

Variation in teachers' and students' understanding of teaching and learning in Fine Art and the broader community

Abstract

This paper focuses on discerning the critical differences, or variation, in the way teachers and students experience and understand the subject of Fine Art and its relation to its broader community. In previous research (Reid, 1999; Davies & Reid, 2001), relations have been found within the music and design disciplines where teachers' and students' experience of one of three defined dimensions was strongly related to the ways in which they understood teaching and learning their subject. The musicians and designers (and their students) described their experience of the professional world in three hierarchically related ways. This constitution has become known as the subject 'Entity'.

Taking a phenomenographical approach, the paper asks whether the experience of learning and teaching in Fine Art education, both for students and teachers, is consistent with conceptions shared, within the educational community, about the professional world of fine artists. In so doing this research project is intended to reveal the 'Fine Art Entity'. Discerning and describing the 'Fine Art Entity' is intended, not only to provide a basis for enhancement of learning, teaching and curriculum development in Fine Art practice, but also to make a significant contribution to the subject discourse within the community

Methodology

This research project focuses on discerning the critical differences, or variation, in the way teachers and students experience and understand their subject and its relation to the professional Fine Art world. In previous research (Reid 1999, Davies & Reid 2001), relations have been found within the music and design discipline where teachers' and students' experience of one of three defined dimensions was strongly related to the ways in which they understood teaching and learning music. The musicians and designers (and their students) described their experience of the professional world in three hierarchically related ways. These constitutions have become known as the 'Music' Entity and 'Design' Entity respectively. Discerning and describing the 'Fine Art' Entity will provide a basis for enhancement of teaching and curriculum development. Initial analysis of the interviews with Fine Art students, which have already been completed, appears to confirm the parallels with music and design.

The research for the Fine Art Entity was conducted using a phenomenographic approach. This method looked at the variation in the ways the participants experience, understand and ascribe meaning to a specific phenomenon (Marton & Booth, 1997). The problem described in this research is about how the participants' understand the professional fine art world (the 'Fine Art' Entity) and how this Entity is related to the participants' understanding of teaching and learning Fine Art. The outcome of this phenomenographic study is a set of logically related categories that describe the

participants' experience of the 'Fine Art' Entity and their conceptions of teaching and learning Fine Art. The categories and the relations between the categories provide the 'outcome space' for this aspect of the research.

The categories describe the qualitative differences between the ways in which the phenomenon is understood. The categories are placed within a hierarchy that defines the logical relations between them. The categories of description are constituted as a hierarchy as a consequence of their inclusivity and reference to each other. Marton and Booth (1997) suggest, "that the categories of description denote a series of increasingly complex subsets of the totality of the diverse ways of experiencing various phenomenon" (p. 126). Ramsden (1992) observes that the more complete categories may include aspects of the less complete categories as part of their schema. Understanding teacher and student thinking (and the variations that are possible within a group) will make material available for Fine Art teachers and students to frame their intentions and actions within a theory of teaching and learning that may enhance the quality of both teaching and learning. The research in this instance focused on the study of Fine Art at both undergraduate and post-graduate level.

Data for this study was collected using an open-ended interview protocol (Bowden, 1996). The interviews were designed to enable the participants to fully explore their understanding of the Fine Art world and how this world is related to their understanding of teaching and learning. Interviews were conducted with 6 full time and part time tutors. Twenty-three students were interviewed which included nine students at undergraduate level and 16 at postgraduate level. Typically, phenomenographic studies require between 10 - 20 interviews to maximise the possible variation. The data was treated as a single data set to determine the qualitatively different ways in which the participants understand the Fine Art world. A second level of data analysis involved the separation of the data into student and staff sets to allow conceptions of learning and teaching to emerge. In this way the 'Fine Art' Entity and the participants ways of experiencing teaching and learning can be related.

Background to the study

A substantial body of research in learning and teaching in higher education recognises a range of guiding principles. In particular, that students go about learning in qualitatively different ways and that the way they go about learning is directly related to what they think learning consists in. That is, their *approach* to learning is, to a large degree, determined by their *conception* of learning. Most of the literature, to date, has focused on learning that requires students to interact with propositional knowledge within a subject context and also that their engagement with this knowledge is reported in written, usually essay, format. Learning, in these contexts, is often qualitatively differentiated by two approaches; 'deep' and 'surface'. Whilst a deep approach is associated with a student's intention to make sense of the tasks in hand, a surface approach is associated with a focus on the 'signs' of learning: the words used, isolated facts, etc (Marton & Saljo, 1976), often with the intention of memorising them in order for them to be used at a later date. In later studies, (Biggs & Collis, 1982), the variation in the responses to tasks set by student are further elaborated. The Structure of the Observed learning Outcomes (SOLO) is a taxonomy of increasing sophistication and is often articulated as follows:

The SOLO taxonomy can be articulated in the following way:

Level 1

Outcomes

The outcome at level one will be characterised by one or two responses to the task set. They will be entirely descriptive with the work resolved in some parts. There will be recognition of the curriculum requirements.

Learner conception

This is often characterised by an underlying belief that there is only one answer to the task set.

This is learning that students perceive is done to them by teachers rather than something they do. Learning is seen as memorising. The student has an active role in memorising but the information being memorised is not transformed in any way.

Level 2

Outcomes

The outcomes at level 2 will involve recognition of the curriculum content and be predominantly descriptive. The description will range over many or most of the curriculum content contained within the task. The descriptions will appear sequential and autonomous rather than reflective and related.

Learner conception

This is learning that is acquiring facts, skills or procedures, which are to be used. What is learned is seen as needed in order to do things at a later date but there is no transformation of what is learnt by the learner.

Level 3

Outcomes

The outcomes at level 3 will involve the relating of conceptual frameworks. There will be evidence that transformation of knowledge is taking place. Interpreting reasons for an event and marshalling appropriate evidence to support a range of views will be evident.

Learner conception

This is learning that makes sense. The student makes active attempts to abstract meaning in the process of learning. Students take responsibility for their learning and its consequences.

Whilst these concepts might resonate in contexts, which do not rely heavily on text as the principal medium of learning, nevertheless, little comparative research has been undertaken in practice-based subjects to ascertain whether these constructs are equally valid. There is now a growing body of research, which recognises that there is similar variation in the way in which teachers understand what learning and teaching consists in. Again, there is little research related to teachers' approaches to learning and teaching in the arts.

In the original 'Improving Student Learning' (Gibbs, 1992) project, nine strategies were identified as having the potential for improving the quality of student learning. Their success, however, was predicated on whether they embodied four key elements:

- a motivational context;
- learner activity;
- interaction with others;
- and a well-structured knowledge base,

identified by Biggs (Biggs J, 1989) as the main features in promoting a deep approach to learning.

More recently, Reid (Reid, A 1996 and 2000), whilst researching into music students' and teachers' approaches to learning, found that there is significant variation in the way in which musicians understand their professional world and that this is related to their understanding of the teaching and learning of music. She found that musicians and their students describe their experience of the professional world in three hierarchically related ways. In this context it has become known as the 'Music Entity' and the three dimensions may be defined as:

Extrinsic Technical, which describes elements of music making, that are literally 'outside' the participant. Music is understood as a combination of technical elements related to either an instrument or musical notation.

Extrinsic Meaning describes a more integrated view of music making where the focus is the production of meaningful musical sound for communication.

Intrinsic Meaning describes music as a vehicle for expressing personal artistic truths. The focus of this dimension is on the relation between personal understanding of the world of music and the consequent re-interpretation of it through a communicative process.

Although characterised as an entity, it is very much a mental construction – a set of beliefs about the world of music, which underpin the intentions, which a student formulates in relation to their learning about the subject. The most sophisticated category of the music entity, the Intrinsic Meaning, is seen to include the other categories albeit from a different perspective. Students who demonstrate this in their approach to learning also focus on the technical but as the means to an end, which is the expression of personal meaning. This category also includes the intention of communicating with an audience. Students whose conception can be characterised as Extrinsic Technical do not reveal an understanding of their active engagement in the broader context of music making. Learning the notes or getting the composition perfect is seen, for them, as an end in itself.

The relation between the Music Entity and the Design Entity is demonstrated below:

Professional Entity	in Music	in Design
Extrinsic Technical	Music making is 'outside' the participant. Music is seen as a combination of technical elements related to an instrument or musical notation.	Being able to apply skills appropriately - Design is about doing.
Extrinsic Meaning	Here participants describe a more integrated view of music making where the focus is the production of meaningful musical sound for communication	Being able to meet the needs of society - Design is about interpreting
Intrinsic Meaning	Here participants describe music as a vehicle for expressing personal artistic truths. The focus of this dimension is on the relation between personal understanding of the world of music and the consequent re-interpretation of it through a communicative process.	Being able to communicate - Design is about living

Variation in students' conceptions of learning fine art

The outcomes of the studies in music and design revealed parallels in Fine Art education.

Extrinsic Technical

In the interviews, some students express beliefs about what they ought to be learning which can be equated with the Extrinsic Technical category. They see the acquisition of specific skills and crafts, which are directly related to their study, as being the principal interests of an education in Fine Art. Based on somewhat limited assumptions about the professional world, they see the purpose of Fine Art education as acquiring, what they perceive to be, the requisite skills, processes and procedures for working as a Fine Artist.

A Representing

Copying the visual world onto a two-dimensional surface. (practical)

..., just focusing on the kind of things that interest me, and I think I can sort of transcribe into sort of interesting visual images and paintings.

B Making tasteful artefacts

... I'm not ... too ... into, like, the meaning of stuff behind it yet, like I haven't got something I have to tell the world!

I'm more of a, like, visual person, who goes, "Oh, that's really good", or ... I don't really understand that people ... kind of are desperately trying to tell the world this sort of thing about themselves, I much prefer, like, bang, see something and it looks good.

C Experimenting with materials

Students focus on the elements, processes and procedures of painterly practice in the hope that something 'works'. They intuitively know when it is right. The intention is to produce a body of work rather than understand or enable conceptual change.

I kind of simplify forms quite often, and then just kind of put them down in areas in, like, kind of flat colour, and then usually work layers over the top, like, so I almost might completely lose what I've painted underneath, but then usually kind of work it through, I don't know, like with a knife or something, so it kind of reveals itself again, but different to how it started out.

Extrinsic Meaning

D Translating ideas into images (cognitive)

These students focus on making sense of the relationship between the world and their work.

.....because I've been working on the self portrait since after Christmas, so it's sort of a gradual process of building up and looking at different people, and then, sort of, you take bits of inspiration from different places, and it's what you do that, and the way your brain reorganises it, so it's been a slow process of linking little snippets of information together.

(Student 5)

and that's what I find interesting for me, rather than just always trying to follow a very particular formula of how to approach my work. I rather do things more on ideas than on final visual forms. The final visual form, for me, would be more a consequence of the ideas that I would like to ... to talk about, or to reflect about.

(Student 4)

E Self-expression

These students see Fine Art as a means of expressing their own innermost feelings in visual form:

... the language I build up, is quite private, and I have to make sure it's presented in a way that expresses what I'm seeing, in an interesting way to the viewer, or they won't

take much notice of it, because it's almost like a mental note to myself, and I ... I do want the work to be entertaining as well.

(Student 3)

F Experimenting with ideas and materials

These students articulate painting as an interpretive experience, which contributes to a developing understanding of the nature of the subject. They focus on the integration of the elements, processes and procedures within the act of meaning making. They have a critical awareness of contemporary practice. They recognise their practice as uniquely their own, aspects of which are intended to be original within the community of practice.

I've sort of been less concerned with ... with trying to think of what's going to be the physical thing at the end of the term, and I've tried to sort of ... not to plan things, but to be more relaxed and see what could happen, and don't be so definite about any preconceptions that I have ... that I think the way it's going to go, I should see what happens naturally.

(Student 5)

So it is, you know, it's aesthetics and it's also, you know, looking at how things are read. I mean, I might make something, and then say it's trying to say this, but you can look at it, and you can see that it doesn't read like that. So, I don't know. I suppose it's a balance between how it's read and how the materials work themselves.

(Student 6)

G Helping the audience to appreciate the visual world

I'm doing about ... about the decay of towns and buildings and stuff like that, and how there's a kind of hidden beauty and kind of aesthetic quality in that kind of thing, instead of just looking at the pretty things like the beaches and stuff like that, I'm looking at something which doesn't really look very pretty when you walk past it, but then if you actually look at it, and kind of drawing people's attentions to things which they wouldn't otherwise look at.

(Student 5)

... learning how to communicate, because, you know, words don't always say everything you need to. So, for me, it's just learning how to show my ideas in a different way to people who might not otherwise be able to access my ideas, so it's kind of taking my thoughts to a bigger audience.

(Student 8)

Intrinsic meaning

H Process of self discovery and self-authorship

These students see Fine Art as a process of self-discovery and the articulation of this in a community of practice.

They often seek to make a unique contribution to the community of practice. They utilise the 'language' of painting to express personal insights and see the intrinsic nature of Fine Art as challenging the limits of its own 'language' (break the rules).

I didn't come to the College for a Certificate really, I came here because I knew I wanted to spend three years making art in a place like this, you know, somewhere... I think, for me, it's been much more a course in self-discovery than it has been in ... than any sort of academic grade.

(Student 7)

I Helping the audience to see the world differently

These students recognise painting as a creative process within a community of practice and they express ambition to achieve this. They seek to make a unique (original) contribution to the community of practice of painting. They do not see what is offered through the curriculum, the course and the tutors as the only alternatives. Their personal world-view is that of a Fine Artist (self-authorship). They attempt to relate to their tutors as peers within the community of practice. They use personal reflection as an important device for learning.

They see communication through painting as a challenging interaction with and for the audience.

Oh, they're (the audience) ... they're everything. A work of art can't exist without an audience, basically. And it doesn't matter what I put into a work of art, I could sit here and talk about it for ages, but at the end of the day, it's what someone takes away from a work of art. So I think they're the be all and end all, in a lot of ways. They're ... that's what you, you know, that's who you're ... that's why you're doing it.

Well, for me, it's about communicating these positive messages. It's about trying to ... it's trying to encourage ... yeah, I want people to think about all of these issues, like ... erm ... about our world, and about each other, and about ourselves.

(Student 7)

I do believe that, you know, art should be challenging, it shouldn't just be really easy for, you know, someone who just walks past to, like, understand it really quickly, I think, you know, there should be something in the first glance and then a lot more to it, and you discover more when you look at it. (5)

...certainly I think that's a really important thing ... is for the feeling that your work has somewhere to go still, and isn't perfect, and, you know, you're going to still be trying to work it out at the age of 60 or something,(5)

In articulating the Fine Art Entity then, the following construct is proposed:
Extrinsic Technical: Fine Art is about developing a set of skills – Fine Art is about **Making and Doing**

Extrinsic Meaning: Being able to communicate ideas through artefacts – Fine Art is about **Self-expression**

Intrinsic Meaning: Self-authorship in a community of practice – Fine Art is about **Living**

Learning Fine Art

How, then, does this relate to the way in which students conceptualise learning? In the diagram that follows the Fine Art entity is mapped onto the conceptions of *learning* Fine Art. There appear to be *four* qualitatively different conceptions emerging and there is seen to be a major qualitative difference between conception 3 and 4. In conceptions 1-3 students focus on different aspects of the world around them (for instance; the techniques, the brief, the applications, the solutions, the clients) whereas in conception 4 it is about learning about themselves (but using all the previous aspects at will when necessary).

Conception 1: Learning Fine Art. Learning is about developing skills, acquiring knowledge and remembering techniques. The students focus on learning enough things so that they can choose the appropriate skill when they graduate. Fine Art is understood to be about doing something.

Conception 2: Learning to be a Fine Artist. Learning is about applying and experimenting with skills, processes and techniques. Students recognise the difference between learning at university and work and understand university learning to be preparatory. As in the previous conception Fine Art is understood to be about doing something.

Conception 3: Learning to be part of the Fine Art community of practice. As in the previous conceptions learning is understood to be the acquisition and appropriate application of skills and knowledge. This conception is different because students focus on the social aspects of Fine Art. They focus their learning on learning as part of a Fine Art community of practitioners.

Conception 4: Learning to innovate and change: Learning is understood to be discovering about themselves. The focus is on self-authorship, reflection and integration.

outside focus	ET (doing) conception 1	EM (interpreting) conception 2 conception 3	IM (living)
inside focus	conception 4		

Variation in teachers' conceptions of Fine Art

An analysis of the teachers' interviews suggests that teachers understand learning Fine art in quite different ways than many of the students. In relation to the Design Entity, the teachers' focused on the client (and what they think the client wants) and this seems to have a particularly important bearing on the sorts of things they want students to do. In Fine Art, teachers focus on the intrinsic experiences to be gained from experiencing the subject. The teaching methodologies to achieve this vary considerably.

The most limited of the conceptions of the object of study relates the teacher's intentions to the students' act of making a product in which there is little intervention on the part of the tutor. The experiencing of Fine Art is something only the student can do and the tutor is seen to be entirely extrinsic to this event. Learning to be a Fine Artist is a long-term commitment, which only the student can ultimately achieve. The learning of skills is a result of this individual practice.

Alternatively, some teachers focus on teaching skills and techniques and often locate the purpose of this within a process construction of learning Fine Art. Tutors see their role as supporting the development of the student through offering advice on practical matters.

Both these instances are predicated on the belief that students learn by simply being in the company of teachers. Intervention in the learning experience at the level of ideas is seen as inappropriate. Students learn in the company of other artists. This has become known in the literature as 'Sitting with Nelly' (Swann, et al, 1989)

A somewhat more sophisticated conception of teaching Fine Art is to do with the importance of the tutorial as a means of students articulating their intentions with the tutor playing the role of active listener.

If I were to describe to them what that involved for them, as a student, I would also say that it involves finding a language with which to speak, that articulates the things that they think about, and so implicit, and explicit ...what they would learn about their subject, would be the ideas that they wish to deal with, the ideas, the concepts, thoughts and knowledge, Fine Art, ultimately, for them, I think, is a way of understanding the work, or expressing, or questioning
(Teacher 1)

A qualitatively more sophisticated conception relates to the identification of the students needs through discussion. The studio is seen as a safe site for experimentation and negotiation. The role of the tutor is to encourage and engage in critical debate with the student.

Discussion, discussion, discussion. I mean ...There is a big demand on communication, and communication with a sense of debate/arguing, and allowing the student to build up an argument, a test argument, actually, in a quite safe setting, you know,
(Teacher 3)

The purpose of Fine Art, for other teachers, is seen to be about finding the actual problems inherent in the practice. Teachers also talk about bringing the whole concept together or seeing the challenge of Fine Art, just as in Design, as like that of the conductor of an orchestra ensuring that all the elements of the design process are working in harmony. Some teachers focus on the critical and analytical aspects of Fine Art and claim that successful Fine Art is the outcome of questioning and looking for possibilities. Here the focus is on the imagination and some teachers talk about Fine Art being to do with different or 'other ways of seeing'.

Some teachers see Fine Art beyond the relationship with the viewer and locate the practice of design within a social context with a concern about understanding people and the impact of Fine Art on them. The most abstract of the conceptions, just as in the Design Entity, was articulated as one in which the Fine Artist must come to terms with humanity as aesthetic engagement is a core function of the human condition. As with Design, the success of Fine Art is seen to come from a position informed by anthropological perspectives.

More formally the study revealed that Fine Art teachers' conception of the object of study might be articulated thus:

Fine Art is:

- A creating an artefact (making)
- B making a body of work
- C finding challenges within visual practice (problem-finding)
- D orchestrating the elements to construct potential meanings
- E 'being open to possibilities, a questioning condition' (analytical)
- F 'other ways of seeing' (cognitive/creative)
- G contributing to a community of practice (communication)
- H about an assimilation one's own verbal and visual cultural appreciation

The structure of the teachers' conceptions of the Fine Art Entity

Structural	Referential	
	Knowledge exists in external world (extrinsic)	Knowledge exists in people (intrinsic)
<i>Multi-structural</i> Making and doing	AB	
<i>Relational</i> Discipline practice	C D	E F G

Variation in Fine Art teachers' conceptions of teaching Fine Art

In the interviews, teachers were invited to comment on what they understood the teaching of Fine Art to consist in. Teaching was seen to be almost entirely consistent with the Design teachers' conceptions:

Non-intervention

A Letting the students get on with it

Information transfer

B handing over what you can (teacher focus/teacher activity)

C demonstrating skills and techniques (teacher focus/teacher activity)

Concept acquisition

D developing skills and techniques (teacher focus/student activity)

E enabling students to resolve a problem (teacher focus/student activity)

Conceptual development

F enabling students to experiment and take risks (student focus/ student activity)

Conceptual change

G facilitating...orchestrating things so that they (students) have new experiences and new ways of looking at the world

H understanding of who and what the function of being a human really is - the human condition

The structure of Fine Art teacher's experiences of learning and teaching

Intention	Strategy		
	Teacher focused		Student focused
	Teacher activity (extrinsic)	Student activity (extrinsic meaning)	Student activity (intrinsic meaning)
Pre-structural	A		
Information/skill transfer	BC		
Concept acquisition		D E	
Concept development			F
Conceptual change			GH

Relation between students' conceptions and teachers' conceptions

The alignment (Biggs, 1999) of the essential aspects of the learning situation, ie: the student's conception of learning, his or her construction of the Fine Art Entity, the teacher's conception of learning and teaching, and his or her construction of the Entity, quite evidently becomes a crucial factor in the achievement of high quality learning outcomes.

Viewed from this perspective, learning and teaching strategies in Fine Art, as in Music and Design, can only be seen to be useful if the higher conceptual levels (both in learning and design) are shared by both students and teachers. Both teacher and student might regard their relationship to be motivational but if their shared focus is on the Extrinsic Technical then the student is unlikely to engage in the higher order cognitive aspects which are characteristic of the more sophisticated levels. Learner activity, again when focused entirely on developing skills, cannot be seen as sufficient for enabling students to develop more sophisticated conceptual frameworks. The interaction with others will only be effective if these higher order aspirations are shared by the group and a well-structured knowledge base, in which new knowledge is related to existing concepts, will be of a limited nature if confined to the lower levels.

What, then, of the familiar teaching methods in Fine Art?

On the basis of the research, it would appear that Fine Art teaching would only be successful if the context is designed to develop the student's construction of the Fine Art Entity as well as promoting learning at the higher conceptual levels. If the learning context is not designed to challenge students in this way then those students who conceive of learning as teacher-focused and skill based will continue to do so. Problematising the learning context, on the other hand, positions students to question both their conception Fine Art and how they should go about Fine Art.

The public critique, often characterised by the teacher addressing each student's work in front of the group, seems in this context a dubious method of developing a student's conception of both learning and Fine Art. Notwithstanding the possibility of the limited conceptions of both learning and the Fine Art Entity possessed by the teacher, the construction of the scenario clearly centres the teacher. Is this a method mirrored in the Fine Art community of practice? How does this crucial aspect of a student's learning experience map onto their understanding of the Fine Art world? What construction of the Fine Art Entity is being promoted in this context?

Studio-based teaching, in which a one-to-one relationship is developed between teacher and student, is often regarded as the ideal learning/teaching situation in art and design. Sometimes disparagingly referred to as 'studio cruising', this method could be considered as embracing all four key elements. It was the subject of a seminal work by Swann (Swann, 1986, and also Swann, 1989), in which the effectiveness of the method was questioned. Much depends on the conceptions of learning and teaching held by both teacher and student and the appropriateness of the context is crucial. Philippa Ashton, in commenting about the studio method, observed that, in one-to-one encounters, the staff invariably spoke more than the students (Ashton, 1997). The opportunity for the teacher to spend time with each student and be able to focus on his or her individual needs appears to suggest that such close attention provides quality

learning. But what if the teacher's conceptions are limited? For similarly focused students this would not be a difficulty. Attention to the skills would be seen as an example of good teaching for them. But those students who already have a developed conception of the Fine Art Entity, and are looking to enhance their understanding further, may well feel frustrated and constrained by the support they receive.

What are the implications for curriculum design and assessment?

It would appear that, if the higher cognitive levels of understanding, in relation to approaches to and conceptions of, both learning and the Fine Art Entity are to be aspired to in higher education then the curriculum should be designed to enable students to experience them and assessment should be designed to identify and reward them.

How should the curriculum be designed so that students develop a better understanding of the more sophisticated characteristics of the Fine Art Entity and how can the construction of learning experiences by teachers enable all students to aspire to the higher levels of learning? Does a curriculum, which is teacher-centred, and skills focused in the first year really prepare students for the more sophisticated cognitive aspects of being a Fine Artist? What are the hidden messages of such a curriculum?

Assessment often sets the agenda for what students learn irrespective of the quality of the teaching and the nature of the curriculum (Davies, A 1999). How do we construct an assessment regime that both rewards and promotes students' engagement with the higher order cognitive challenges? How do we do it so that students' 'experience of learning Fine Art is not confined to the lower levels of skills attainment and reproduction?

In essence, how do we 'cognitively align' the Fine Art curriculum, students' approaches to learning and teachers' approaches to teaching with the more sophisticated construction of the Fine Art Entity?

One possibly way forward might be to explicate the complexity of the relationship between students understanding of their subject and their beliefs about how they should be taught. The matrix in Appendix A is intended to capture this complexity. Since its origination, several groups have already considered using it as the beginnings of an assessment scheme with their students. The next stage in this project will be to track the success or otherwise of its use.

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