

**355 Subject Review - Art**  
**Report by Dr. Richard Hickman, University of Cambridge**  
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The art provision at HKIED is delivered through a comprehensive and wide ranging programme by well-qualified experts having access to very good facilities. There is however, a tension between the competing identities of artist, educator and art educator and this needs a creative resolution. In moving towards 'University level' provision, the subject review needs to build on existing strengths and identify areas for development; this paper focuses on the latter.

I agree broadly with the report submitted by Professor Duncum in December 2008 and wish to expand upon a few points:-

- Implications for the classroom. It seems pertinent to highlight the need for teachers in training to be taught their specialist subject within the context of educational practice and I would suggest that a minimum of 10% of each module is given over to identifying how studio practice can be used in the classroom. This might also entail input on assessment and a consideration of the rationale for engaging in that particular studio activity.
- Distinguishing between the needs of those training for Primary and those training for Secondary schools. Students training for different phases of education have differing needs – this needs to be made explicit in the documentation and in practice. For example, greater input on children's artistic development might be more relevant to primary, while depth rather than breadth in terms of subject knowledge and studio expertise might be more relevant to secondary trainees.
- Recommended reading. I would suggest that every module has a *required* text – this need not be a whole book, perhaps a chapter in a book or a journal article. I feel that there needs to be more in the way of journal articles across the board – this would help ensure a more up-to-date set of readings. Indeed, there is a need to update reading lists generally. Appendix 1 highlights some additional texts that I suggest for some of the

modules.

- In keeping with the point made above, I feel that all of the methods courses ought to be core modules – including ‘23’ – ‘Advanced studies in visual art curriculum and approaches’.
- While I can support the notion of organising the programme around Art Theory, Art Practice and Art Education, some consideration needs to be given to weighting between these areas; as implied above, I would support the idea of greater weighting being given to Art Education.
- It is important to identify the core. I assume that year one revolves around a kind of foundation in all studio disciplines and that this is gradually refined through electives in subsequent years. If this is not the case, then it might be a model to consider.
- It is important to ensure that the aims of the programme are made clear and are coherent and congruent with the overall aims of the Institution. This should feed in to coherent assessment procedures.

I feel that there is tremendous scope for innovation through collaborative approaches and greater use of integrative approaches (ie between arts subjects such as visual art and music) and interdisciplinary approaches (ie between visual art and, for example, mathematics). Closer to home, there are opportunities for collaborative work between the modules and some modules could in fact merge. It might be possible to merge, for example the following: 1 & 2; 19 & 20; 21 & 22; 8, 16 & 17, amongst others. Some modules (such as Module 9 – integrative arts) could be associated with several other modules.

Overall, it is desirable that any decision to modify the modules on offer be made collaboratively and democratically, by the staff concerned, bearing in mind local constraints. What is important is to establish a clear rationale for the inclusion of modules, especially with regard to determining which modules are core and which are elective. This should be done on an informed pedagogical basis rather than on custom and expediency. The art programme as it stands is comprehensive and draws upon the expertise available. It is important however to not allow the modules to ‘ossify’ and to ensure that all staff have

opportunities for professional development in order to broaden as well as deepen their subject knowledge and studio practice.

A final point –

I note that course is moving towards a five year model. This appears to be an opportunity to develop the course into a 3 or 4 year (more intensive course suited to 'University level' training) followed by a Master's level course of one or two years (perhaps with the second year being largely school based). In keeping this, there would be greater opportunities for staff to engage in research and devote more time to putting their academic and creative work in the public domain – through reviewed exhibitions and peer-reviewed journal articles. This final point is extremely important – To emphasise again – all staff need to be actively involved in research and publication and engage in scholarly activity such as attendance at conferences. To facilitate this I would encourage all visual art staff to belong to a subject specific professional association such as iNSEA. It is important to highlight the fact that creative practitioners could be at the forefront of innovative and cross-disciplinary research in the social sciences

**Richard Hickman**

**Appendix 1: Suggested readings to enhance specified modules.**  
**[In a few cases these texts are already used; these recommendations serve to underline their importance]:**

**Advanced Studies in Visual Arts Curriculum and Approaches :**

Eisner, E. (2002) *The Arts and the Creation of Mind*. London: Yale University Press

Rayment, T. (Ed) (2007) *The Problem of Assessment in Art & Design*. Bristol: Intellect.

**Education in Art**

Bamford, A. (2006) *The Wow Factor – Global research compendium on the impact of the arts in education*. Munster: Waxmann

Barnes, R. (2002). *Teaching Art to Young Children 4-9*. (2<sup>nd</sup> ed.). London: Routledge Falmer.

Burgess, L. and Addison, N. (Eds.) (2008, 2<sup>nd</sup> ed.). *Learning to Teach Art & Design in the Secondary School*. London: RoutledgeFalmer.

Davis, J.H. (2008) *Why our schools need the arts*. New York: Teachers College Press.

Downing, D. and Watson, R. (2004) *School Art: What's in it?* Slough: NFER.

Harland, J. Kinder, K., Lord, P. Stott, A., Schagen, I., Haynes, J. with Cusworth, L. White, R. and Paola, R. (2000) *Arts education in Secondary schools: Effects and Effectiveness*. Slough, Berks: NFER.

Hickman, R. (2005) *Why We Make Art - and why it is taught*. Bristol: Intellect publications.

Hickman, R (Ed.) (2004) *Art Education 11-18: Meaning Purpose and Direction* (2<sup>nd</sup> ed.). London: Continuum.

Kindler, A. M. (1997) *Child development in art*. National Art Education Association.

Matthews, J. (2003) *Drawing and painting. Children and visual representation*. (2<sup>nd</sup> edition). London: Paul Chapman.

Prentice, R. (Ed.) (1995) *Teaching Art and Design. Addressing Issues and Identifying Directions*. London: Cassell.

**Contextual Studies of Art**

Hickman, R. (2005) (Ed.) *Critical Studies in Art and Design Education*. Bristol: Intellect.

Wolff, T. F. & Geahigan, G. (1997) *Art Criticism & Education*. Chicago: University of Illinois Press.

### **Curriculum Studies in Visual Arts Education**

Atkinson, D. and Dash, P. (Eds) (2005) *Social and Critical Practice in Art Education*. Trentham Books

Burgess, L. and Addison, N. (Eds) (2003) *Issues in Art & Design Education*. London: RoutledgeFalmer.

Efland, A (2002) *Art and Cognition - integrating the visual arts in the curriculum*. New York: Teachers College Press.

### **Visual Arts Research**

Hickman R. (2008) (Ed.) *Research in Art Education: issues and exemplars*. Bristol: Intellect.

Sullivan, G. (2005). *Art Practice as Research: Inquiry in Visual Arts*. Thousand Oaks, CA: Sage.

### **Printmaking and digital imaging**

Gardiner, H., Cashen, T., and Bentkowska-Kafe, A. (2009) (Eds) *Digital Visual Culture: Theory and Practice*. Bristol: Intellect.

### **Ceramics**

Jones, J. (2007). *Studio Pottery in Britain 1900-2005*. London: A & C Black.

### **Craft**

Mason, R. (2004) Chapter 8 - The Meaning and Value of Craft, in R. Hickman, (Ed.) *Art Education 11-18: Meaning Purpose and Direction* (2<sup>nd</sup> ed.). London: Continuum.

### **Drawing**

Garner, S. (2009). *Writing on Drawing*. Bristol: Intellect.

### **Art & Culture**

Alexenberg, M. (2008) (Ed.) *Educating Artists for the Future*. Bristol: Intellect.

Boughton, D and Mason R. (1999). *Beyond Multicultural art education*. New York: Waxmann.

Chalmers, G. (1996). *Celebrating Pluralism: Art, education and Cultural Diversity*. LA: Getty.

### **Aesthetics and Art Criticism**

Parsons, M. and Blocker, G. (1993). *Aesthetics and education*. Chicago: University of Illinois Press.

Taylor, R. (1999) *Understanding & Investigating Art*. Harlow: Longman.

Perkins, D. (1994) *The Intelligent Eye - learning to think by looking at art*. Los Angeles: Getty.

### **General**

There are a number of recent publications by Intellect publishers (including the art education series edited by John Steers) that will be of interest to staff teaching other modules. A new book, for example is: *Artist-Teacher A Philosophy for Creating and Teaching*. (Hardback - April 2010) by G. James Daichendt.

<http://www.intellectbooks.co.uk/books/>

Of the Journals available in the library, I would in particular recommended the following:

*Art Education*

*Australian Art Education*

*Studies in Art Education*

*Journal of Aesthetic Education*

*The International Journal of Art & Design Education* (this one has the highest ranking internationally and staff are encouraged to submit to it). The

*International Journal of Education & the Arts* is available online

## **Appendix 2**

Appendix 3 is included to show an example of what is done on a broadly similar programme in England - ***this is for reference only –and is not meant to be exemplary***

### **Edited extracts from a typical English BA art education programme**

#### **ART AND DESIGN MODULES**

In **Year One** of the programme a total of three Education Studies modules and four Art and Design modules are studied. These modules are stranded over the two Semesters, meaning that during each week you will study both subject areas. The Art and Design modules studied over the first year of the Programme are as follows:

ART 111 20 credits ART 112 20 credits

ART 113 10 credits

Year One Art and Design: Projects and Practices

Art and Design in Education

Drawing in Art and Design

ART 114 10 Credits

Art and Design: Materials and processes

Every module has a separate Module Booklet and you will be issued with copies of these in due course. All module booklets and other relevant course documentation (including timetable information) are also freely available on the VLE (Blackboard). Each booklet usually contains:

- Aims and outcomes of the module
- Summary of teaching methods
- Brief week by week session content
- Summary of assessment
- Extended bibliography
- Assignment Briefs containing full details and titles of the module assignments, deadlines and marking criteria
- Contact details for tutors

Students should make use of these to ensure they are properly prepared for sessions and assessed work.

ART111 Art and Design: Projects and Practices (20 credits)

The syllabus will include an introduction to a variety of materials, techniques and processes which constitute creative art and design practice at this level. This will form a foundation for the three years of work in Art and Design.

Assessed component: Examination by Portfolio 100%

ART112 Art and Design in Education (20 credits)

The syllabus focuses on the vocational dimension of art and design. It will include an opportunity for placement visits which will allow students to reflect on the learning and teaching of art and design in educational contexts. In addition, the module will embrace gallery education and, drawing on the work of others, will apply practice in educational contexts.

## **Year Two**

Learning Through Art and Design

Contemporary Practice: Projects

Drawing Projects

ART 214 10 Credits

Specialist Studio Practices

ART211 Learning Through Art and Design (20 credits)

The syllabus will allow students to research relationships between historical and contemporary practice and educational contexts through critical study of formal and nonformal

learning environments. A placement will, therefore, be a feature of this module.

Assessed component 1: 50% Visual and written assignment (study) - 2500 word equivalent

Assessed component 2: 50% Visual and written assignment (education) - 2500 word equivalent

ART212 Contemporary Practice: Projects (20 credits)

The syllabus will allow students to engage with themes and theories within contemporary cultural contexts which will inform their emerging practice. Through this they will develop their own critical positions, learn to take creative risks and manage projects independently.

Assessed component: 1) 100% Examination by Portfolio - 5000 word equivalent

ART213 Drawing Projects (10 credits)

The syllabus will allow students to extend their experience of drawing practices developing new materials, techniques and processes for the communication of ideas.

### **Year Three**

AD311 Studio Practice: Thematic Project (30 credits)

The syllabus will enable students to identify a theme around which they will construct a project embracing conceptual, aesthetic and critical elements. They will consider the role of the viewer as well as their own responses to the theme as makers. The project should have evident links with AD312 Individual Study.

Assessed component: 100% Exhibition Portfolio - 7500 word equivalent

AD312 Individual Study (20 credits)

This module critiques the concept behind and issues related to the student's choice of topic. It locates the work in the context of writings on art from a diversity of authors and modes of thinking. The student may choose to express this critique either in a single long written assignment or may supplement a shorter written study with practical work.

Assessed component: 100% either a 5000 word written assignment; or a 2,500 word written assignment and a practical study equivalent to 2500 words.

AD313 Contemporary Issues in Art Education (10 credits)

The syllabus considers issues related to teaching and learning in art and recent developments in thinking that influence changes in the curriculum. It encourages students to place their own experience as artists and art educators into a broader context.

Assessed component: 100% Written Assignment - 2500 words

100% Portfolio of Work - 2500 word equivalent

ART214 Specialist Studio Practices (10 credits)

The syllabus provides the opportunity to extend studio practice employing materials, techniques and methods with skill and imagination whilst observing good working practices.

There will be an emphasis on the development of professional practice and the creative industries. Assessed component: 100% Portfolio of Work - 2500 word equivalent.