class discussion.

30. Interpreting art allowed pupils to express their emotions in the classroom and teachers saw this as beneficial for their social and emotional well-being. These views supported a Lowenfeldian philosophy of child-centred art education which advocates that art contributes to self.

31. Pupils’ imaginative thinking bridged the gap between what they observed and what they knew about. It offered pupils a way of making sense of what they observed and heard about the painting and artist. Some teachers were uncomfortable when pupils used this line of thinking but accepted it when it related to reasoning and problem solving.

32. Pupils’ imaginings involved fantasy and possibility thinking and the latter was understood to be useful for interpreting art.

33. Developing their imaginative thinking about artworks could have positive implications for other areas such as art making and literacy.

34. Reader reception and response theories were useful for understanding pupils’ responses to paintings.

35. Teachers want to make cross-curricular links with art interpretation to broaden learning opportunities and to aid them in selecting art information and artworks.

Selection of paintings
36. Pupils were able to identify with subject matter, events and people in paintings from ‘different times and places’ and engage with these paintings and this has implications for teachers when considering using fine art exemplars.
37. Subject matter in paintings was important to teachers and pupils. Teachers relied on using it to stimulate storytelling narratives and some felt ‘lost’ without it when working with a semi-abstract painting. All of the pupils found it empowering to recognise and identify subject matter in paintings and be able to talk about it.

38. Teachers’ practice in talking about artworks gave them a measure of confidence; however, they continued to feel they would seek expert guidance to select artworks in future.

39. Despite this, the team concluded that teachers must be a part of the selection process.

**Resources**

40. Lack of readily accessible resources, lack of knowledge about available/appropriate artworks to select and difficulties sourcing information about artists and artworks would prevent teachers from continuing these interpretation lessons in future.

41. Interactive whiteboard equipment had advantages of access to a wider variety of artwork reproductions through the internet; however, the projected image lacked fine detail and resolution on the classroom screen.

42. Poster sized reproductions were appropriate modes of representation for teachers to talk about paintings in the classroom. One poster sized reproduction was sufficient to capture the attention of 30 pupils in a classroom setting.

43. Teachers used the internet for a variety of reasons, to select artworks and source art information, for learning material such as dvds, films and other online educational material downloaded from art education websites. They used the internet with small groups of pupils to search for information on artists and artworks.

**Action Research as a methodology for changing attitudes and practice**

44. The action research was helpful for changing the teachers’ and researcher’s art education practice.

45. Although three of these teachers had participated in other action researches, initially the group of teachers and researcher found they struggled to share reflections aloud and did not share the same conception of how to carry it out.

46. Identifying a research problem or focus should be shared by all action team members to avoid hierarchical situations or non-commitment of members who don’t ‘buy’ into the research being carried out. In this case, the researcher identified the research at the outset which meant not all the team members valued the research in the same way.

47. The team’s commitment to methodology was imperative for the success of the curriculum development and evaluation.

48. This action research was understood to pertain to these teachers in this particular school; to replicate it would require an art history specialist to involve teachers in CPD training of art history subject knowledge and practice using the ISEE strategy.
APPENDIX 36 AUDIO TAPED TEAM REFLECTION AND EVALUATION MEETING EXCERPT

(Excerpt taken from Team Reflection and Evaluation Meeting transcript, 8th May, 2007)

HT: Well, I think that...it is what the children are learning and that I think there’s a key message to learn from that...it is...what they have been learning that’s important. But the learning might take longer...it might be something they go away with and...I think that’s very closely linked to the art project. That it is about giving opportunity – we said from the beginning this is an opportunity for children to engage, to reflect and build up... You can’t do that...when you’re rushing things...

Teacher C: No, I can’t... (agreeing)

(Sound of murmuring assent )

HT: ...waiting for the light bulb to come on...the next day... you know, it’ like when you’ve read a book...or even...have gone to an art gallery, sometimes you go, particularly if you go on a holiday...go to look at some key things and then it’s not till you’ve come away from it that you go...oh, yeah!...it’s the whole experience of it...You know, that we want to give the whole opportunity to children

Teacher C: That’s what I thought...

(pause - tea is being given to teachers)

HT: Can I go back to this thing – slow learning...It may be the thing that a few weeks later they will be able to talk about it. Because it was interesting – that’s what was interesting with having someone else look at the project...He...[Consultant] was saying ... all around him...he talked to each one of you. In the questioning, you can use with children, we’ve talked alot about this, how you can make the children think more by asking that one question. But because I think you felt under pressure, you just looked at descriptive, the first part of the ISEE and you didn’t have enough time for reflection. And for the extended questions – the ‘why?’ type questions and how do you feel about it...because you were trying to get it all done.

Teacher C: Mine started to...but then I had to stop them and say no...we haven’t got time for your stories....

HT: Yes, but [Teacher C], you see! That is the thing that I want you to feel free to do. A child says – I can tell you a story about that...you’ve got to be the teacher – you lead their learning at that moment...if that’s going to help a child to really develop their ideas in response to the artwork and they get – its like all the time...Is that what you’ve planned? Not necessarily...but if a child gets excited then let somebody else add to it. You, I have to keep saying this, feel free to abandon that bit, to go with that bit. (gestures from one hand to the other to show the span).

I know, I know...we’re working every week to produce these pieces of work...and now, sh’es saying ‘chuck them out of the window’... (sounds of laughter).

But you now what you want. When the child’s learning...and I can’t tell you more than that, I have complete confidence in you to take that forward. Because some of it’s scary and it’s like ‘my safety blanket’ and I think that that’s why planning is...

Teacher B: I think today – though... I probably would do that...but today, I had got to do this bit...

Teacher C: (interrupts) to do the story, the cutting...

HT: ... and so it was...

Teacher C: I felt like that... but he was talking to me like I was not letting them talk. But If you look at the evaluations, Year Two are always the most talkative, by like 40 minutes!

Teacher D: Yes, but you know, the children...and it’s like, if B[boy] goes off on one of them... my heart sinks.

HT: [Teacher D], I understand that, but....

Teacher D: I mean K[boy] was actually told to put his hand down and to virtually shut up...

HT: Yes, but...okay... if those two started and they start going ‘what do you think’... you are the one who can take it further...
### Appendix 37: Example of Completed Teacher Record Form

<table>
<thead>
<tr>
<th>Questions</th>
<th>Evidence/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>What were your thoughts/reactions following this lesson?</td>
<td>• Said gave them freedom for unrelated comments. Felt it would have been better to sit. Look, reflect. Follow up theme of previous lesson.</td>
</tr>
<tr>
<td>Class were very focused - even though walking</td>
<td></td>
</tr>
<tr>
<td>What did (or didn't) you do to make this lesson your own?</td>
<td>Decided to tell them about baby dying if I could bring it up.</td>
</tr>
<tr>
<td>Found internet copy of talk up from art book</td>
<td></td>
</tr>
<tr>
<td>Did you notice any differences in the way children responded to the painting in this lesson?</td>
<td>Very involved as it was very close to their experience - photos of whole families.</td>
</tr>
<tr>
<td>What was the subject</td>
<td>Very pleased if parents couldn't find things - proud that they could look better than adults.</td>
</tr>
<tr>
<td>Was there any evidence of children using the strategy (to look at the objects in the painting and consider their purpose)?</td>
<td>Just used what as evidence of picture painted long ago - still children being children.</td>
</tr>
<tr>
<td>Taking sheet home to share</td>
<td></td>
</tr>
<tr>
<td>How did you approach the history/art history information in this lesson?</td>
<td></td>
</tr>
<tr>
<td>Extend model</td>
<td></td>
</tr>
</tbody>
</table>

George came back to say that when he told his mum about baby dying, she almost cried.
Lesson: Eight

Teachers will be able to:

Pupils will be able to:

Title:
Which animal suits the context/setting of the painting?

Aims
Pupils understand the concept of context and setting.
They choose an animal (cut out) that suits the context/setting of the painting

Instruction:
Teacher arranges classroom with sets of animal details on three tables. Displays three poster reproductions for pupils to handle and place their animal cutouts on top of.
Steps 1-2-3
Teacher informs pupils about art information in step 3 and talks about context and setting (explain concepts)
Teacher explains animal cutout game to pupils.
Teacher asks pupils to go to tables and look at details of animals cutout from other paintings, prints etc.
Teacher asks them to choose one animal they think is appropriate to include in the Gainsborough painting.
Teacher asks pupil to explain reason Whole class discussion focused on pupils’ feedback and
Teacher initiates discussion about:
‘The artist left some of this picture unfinished (woman’s lap) why do you this he did this? Select information to tell pupils about artist, the portrait and the people depicted in the painting
Apply the ISEE 1-2-3
Explain lesson activity
Guide pupils
Extend through sub questions about what pupils talk about in the painting
Disseminate information, extend pupils’ understanding/interpretations

Working individually
And in whole class
Make choices about which animal best suits the context of painting
Share ideas
Reflect on what has been said by others/teacher
Listen and reflect on information.
Use it in their interpretation

Resources:
3 x poster of single Painting: Thomas Gainsborough
Portrait of Mr and Mrs Andrews
Whiteboard: Internet – NG Collection: Gainsborough
26 animal cutout details, laminated
Worksheet provided

Evaluation Criteria
- Pupils were able to understand the concept of setting/context?
- Pupils were able to apply the ISEE
- Pupils could work independently/collaborative/share ideas with others
- Teachers were able to extend their thinking about the painting?
- Teachers selected and disseminated art information from given material

LESSON 8 Information sheet on artist and painting

Painting: Thomas Gainsborough, Portrait of Mr and Mrs Andrews, 1748-1749, Oil on canvas, National Gallery, London

Thomas Gainsborough (1727 -1799) was one of the most famous portrait and landscape painters of 8th century Britain.

Gainsborough was born in 1727 in Sudbury, Suffolk, England. His father was a schoolteacher involved with the wool trade. At the age of fourteen he impressed his father with his pencilling skills so that he let him go to London to study art in 1740. There, in London he became friends with William Hogarth – through Hogarth he also became involved in the Thomas Coram Foundation for Children.

Gainsborough married Margaret Burr, illegitimate daughter of the Duke of Beaufort who settled a £200 annuity on the couple (a tidy sum!). The artist’s work, then mainly composed of landscape paintings, was not selling very well so he returned to Sudbury in 1748–1749 and concentrated on the painting of portraits. In 1752, he and his family, now including two daughters, moved to Ipswich.
Commissions for personal portraits increased, but his clientele included mainly local merchants and squires. He had to borrow against his wife's annuity.

In 1759, Gainsborough and his family moved to Bath. There, he studied portraits by van Dyck and was eventually able to attract a better-paying high society clientele. In 1761, he began to show his work later at the Royal Academy. He selected portraits of well-known or notorious clients in order to attract attention. These exhibitions helped him acquire a national reputation, and he was invited to become one of the founding members of the Royal Academy in 1769. His relationship with the academy, however, was not an easy one and he stopped exhibiting his paintings there in 1773.

In 1780, he painted the portraits of King George III and his queen and afterwards received many royal commissions. Although he was never Painter to the King, (this went to his arch rival, Joshua Reynolds because he was President of the Royal Academy), Gainsborough remained the royal favourite.

Gainsborough painted more from his observations of nature (and human nature) than from any application of formal academic rules. Constable once commented on his paintings by saying: On looking at them, we find tears in our eyes and know not what brings them.” Gainsborough, however, was known to have said: "I'm sick of portraits, and wish very much to take my viol-da-gam and walk off to some sweet village, where I can paint landscapes (sic) and enjoy the fag end of life in quietness and ease."

He died of cancer on 2 August, 1799 in his 62nd year.

Discussion of painting (for teachers to read and select art information to tell pupils)

Mr and Mrs Andrews (1750) is an oil painting by Thomas Gainsborough. The artist was in his early twenties when he painted this canvas, which combines the two genres in which he specialized – portraiture and landscape. By his own account, he preferred landscape painting but no one would pay him to do this.

Here, Gainsborough paints a portrait of two of his own friends – people wanted their portraits done to show off their status, wealth and possessions – or to give the impression of these…

The twenty-two-year-old Robert Andrews married sixteen-year-old Frances Carter in November 1748 and Gainsborough made this portrait of them shortly after the wedding. The couple is shown in front of a stout oak tree – the husband standing and the wife sitting. Gainsborough has paid very close attention to this very ‘English’ landscape. (Note the couple are placed to the left of centre: their family estates take ‘pride of place’).

Robert Andrews cradles his shotgun under his arm as his dog looks up at him. (The fact that has a gun shows that he owned a much prized 'gun licence' which wasn’t available to everyone…) He stands proudly in the midst of his huge estate, which had just become even more extensive thanks to his marriage. His attitude is aloof yet businesslike.

Frances Carter is sitting on a wrought-iron Rococo bench. Her satin dress shows Gainsborough at his best. Mr and Mrs Andrews would not have sat/stood in this landscape while Gainsborough painted them. Their portraits done separately in a studio and their clothes, probably done later on mannequins – may be why Mrs Andrews looks so doll-like and stiff. Her pose might have been lifted straight from a book of etiquette. At the time ‘manuals of manners’ were available – like guide books - which set out to help people with gestures, expressions, manners, poses to make them look like rich, genteel landowners.

Our eyes are drawn from a fertile field with recently harvested golden sheaves of corn to meadows of grazing sheep, a stand of trees and the hills in the distance. The enclosure of the sheep was a recent development – livestock had previously wandered about freely. The clouds touch the land at the horizon. Andrew’s estate was in Gainsborough’s native county of Suffolk.