Art Teaching: Making a Difference in Low Decile Schools

A thesis submitted in partial fulfilment of the requirements for the degree Master of Education at Massey University

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I certify that the thesis entitled and submitted as part of the degree of Master of Education, is the result of my own work, except where otherwise acknowledged, and that this thesis (or any part of the same) has not been submitted for a higher degree to any other university or institution.

Signed.....

Date 10/10/04

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ABSTRACT

Students in low socio-economic schools are over-represented in the group of students who leave school without a qualification. An analysis across seventy New Zealand secondary schools reveals Year 11 examination success in low socio-economic schools that is consistently higher in art than in other subjects. Performance at Year 11 in the Auckland/ North Auckland region for the 2000 School Certificate art exam shows that these students are able to achieve at similar rates in art to medium and high decile schools.

This thesis outlines the political and socio-economic culture of Aotearoa/ New Zealand's low SES schools where the study was conducted. The selection of the teachers and the research process is described, and comparisons made to relevant literature. The findings draw from a data set of interviews identifying common teacher attitudes and beliefs which are introduced and elucidated. The study seeks to make visible, the ways in which art teachers enhance examination success by examining the beliefs, attitudes and reported practices of three highly successful teachers.

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CHAPTER 1

INTRODUCTION

In this chapter the study is introduced through a brief examination of the researcher's interest. The justification for the research is outlined and the chapter concludes with a brief overview of each of the eight chapters which make up the thesis.

Pass rates in Year 11 and 13 examinations continue to be the measure of 'success outcomes' contained in Ministry of Education documents. Secondary schools, therefore, are concerned with the progress of their students, and in developing systems that will enable them to monitor and enhance student achievement (Nash & Harker, 1998). At the macro level of the national education system is the complex relationship between education, society and the economy. At the micro level are the teachers' classrooms where pedagogy extends or restricts students' chances of success. Current measures of school success are still defined within a Western-European educational context which rests on the assumption that success equates with academic achievement (Pitama, 2002:13). In these terms the majority of art teachers working in Auckland and Lower Northland's low decile[1] secondary schools are highly successful in their practice.

This study emerged from my interest in art teaching and experience of working mostly in low decile schools over a period of fifteen years. During this time I became interested in how a substantial number of art teachers in my region seemed to be outperforming other subject level scores in their low decile schools at Year 11 and 13 national examination levels. I wanted to investigate whether this was more than a local trend, and if so, explore how low decile art teachers were able to facilitate achievement.

First, the study attempts to understand the setting of low decile art teaching in the wider problematic of schooling, education and society (Hattam, Smyth and Shacklock, 1997). New Zealand based research demonstrates low socio-economic-status children, like the children of other minority groups from western capitalist countries, do not reach their

[1] All New Zealand schools are ranked on a decile scale of one to ten. This is a measure of socio-economic position with decile ten schools having the highest status. In this study low decile schools are designated as those within the decile 1-3 range.

educational potential (Harker, 1990; Lauder and Hughes, 1990). The children of the working class do not achieve academically at the same rates as their counterparts from middle-class families. Low decile schools have suffered particularly harshly under the combination of Tomorrow's Schools policies and the overarching framework of government policies such as the marketisation of education (Fiske & Ladd, 2000; Lauder, Hughes & Watson, 1999). A prevailing emphasis on competition, governance and user pays in this market model has polarised education in the secondary sector. In higher decile schools, reforms have made little difference in terms of educational outcomes, but the effects on schools in poorer areas have been overwhelming (Gordon, 1997; Thrupp, 1998). Low decile schools like those in this study have been perceived as less desirable and have found themselves with limited power to compete in the new marketised education system. In low decile schools there is a clear link between the decile of the community from which a school draws its students, and the likelihood of ongoing success as measured by movement into tertiary training. It is well known that a large degree of the future success of students is determined by cultural capital; the economic advantage and the educational culture of the socio-economic group to which students belong (Bourdieu, 1977).

The relationship of a study about art teachers to issues embedded in ongoing educational success seems, at first glance, tenuous. However, if today's school students, many of whom are from lower socio-economic backgrounds, are to experience success in their school careers, then it is useful to focus on areas where they are already achieving highly. Other subjects in these schools might benefit from such an investigation.

The study draws from secondary school art teachers' examination results at Year 11 within a geographical sample of ninety secondary schools (New Zealand Qualifications Authority data). From their high average School Certificate scores for 2000, three low decile art teachers were selected. This study is largely based on interviews conducted with the teachers and those familiar with their practice (including students) in three New Zealand Secondary Schools. The purpose of the study is one of documenting and analysing the reported beliefs and attitudes of the teachers in relation to the way those beliefs informed their practice. The study attempts to gain a deeper understanding of how secondary school art teachers develop and conduct their work, and how they exercise their agency to motivate their Year 11 students to achieve highly.

There are a number of dominant issues identified in the extensive literature on lower socio-economic status schools and the issues that surround them. Respect and caring have been

suggested as crucial parts of the teacher/student relationship (Hawk, Tumana Cowley, Hill and Sutherland, 2002; Noddings, 1992a; Sheurich, 1998). Literature on how diversity is valued in educational settings and how educators mediate the different cultural systems of home and school, is explored (Delpit, 1995; Pasikale: 1999). The teachers' pedagogies and philosophies are also examined and contextualised (Eisner, 1996; Hall & Bishop, 2001; Hawk & Hill, 2000). Accordingly, in this study, the literature and findings are used to sketch a picture about how teachers contribute to student success in the art assessment 'system' at Year 11.

It is within such systems of assessment and the pedagogies this encapsulates, that deep social justice issues lie (Lingard, Hayes, Mills and Christie, 2003). For students from low socio-economic and diverse cultural backgrounds who attend low decile schools, having effective teachers is critical. If the present study is to contribute to the identification of effective pedagogy, knowledge of the beliefs and attitudes of these teachers and understanding the reported lived experiences of their classrooms, may offer valuable insights. In the present situation in New Zealand, little appears to be known about beliefs and attitudes of teachers who have a powerful influence on high student achievement. The present study seeks to examine these.

Chapter one introduces the study through a brief examination of the researcher's interest and involvement in art teaching, and the significance and justification of the research is outlined. Chapter two provides a critical review of the literature in four key areas and concludes with emergent themes which inform the research questions.

Chapter three outlines the research process including both methodological and ethical issues. Four major research questions which guided the research endeavour are described. The methodology which guided this research is explained and justified. The ways in which data were collected and methods used in their analysis, are detailed. Results from the quantitative data are reported and from these findings the selection of the three art teachers is described.

In Chapters four, five and six the results are based on data from the interview phases of the data collection. The data are presented in three themes, the three teachers' relationships with their students, and their pedagogies and philosophies.

Chapter seven concludes the major qualitative and quantitative findings of the study in relation to the four specific questions which underpinned the research. The final chapter, Chapter eight, reprises the study as a whole, discusses the implications of the findings and outlines recommendations for future research. Finally, the limitations of the study along with the significance of the research findings are considered.

The next chapter critically examines the research and literature in relation to the study. A brief overview of the education policy context is detailed in relation to implications for learning and teaching. Connections between teacher/student interactions and achievement are critiqued in regard to theoretical and ideological assumptions underpinning educational performance of low SES students.

CHAPTER 2

LITERATURE REVIEW

Introduction

In this chapter the current study is located within a wider social, political and economic context related to student achievement. The literature is reviewed under four main themes.

Theme one considers the policy context underpinning educational reforms and their implications for learning and teaching. The setting of low decile schools forms the basis of discussion which draws on literature about the socio-economic positioning of children, then identifies factors that impact on student performance. Finally, the ways in which policy initiatives in this area have been implemented are critiqued and linked to the role of teacher and learner.

Theme two provides a more abstract framework for examining and confronting relevant issues related to the findings in the low SES secondary school art departments in this study. It begins by focusing on literature that theorises the interface of culture and diversity in western education systems. Several competing and conflicting conceptions of the mismatch between culturally embedded school- based structures and learners are considered. Underpinning the literature is the view that education produces social inequalities. The ways in which cultures of power have shaped and influenced student achievement is examined critically through the literature, and significant attention is given to the role of the teacher.

Theme three provides a summary of selected literature on valuing diversity in the classroom. It begins by focusing on the classroom practice of teachers, and examines the roles and merits of a number of New Zealand and overseas studies. Literature on effective pedagogy is reviewed. Aspects of teaching most commonly mentioned in the research, which show connections between teacher/student interactions and student achievement, are examined.

Finally, theme four considers assessment in the secondary school sector which has shaped and influenced curriculum development and delivery. A focus of this discussion is the

location of art in the secondary school curriculum. Literature which differentiates the teaching of art from teaching in other content areas is critiqued and linked to the role of the teacher and the learner.

THEME ONE: Socio-economic background

Education policy reforms

Research on low decile schools in Aotearoa/New Zealand suggests that these schools have suffered particularly harshly under the combination of Tomorrow's Schools' policies (Department of Education 1988) and the overarching framework of government policies over the last decade (Fiske & Ladd, 2000). How education is structured and defined by different economic and political contexts is illustrated most clearly by the educational reforms of the 1980s and 1990s. During that period the state tried to link ideologies about the economic needs of the country with individual demands regarding schooling. This was a market-liberal vision for society where the citizen of the market was viewed as enterprising and free from state intervention (Grace, 1990; Jesson, 1989; Treasury 1987). Under 'Tomorrow's Schools' policy (Department of Education 1988) schooling became more localised and the state's direct role was diminished. Like education, core state services such as health and social welfare were also transformed into business models.

In education this meant that the individual should have choice within the natural laws of a free market system, thus making education a commodity, something to be bought or sold (Kelsey, 1997). While in higher decile schools this made little difference in terms of educational outcomes, the effects on poorer schools were overwhelming (Gordon, 1997; Thrupp, 1998). As an emphasis on competition, governance and user pays prevailed in the market model of education (Harker, 2000), the last decade has seen a lowering of teacher morale (Sullivan ,1994). Reforms and subsequent curriculum and assessment changes meant that teachers were forced to be more technocratic in their practice. At the same time as schools struggled to meet the needs of the market, teachers' work conditions deteriorated (Jesson, 1999; Robertson, 1998; Sullivan, 1997). This wider educational and political context had a negative effect on the morale of many teachers (Sullivan, 1997). Teachers became more controlled as a culture of managerialism prevailed, principals became managers rather than professional leaders, state-supported public rhetoric demanded that teachers be held more accountable and teacher appraisal was mandated (Codd, 1999; Robertson, 1998). The Education Review Office was established with the

express purpose of reviewing schools. One method employed by ERO was to 'name and shame'. To facilitate this, ERO reports were made publicly accessible through the media. ERO's report 'Improving Schooling in Mangere and Otara' (Education Review Office, 1996) claimed that of the 45 schools in Mangere and Otara, 42% were performing very poorly or underperforming, 27% were in the highest category of risk of non-performance, and another 15% were categorised as under-performing.

As a result the Ministry of Education became involved in the Strengthening Education in Mangere and Otara (SEMO) programmes. As Ministry efforts merged with strong teacher and community support, positive gains reputedly materialized in student achievement (Annan, 1999). While the system was quick to blame teachers for student failure, student success did not have a parallel effect. Esteem went to the Ministry of Education, the Education Review Office, Principals, Boards of Trustees and various consultants who worked with school Boards of Trustees (ibid). Teachers in the classroom were generally ignored (Robinson, 1999: 12). Stephen Ball discussed what it meant to be a teacher living in this mechanistic world when he described 'an emptying out of relationships' in teachers' work contexts where 'authentic social relationships are replaced by judgemental relations' (1999:100).

The market-liberal framework could really only operate if all schools were on a 'level playing field' with no zones or protection. The differences between schools on this model were matters of quality and type of curriculum offered -as perceived by the users. This resulted in a growing market model of competition, assisted by the important tool of abolishing defined school zones of attendance. Dezoning meant that some schools were able to select highly motivated, talented and able students (Adams, Clark, Codd & Waitere –Ang, 2000; Harker, 2000). Fiske and Ladd, (2000) reported on 'successful' and 'unsuccessful' schools defined largely by their roll shifts. Low decile schools perceived as less desirable, found themselves with limited or no power trying to successfully compete in the new marketised education system. Patterns of white and brown flight emerged; working class as well as middleclass students accounted for these shifts (Nash, 2001). One study which identified these impacts was the Smithfield Project, a longitudinal study of educational performance and opportunity conducted in New Zealand in the 1990s. Lauder and Hughes described the findings of this study as providing 'a powerful case that education markets trade off the future of young working class students to the advantage of those more privileged' (1999:138). More often than not, the schools in a downward spiral of decline were situated in economically disadvantaged communities. These were

communities with predominantly Maori and Pacific members. Watson, Hughes, Lauder, Strathdee, and Simiyu's (1997) study based on almost 2000 parent/caregiver questionnaire responses on issues of school choice in relation to ethnicity, argued that Maori and Pacific students were disadvantaged by zoning policies. Mamoe's (1999) study, which explored the extent to which a decade of Tomorrow's Schools had promised equity in terms of participation and success to Pacific secondary students, revealed that the majority of parents did not exercise choice. Peters (1996, in Coxon, Anae, Mara, Wendt-Samu, and Finau, 2002) provided the perspective of a principal when describing the effects of broad government policy on his South Auckland School. He referred to his predominantly Pacific school as 'a school in crisis' because the 'more motivated' families had left through exercising their choice of school, thereby increasing the concentration of students with greater needs (ibid: 74). Until the Education Amendment Act 2000, which reintroduced zoning, schools continued to select their students. Better off families were able to move their children to higher decile schools where they were more likely to go on to tertiary education. This has made the results of higher decile schools improve, while lower decile schools deteriorate. (Nash, 2000)

Socio-economic status and achievement

Children in low socio-economic schools in New Zealand, and across the western capitalist world, have historically underachieved in their education systems. (Kohn, 1998; Kohn, Naoi, Schoenbach, Schooler and Slomczynski, 1995; Lareau, 1989; Rist 1970). The children of the working class do not achieve academically at the same rates as their counterparts from middle-class families. Decades of research on educational achievement has shown that the best predictor of children's school achievement is their social class background (Robinson, 1999). Education is known for its role in reproducing inequality and social division (Sutherland, Jesson and Peters, 2001; Rata, 2001). New Zealand- based research demonstrates failure on the part of the state education system to effectively educate low SES children (Harker 1990; Lauder and Hughes, 1990). Research by Waldegrave(1998); Waldergrave, Frater, and Stephens, (1997) on poverty and loss of social cohesion, suggested that income inequality has grown more rapidly in New Zealand than in other OECD countries. One third of all New Zealand children and 72 per cent of single-parent families live well below the poverty line. According to Osborne:

> To attempt to ignore the socio-historic–political context of society and schooling is foolish if we as teachers take seriously our fundamental

commitment to help all students to learn important and useful knowledge. (2001:72)

There is a clear link between the socio-economic status of communities from which the schools draw their students and the likelihood of ongoing success as measured by movement into tertiary training. Between 1994 and 1997 New Zealand university enrolments from decile 1-3 schools declined by almost 23%, while those from decile 8-10 increased by 25% (PPTA, 1999: 52). In the overall context of tertiary education, figures (1999/2000) from a NZUSA study (New Zealand Universities Student Association) show a slight improvement; 53.4% (or 1 in 2) of students from deciles 6-10 participate in tertiary education compared with 26.2% (1 in 4) students from the poorest 20% of schools (Matthews, 2001). Research analysing the impact of national educational policies on low decile schools and communities, focuses mainly on the changes that resulted from the 1989 Education Act (Gordon 1997; Jesson 2001; Lauder, Hughes and Watson, Waslander, Thrupp, and Strathdee, 1999; McKenzie, 1999). Sullivan (1994) and Robertson (1998) have described the impacts of reforms on the work of teachers generally, with no specific focus on those in low decile schools. Other published New Zealand work in the area of low decile schools but without a particular focus on the teachers includes: Lauder *et al.,* 1999; Thrupp, 1998. There are gaps in research scholarship about recent changes for education through the Education Amendment Act 2000 and the government's 'Closing the Gaps' policies (Jesson, 2001:103) in relation to teaching and learning. The current period of educational reforms appears to have resulted in research studies focused more on structural changes in the systems of education than on classrooms and teaching.

Socio-economic positioning of Maori and Pacific peoples

De Bruin (2000, in Coxon *et al.,* 2002:37) detailed the socio-economic positioning of Maori and Pacific peoples, and endeavoured to account for and discuss their group 'human capital deficiencies'. She defined human capital as formal education qualifications, and presented data on the extent to which Maori and Pacific groups within New Zealand have failed to accumulate this form of capital. De Bruin described 'an ethnic education gap' in the predominantly Maori and Pacific communities of South Auckland (ibid: 41).

One response to a failure to address these barriers by the state system has been on the part of Maori themselves. Maori discontent instigated such initiatives as Te Kohanga Reo (language nests for early childhood) (Tangaere, 1996) and Kura Kaupapa Maori (primary

and secondary schools in which children are immersed in Maori language, knowledge and customs). Smith (1997) discussed the establishment of full immersion Maori Language schools as part of a 'cultural resistance' to re-establish the validity of traditional knowledge, values and beliefs and support the legitimacy of Maori pedagogy and culture. Current research indicates that although Kura Kaupapa Maori is a relatively new development in New Zealand, it is supporting academic achievement (Hall and Bishop, 2001). Data suggests that Kura Kaupapa Maori students are participating longer in education and achieving higher academic results than Maori in English-medium education (Ministry of Education, 2002).

However, currently 85 percent of Maori children are placed within mainstream school settings (Pitama, 2002). The Education Act 1989 requires mainstream schools to reflect the unique position of Maori culture within their charters (Ministry of Education 1993). Under the Treaty of Waitangi, schools also have a responsibility to provide an education that benefits Maori and ensures inclusiveness of the Maori community (ibid, 2001). Harker's (2000) research which drew on Ministry generated data, and Crooks and Flockton's (2000) assessment results from the 1999 National Education Monitoring Project Report, show overwelmingly the concentration of Maori and Pacific students in mainstream low decile schools.

According to Pitama who cites Crooks and Cayhill's NEMP report findings (1999), Maori students are more likely to be in a low decile school (56%) which has limited resources and a lack of experienced quality teachers (2002:5). The literature also reflects the difficulty in retaining Maori staff within schools (Jahnke, 1997; Ministry of Education, 2002; Mitchell and Mitchell, 1993; Smith, 1991). Only seven percent of secondary teachers are Maori (Ministry of Education 2002). Maori, like the children of Pasifika descent, are statistically more likely to be taught by a teacher from another culture and another social class. In levels of participation and achievement, extensive educational disparities also exist between Maori and non-Maori (Janhke, 1997; Smith, 1991). Maori students are more likely to have limited educational and familial support structures within their homes (Jefferies, 1997) as well as intergenerational literacy and learning needs (Wilkie, 1999).

Smith (1990b) argued that research practices that use 'deficit' approaches, attribute Maori educational failure to familial and cultural problems rather than the 'reality context', described by Pitama (2002) as the diverse realities and variables Maori face in terms of socio-economic status, education levels, support systems and interaction with education.

The literature suggests that there are more 'barriers to learning' in low decile schools than in schools of higher socio-economic status.

Harker and Nash's Progress at School project (1991) analysed social and cultural effects of schooling and drew attention to the fact that educational achievement and access to education is associated with social class and ethnicity (1998:4). The project was based on a database of 5,400 secondary school entrants whose educational attainments were assessed by different measures at four separate points of their school career. The project detailed the presence of school effects and in outlining relative progress in the educational careers of students, identified characteristics that distinguish 'successful' from 'unsuccessful' students. The project examined the link between low socio-economic class and ethnicity and explored the difficulties of making 'successful' educational choices for this group. The study found that individual progress at school is associated with a set of non-cognitive dispositions such as self-concept, aspiration and acceptance of the institutional regime (Nash, 2001). School composition or mix effects proved to be minor and relative to the output criterion in this project.

Thrupp (1997; 1999) has argued that the academic achievements in working class schools are likely to be depressed below their predicted level of ability due to the social processes within schools. In comparing working- class with middle- class schools he identified more classroom disruption, lower levels of aspiration and greater inefficiencies in social control and organisational management mechanisms. Thrupp suggested that in working-class schools there are fewer opportunities to learn abstract and complex areas of knowledge, due to the narrow approaches of teachers' pedagogies.

THEME TWO: Pedagogical context

The culture of power

Some writers and researchers have theorised the interface of culture and diversity in western education systems. This is very helpful in the development of an overall framework in which to locate this critically important, yet complex relationship. A consistent message in the literature highlights the importance of power in teacher /student interactions in multi-ethnic settings. Common themes of inequitable power relationships, the need to value diversity and the pivotal role of the teacher's attitudes and beliefs, emerge. Underpinning the literature is the view that education produces social inequalities.

Robinson drew attention to the New Zealand context describing 'our national reluctance to tackle directly the issue of low achievement and poor teaching (as) the translation of differential educational achievement into issues of power and control' (1999:9).

Delpit (1997), writing in an American context, believed that the common theme behind minority group underachievement is the 'culture of power' which operated in education and society. Delpit took the issue of the teacher's pedagogy and its relationship to the exercise of power in wider society. She explained that the dominant culture of power that exists in schools has its own codes and rules and the poor and children of colour are denied access to that power. Delpit suggested that those with the power are least likely to admit its existence, while those without power are more aware of its existence. She has asserted that acquiring the 'culture of power', if you are not already a part of that culture, is easier if the rules are made explicit to you. She believed that students from minority groups, who are not participants in the culture of power, must be explicitly taught the rules of the 'culture of power' in order to acquire power themselves, and that teachers are in a position to do this. In referring to power enacted in the classroom, Delpit has argued that teachers should have internal power, and establish significant interpersonal relationships that foster student respect, establishing high standards of achievement while holding the attention of the student by incorporating their own communicative language.

Paulo Freire, (1972) was a Brazilian theorist whose work 'Pedagogy of the Oppressed' divided human beings into two classes: oppressors and oppressed. Freire believed that a theoretical emphasis was needed on teacher action or agency. He was strongly opposed to the authoritarian teacher-pupil model in education where a 'banking' system of teaching prevailed or the 'act of one person depositing ideas in another' (Freire, 1972:61). He believed liberation could only be achieved through the struggles of the oppressed themselves, viewing the emancipatory potential of education as a liberating power and a means of eliminating class distinctions. Freire advocated a curriculum based on the actual experiences of students and on continual shared investigation. Friere's pedagogy demands that the teacher enter into a permanent relationship of dialogue with the student.

Cultural capital

Critical theorists have explained social inequalities in terms of cultural capital. This refers to the culturally based values and experiences that individuals, particularly in an educational setting, bring with them (Bourdieu, 1990). Bourdieu's cultural capital refers to

the forms of culture that are valued or devalued in education. 'Language, meanings, thought and behavioural styles, values and dispositions' (Gibson, 1996:55) are the cultural capital that identify a child as belonging to a particular social class. Whether these are actually assets or liabilities to success depends on whether school structures favour students who better understand the rules and codes that have already been established by the dominant culture. If the cultural capital of children matches that of the school, then opportunities for success are greater. According to Bourdieu (1993:1) cultural capital acts like economic capital in that it secures rewards for the holder:

> (T)his capital secures direct profits, first on the educational market, of course, but elsewhere too, and also secures profits of distinction...In societies where the hereditary transmission of power and privilege is not frowned upon, the educational system provides an avenue, by contributing to the reproduction of the system of class relations, but concealing the fact that it does. (Harker, 1996:95).

Gramsci's concept of hegemony refers to ways one social class dominates over another social class. According to Gramsci (cited in Gibson, 1986:53) 'by means of education and other state apparatus, the ruling class not only justifies and maintains its dominance, but manages to win the active consent of those over whom it rules.'

Habitus

The notion of culture and its relationship with education are both captured in Bourdieu's concept of habitus. Habitus is the way culture is embodied in the individual, although it is not something an individual is born with:

> The habitus, as a system of dispositions to a certain practice, is an objective basis for regular modes of behaviour, and thus for the regularity of modes of practice, and if practices can be predicted ... this is because the effect of the habitus is that agents who are equipped with it will behave in a certain way in certain circumstances. (Bourdieu 1990:77)

The kind of habitus embodied in the cultural capital of a child in a low decile school is likely to be different to that of a child in a high decile school. This could be through the

way each child represents his or her culture through speech, body language, dress, attitudes, aspirations and so on. The manner in which these values and skills then affect the practices and structures of their schools is the product of this socialisation. For students in high decile schools, progress at school through the qualification system may be an accepted norm, whereas in low decile schools high aspirations and effective self-management skills may be more difficult to secure. Habitus is affected by the 'objective conditions of the material and social environment', (Coxon *et al.,* 2002:6) and emerges as a consequence of influencial social structures and processes, such as the family and school.

Teaching across habitus

The kind of habitus embodied in the cultural capital of a teacher in a low decile school is likely to be different to that of a child in a low decile school. Teaching is a middle-class profession and teachers can also belong to a different cultural group to that of their students. Therefore, teachers need to be very aware of the different worlds of their students (Hawk & Hill, 1998) ie, 'teaching across habitus'. Conflict between the 'worlds' of home and education is the norm rather than the exception for many low decile students (Helu-Thaman, 1996:5; Hawk & Hill, 1998: 136). Hunkin- Tuiletufuga (2001) argued that schooling in New Zealand is westernised, and the general curriculum is ethnocentric. When the language of the home is a Pacific one then there is a serious mismatch between the cultural capital of the home and school (2001:66).

While literature on agency of the teacher is not extensive, one recently published study (Maguire, 2001) of seven urban teachers in London is an attempt to recover what she claims has been the bleaching out of the 'authentic voice' of the teacher as a result of technicist and managerial structures of teaching. Maguire looked at the commitment the teachers brought to their work, and explored the way their perspectives were infused with their class histories, class consciousness and their teacher experiences. In interviews with the teachers, three major elements of these teachers' classed identity emerged: an embodied identity; a cultural experiential identity; and an educationally constructed identity. Maguire cites Grace's study (1978), drawing similar comparisons of how teachers were politicised by their experience of teaching in low SES urban schools. All had positive expectations of children and sometimes more than empathetic understanding which meant that they were often seen as aligned 'with the kids' (2001:328). Maguire claimed that the teachers' perceptions, emotions and material experiences, profoundly influenced the ways the teachers worked, resulting in some form of 'class action' (Giddens, 1997).Other overseas

studies have reported on the need for teachers to develop communication skills that are sensitive to cultural differences. Scheurich (1998) has maintained that schools/classrooms do not need to be self-consciously or explicitly culturocentric. He believed in the combination of highly valuing the racial culture and first language of the child, at the same time as believing that all children can achieve at the highest academic levels, as defined by the dominant culture.

A New Zealand based study that provided evidence for teaching successfully across habitus is that of Hawk and Hill. Their AIMHI (Achievement in Multicultural High Schools, 1996), secondary study of 89 teachers in nine New Zealand schools (including Maori and Pasifika teachers) found that there was no correlation between the ethnicity of the teacher and being effective. They found also that there was no correlation between age, gender, type of teacher education, subject area or years of experience, and effective teaching (Hill and Hawk, 2000). Carpenter, McMurchy- Pilkington and Sutherland's research (2000) in low decile primary schools, though small in scale, paralleled some of these findings.

Another study of interest, though not confined to secondary education, is that of Pasikale (1999) which encompassed 81 Pacific learners on TOPS programmes, many of whom had not achieved well at school in terms of formal qualifications. Pasikale contended that what was of greater importance for academic success was teacher empathy, not ethnicity. Cowley, Dabb and Jones (2000) also reported that teachers did not have to be any particular ethnicity to relate effectively to students. Their study in a tertiary environment examined the academic experience of Pasifika students. Like the primary and secondary studies mentioned earlier, this study highlighted the need for teachers to demonstrate an understanding of, and empathy for, Maori and Pasifika cultures. The teachers in these studies took care with their pronouncing of names, encouraged students to talk in their first language and enjoyed learning from their students about their culture. The literature on the impact of teacher attitudes on Maori educational achievement (Jahnke, 1997; Jefferies, 1997; Simon, 1986,) examined strategies that encouraged ethnic identification.

While having a teacher of your own culture could be an added bonus, students in secondary and tertiary studies reported that what was most important for them was that the teacher could relate to them and was also an effective teacher (Hawk, Tumama Cowley, Hill and Sutherland, 2002).One of the realities of mainstream multi-ethnic education is that it is currently impossible for students from one ethnic group to be taught by only qualified

teachers from their own ethnic group. Osborne (2001:135) presents signposts from his study which drew together 91 ethnographies of classroom teaching. These features he summarises as culturally responsive pedagogy:

- it is not necessary for teachers to come from the same ethnic group as their students
- socio-historico-political factors from outside the classroom impinge on what happens within our classrooms and we are well advised to adjust to them
- curriculum content that touches base with students' lived experiences is desirable and in the classroom
- be warm, respectful and academically demanding of students
- spell out the cultural assumptions that underpin the way our classrooms schools operate; and
- employ classroom management strategies that are culturally responsive.

The role of the teacher in student empowerment

There is a growing body of research based on the belief that school structures and processes are able to build on the students' culturally based values and experiences. This literature supports the idea that education must change in order to meet the needs of those who have historically been marginalised by its structures.

Alison Jones, writing in a New Zealand context (1991), investigated the structural role of the school in reproducing inequality by examining the differences between a top stream of mostly middle class girls and a lower stream of mostly Pacific Island working class girls. The study also highlighted the issue of different expectations for each group. Although it could be argued that this work is dated, and subsequently the education system has experienced policy and structural change, the study remains a seminal work in that it provides comprehensive insight into the practices of the students and the teacher. Through observed interactions, Jones used the class theory that schools reproduce class relations of capitalism to explain differential access to power in the school, and she related these patterns to economic dominance and subordination in society. Jones' research demonstrated how teaching and learning processes advantage some students and disadvantage others, and that this disadvantage occurs along class and ethnicity lines.

> School success is not a result of cultural differences as such, but is the result of the way in which schools unconsciously make familiarity with the dominant culture a prerequisite for success. (1991:94)

Also identified in Jones' study was the active role the girls played in shaping and controlling the pedagogy of the teacher to produce relationships of domination and subordination. The teacher as a member of the dominant culture played a role in the exclusion of subordinate groups from school achievement, and was an unwitting accomplice to determining social inequality. This is a concern for any teacher addressing equity issues in the classroom because it suggests that the teacher's agency, positionally located in the state education system, may, in fact, support norms of exclusionary behaviour.

Cummins (1986) has offered a theoretical framework for empowerment of minority students that suggested ways in which teachers can change power relationships. Like Freire, underlying his framework is the belief that students from minority groups are empowered or disempowered as a consequence of interacting with teachers in schools. Cummins (1986) endorsed the creation of an internal locus of control for students, recommending a pedagogical approach that encouraged learners to take responsibility for their own learning. This involved the teacher in the role of guide and facilitator. The learning environment in Cummins' view should include collaborative discussion. This he believed is necessary in order to develop the kinds of higher level cognitive skills that are neglected if teachers focus on controlling students, rather than working alongside them.

Corson (1998), writing from experience in Canada, also called for a shift from coercive to collaborative relationships of power. Corson suggested that teachers needed to recognise the contribution they make to hegemonic discourses. He asserted that education gives power to favoured norms of discourse, therefore discriminating against those whose background and experience differ from its chosen norms. Corson further suggested that teachers and administrators are rarely in the position to understand the diverse communities they serve (1998:51). Corson identified power as operating through discursive practices which are decisive in the formation and negotiation of identity. Corson has described the conflict between the demands of capitalism and the practice of democracy in the classroom, and called for the school to reconsider its practices and cast

them in a more democratic light. He acknowledged that this demands an exercise of power that is informed, sensitive and emancipatory.

The teacher as guide and facilitator from a position alongside the students rather than from above them, is an essential component in student empowerment according to Australian writers (Sullivan, 1999; Sullivan and King, 1998). They made important connections between motivational domains that consist of striving for achievement, power and affiliation and the psychological needs of belonging, including freedom and fun. Because teachers have positional power over students, Sullivan and King (1998) have claimed it is crucial that this power is shared *with* and given *to* the students. This they trust will establish positive forces of power within the classroom and help develop student empowerment. Providing the means for students to experience power relationships in the classroom, Sullivan and King believe educators will invariably empower students, hence facilitating motivation. Essentially, the types of power relationship the authors described are 'power-with', whereby power is shared between individuals working together, and power-to, where individuals have enough belief in their own power to act upon it. Like Freire, Sullivan and King (p .35) argued that it is not only important to *listen* to the oppressed but *hear* them too.

Much of the research suggests that the teacher's pedagogy requires careful scrutiny if it is not to further disadvantage students whose circumstances do not predispose them towards success in the education system. The determining role of the teacher is a common theme in the seminal works of Corson, Cummins, Delpit and Freire. Their insights have applicability to the New Zealand context of low decile schools where reproduction of inequalities can easily occur. These writers suggest that moral and democratic principles should guide teachers' action. They, like many educationalists reject the technicist view of teaching which confines itself to a science of teaching and instruction. This narrow scientific position ignores education in its political, social, cultural and ideological frameworks. The practices and processes of teachers are at the interface of classroom interactions. How teachers in low decile schools control and use power has a positive or negative effect on the lives of students who already face learning challenges.

Snook has argued that teaching, because of its complexity, is a learned profession (Snook, 1993:1998). Consequently teachers must develop ways in which they think about their work. On a daily basis, teachers in low decile schools are faced with not only practical

dilemmas but complex situations and multi-faceted issues. What is expected of teachers in terms of unravelling complex situations and making informed choices is challenging and demanding (Goodson, 1997; Groundwater Smith, Cusworth & Dobbins, 1998: Snook, 1993).

THEME THREE: Teacher practice

Valuing diversity in the classroom

The move from the belief in a society united by homogeneity, to the belief that a society can be unified by the contribution of diverse groups to common ideals, is a fundamental shift in the way that New Zealanders view themselves (Rata, 2001:190). Social theorists describe this as the move from a modernist to a post-modernist understanding of reality. How diversity is valued in educational settings, and how educators mediate the different cultural systems of school and home for ethnic minority students, presents a crucial role for teachers. An integral factor in the success of these systems is that the teachers mirror the language and protocols of the children. Studies that build on shared cultural understandings, and employ ways of relating, understanding and operating across culture, are the focus of the following survey of literature.

Ladson-Billings (1994) placed considerable emphasis on culture. Her exemplars of successful teachers of African American children were based on a study of eight successful teachers. Ladson-Billing's teachers practise 'culturally relevant methods'. She contended that these teachers could be identified by such attributes as:

> ... the way they see themselves and others ... They believe that all of their children can succeed rather than that failure is inevitable for some ... Rather than expecting students to demonstrate prior knowledge and skills they help students develop that knowledge by building bridges and scaffolding for learning. (1994:25)

Darling-Hammond (1998) argued that schools need to look for non-traditional approaches to schooling to enable student success. Cummins (1986) believed the extent to which language, culture and beliefs are incorporated into the school programmes is important for success. For Delpit the teacher's belief system was crucial and it was important to learn what it might feel like to be someone else:

> We do not really see through our eyes or hear through our ears, but through our beliefs. To put our beliefs on hold is to cease to exist as ourselves for a moment and that is not easy. It is painful as well, because it means turning yourself inside out, giving up your own sense of who you are, and being willing to see yourself in the unflattering light. (1993: 594)

Sheurich (1998) in describing the core beliefs and organisational structure of low SES schools populated mainly by children of colour (also in America), contended that schools that deeply value the racial culture and heritage of the child produced high achieving students. Such schools were highly democratic, empowering all participants of the school, including parents. Sheurich called these schools "hybrids" because they took only what they saw as useful components of the dominant Anglo culture and rejected the components that they found to be damaging to minority students (1998:456). This in turn helped prevent the students from internalising negative and self-depreciating stereotypes. Sheurich maintained that 'all children of colour can achieve at the highest academic levels; focusing on community more than individual competitive individualism' (1998:455). He cites Shujaa & Afrik's term for this as 'communalism' (1996: 256).

Culturally inclusive pedagogy in New Zealand

In New Zealand there is a call in the research for educational structures that accommodate different learning styles and needs, regardless of what might be regarded as hegemonic by the dominant culture. A number of New Zealand researchers have suggested that there are alternative ways to organise, manage and teach students that are culturally more inclusive (Bishop and Glynn, 1999; Jahnke, 1997; May, 1993; 1999; Simon, 1986). They reported successful examples of teachers and schools that came to grips with cultural diversity. By incorporating the beliefs, language and culture of diverse groups within the culturally infused learning environment of the classroom, a school is teaching by example that the knowledge and traditions held by students have importance. Flavell's (1991) study of classrooms identified the need for more Maori teaching resources to engage Maori students with the curriculum.

From a Tongan educational perspective, Helu-Thaman (1996) argued that western forms of knowledge and schooling are culturally specific, and identified the key issue as cultural incompatibility. Helu-Thaman highlighted the need for education processes to be informed

by understanding the socialisation practices of students, and suggested that teachers acknowledge different ways culture can facilitate the achievement of learning goals and outcomes (1996:13). Another study by Bell (2000), which set out to give six Pacific secondary school girls a voice, is useful in identifying which teaching and learning styles may both facilitate and constrain educational outcomes for Pacific students. Fusitu'a and Coxon (1998) came to the conclusion that valuing culture was essential for the academic performance of Tongan students in their study in an Auckland school. Pasikale (1999) also contended that Pasifika learners have a range of preferences when it comes to learning and teaching processes. Coxon *et al.,* (2002:61) have also contended that the rationale for assessment, assessment methodologies and the uses to which assessment data have been put, have for too long been derived from one cultural perspective. They claimed that there needs to be informed debate over Pasifika student performance as to whether 'there is a lack of ability by some to learn or lack of ability by others to teach.'(ibid) Additionally, Hawk and Hill maintain that:

> While it could be argued that they are qualities and skills that any fine teacher in any school would have, the teachers in schools with high proportions of Pacific Island and Maori students are able to apply these qualities in a special way that acknowledges and respects the backgrounds and experiences of these particular students (1999:3).

Classroom practice of teachers

Another area worthy of attention in the literature is the classroom practice of teachers within which the nature and scope of teachers' work is constructed. In New Zealand there are a number of studies that have been funded through the Ministry of Education which work specifically with management teams of schools to support better educational outcomes. The following section will focus on current initiatives and discuss whether they are indicative of positive outcomes for low decile schools.

SEMO (Strengthening Education in Mangere and Otara), mentioned earlier in relation to political responses (Ministry of Education 2002), is one such inititiative. Involving 35 primary schools, SEMO aimed to improve literacy, strengthen home and school collaboration and better analyse and use student achievement data to assist the school to develop and sustain programmes to support academic achievement. A feature of SEMO (1997-1999) was the three- way partnership between the Ministry, the communities and schools of Mangere and Otara in Auckland to offer high-quality learning environments for

children where resident populations were predominantly Maori and Pasifika, and where primary and secondary schools were predominantly decile 1 (Timperley, Robinson and Bullard, 1999). Though situated in the primary school context, the multi-faceted nature of SEMO findings related to language, literacy and curriculum issues, give useful insights into issues for low decile secondary schools.

Since 1999 a number of Ministry of Education Schools' Support projects have emerged under the auspices of SEMO. AUSAD (Analysing and Utilising Student Assessment Data), is one example. These projects target specific literacy and curriculum issues and reflect greater autonomy for individualised school-based approaches to address language, literacy and curriculum issues. Further examples of (ECPL) (Early Childhood Primary Link via literacy) and Te Putahitanga Matauranga in Northland, reflect other initiatives which focus on low SES sectors. Two of the decile one secondary schools in this study are based in these areas. The individual case study work of Symes, Jeffries, Timperley and Kuin Lai (2001) cited in Coxon *et al.*, on one decile 1 school located in Mangere, found that 'it was the teacher expectations and practices, not student abilities, that led to low achievement levels (2002:58).

It was after the publication throughout the 1990s, of a number of ERO reports critical of low decile schools, the Ministry of Education engaged two researchers, Jan Hill and Kay Hawk, to examine the educational, social and achievement issues confronting decile 1 schools. Their AIMHI study was the first pro-active schooling improvement project set up by the Ministry of Education's School Support Project in 1995. This partnership between the Ministry and schools had the objective of raising achievement levels of students in eight decile 1 urban secondary schools with very high ratios of Maori and Pacific students. Other goals of the study included increasing the market share of students and achieving sustained self-management. In the initial phase of the study, more than 900 students participated in group discussions. Interviews were conducted with most of the staff of each school, BOT members and a representative selection of parents. The researchers investigated students' worlds, school communication with parents and teachers with qualities and skills to help learning and achievement. This involved researching factors that influence student achievement, conducting ongoing formative evaluation of the project and later, supporting the schools to establish or expand their own data collection systems (Hawk & Hill 1996; 1998; 1999).

One of the project's research reports, 'Making a Difference in the Classroom'(Hawk and Hill 2000), focused on teaching practice. The research process and the findings identified ways in which teaching and learning styles both facilitate and constrain educational outcomes for students. The research aim of identifying effective teaching and learning strategies used in the classrooms of AIMHI schools, was implemented by observing 100 lessons involving 89 teacher interviews and 1,645 students across a range of subjects and year levels. The observations provided opportunity to make links between what was perceived to be happening in the classrooms and what was actually observed. While there was a technical approach to the method of the research, the report offers useful insights into effective teaching practices. The research questions which guided the study were:

- What are the most effective teaching practices observed in the eight schools?
- What are the key features of these good practices?
- What factors hinder and enhance good teaching and learning practices?
- How can schools facilitate more effective teaching practices? (2000:3)

There was a high level of consistency about how the teachers, who were chosen from each school on the basis of their credibility with colleagues and students, felt about their work. The teachers were not afraid to share power and worked hard to divest a locus of control in their students. The data suggested that the group dynamics of the classroom made a difference to student motivation towards learning. Successful classrooms were those with a high pace, relaxed atmosphere and an ethos of mutual respect as well as humour. The teachers worked hard at making the learning process transparent and took account of different learning styles. Hill and Hawk produced four key concepts which each impact on the other; they are

- Motivation
- Success
- Self-Efficacy (sense of satisfaction with self-directed progress)
- Locus of Control (responsibility for own learning)

Hawk and Hill contended that the data drew attention to the issue that students in these low decile schools have particular needs that students in other schools do not have. The relationship that students formed with the teacher was crucial (2000:18).

Teacher/student relationships

In the application to teaching, literature on relationships is sometimes referred to as an 'ethic of care' which focuses on the development of empathetic interrelationships between teachers and their students (Manning, 1999; Noddings, 1992a ;1992b). Overseas writers such as Sheurich (1998) have called for the setting up of a loving, caring environment as 'cultural characteristic' of schools that experience success in educating minority students. Sheurich believed that treating people with love and respect included interactions between not only teachers and their students, but also the staff, parents and the wider community (1998:455). Evans (1996) listed a number of practices that teachers be trained in, and the first listed is making relationships a priority. Lewis, Schaps and Watson (1996: 20) have discussed the link between warm supportive relationships and intellectual growth. The connection between caring environments and successful learning has been persistently noted in literature on relationships.

Respect as a crucial part of the relationship was analysed in Reft, Hirst, Richardson and Youdell's study (1998:18) which found that students wanted teachers to treat them in a way that valued them as people first and then learners. In the New Zealand context, White and Grey (1999) described the effectiveness of efforts to produce a culture of respect in schools, one which also maintained high standards of teaching and learning. They identify the role of teachers as providing a 'climate of respect' in the diverse urban classroom (ibid: 85). According to Danielson (1996:33), the respect needs to extend to all students in the class for it to be valued.

In noting other New Zealand studies which took the position that relationships are a critical factor (Cowley, Dabb and Jones, 2000; Carpenter, McMurchy-Pilkington and Sutherland, 2000), Hawk and Hill combined their findings on relationships with those of the other projects which covered the tertiary and primary sector respectively. A paper entitled 'Relationships: the critical factor in teaching Maori and Pasifika Students' was written (Hawk *et al.*, 2002). The dominant position taken in the paper was that when a positive relationship exists between the teacher and the learner, students are more motivated to learn and the learning is likely to be more effective. Interestingly, the research evidence indicated that if the teacher was unable to form this relationship, the students were less able to open themselves to learning from that teacher.

Pasikale (1999:91) suggested that educators must recognise the nature and importance of teacher –pupil relationships and take a more pro-active role in becoming aware and informed of these, acknowledging the cultural bias inherent within the structures of New Zealand's education system. Like the previous writers, students in her study valued educators with empathy, who 'cared' about the whole person.

Effective pedagogy

The literature reviewed details and analyses effective pedagogy in the classroom. According to a Ministry of Education report (Alton-Lee, 2002), between 40 and 55% of variance in student performance is attributable to differences between teachers and classes, while only 6 to 19% is attributable to school level variables. The report which was based solely on a literature review, cites twelve characteristics of quality teaching which were established by selected research findings of evidence linked to student outcomes (2002:2).

1. Quality teaching is focused on student achievement (including social outcomes) and facilitates high standards of student outcomes for heterogenous groups of students.
2. Pedagogical practices enable classes and other learning groupings to work as caring, inclusive, and cohesive learning communities.
3. Effective links are created between school and other cultural contexts in which students are socialised to facilitate learning.
4. Quality teaching is responsive to student learning processes.
5. Opportunity to learn is effective and sufficient.
6. Multiple task contexts support learning cycles.
7. Curriculum goals, resources including ICT usage, task design and teaching are effectively aligned.
8. Pedagogy scaffolds and provides appropriate feedback on students' task engagement.
9. Pedagogy promotes learning orientations, student self-regulation, metacognitive strategies and thoughtful student discourse.
10. Teachers and students engage constructively in goal-oriented assessment.

A study which describes teachers as the greatest source of variance in making a positive difference in student achievement is that of Hattie (2002). He suggested that most teacher actions have a positive effect but advocated the identification of teachers who had a

meaningful and marked effect. To this end he demarcated between expert and experienced teachers, and researched the expertise that underpinned expert teachers. While his study did not examine low SES school teachers in particular, his synthesis of over 500,000 USA studies is useful because it examines the effects of various influences on student achievement. Sixteen attributes of expert teachers emerged from Hattie and Jaeger's study. Expert teachers:

1. have deeper representations about teaching and learning
2. adopt a problem-solving stance to their work
3. can anticipate, plan and improvise as required by the situation
4. are better decision-makers and can identify what decisions are important and which are less important decisions
5 are proficient at creating an optimal classroom climate for learning
6 have a multidimensionally complex perception of classroom situations
7 are more context-dependent and have high situation cognition
8 are more adept at monitoring student problems and assessing their level of understanding and progress, and they provide much more relevant, useful feedback
9 are more adept at developing and testing hypotheses about learning difficulties or instructional strategies
10 are more automatic
11 have high respect for students
12 are passionate about teaching and learning
13 engage students in learning and develop in their students' self-regulation, involvement in mastery learning, enhanced self-efficacy, and self-esteem as learners
14 provide appropriate challenging tasks and goals for students
15 have positive influences on students' achievement
16 enhance surface and deep learning

An Australian study, the Queensland School Reform Longitudinal Study conducted between 1998-2000 examined which pedagogies and assessment practices made a difference to student learning outcomes, both social and academic(Lingard , Ladwig, Mills, Bahr, Chant, Warry *et al* (2000). The case study of 24 schools surveyed 491 teachers and 3000 students. It targeted Year 6, 8 and 11 and focused on the learning areas of English, Mathematics, Science and Social Science. The QSRLS research developed a multi-dimensional model of pedagogies from the data called productive pedagogies. These comprised: intellectual quality, connectedness (beyond the classroom), social support, and recognition of difference, and were used as measures across the teachers surveyed . The

key issues that this research revealed were that teachers with high ratings on the productive pedagogy measure differed significantly from those with low ratings particularly in terms of their:

- sense of responsibility
- efficacy in improving student learning outcomes
- conceptions of their role as teacher
- understanding of curriculum pedagogy and assessment links

Haberman (1991) describes the learning experience for students if good teaching is in place. He identifies seven characteristics or 'midrange functions' (beliefs leading to behaviours) found to be common among what he designates as 'star' teachers of students in poverty or at risk in the United States of America. Haberman (1995) places strong emphasis on the importance of 'star' teachers being seen as learners by their students.

So- called stars interest their children in learning by engaging in the full range of learning behaviours in the presence of their students. At various and numerous times, students will be involved with: composing pictures, building things, conducting experiments, planning their own learning direction and redoing, polishing and perfecting their work. The students of star teachers see their teacher as a lifelong student of subjects and pursuits; an individual with enthusiasm and passion for learning things in great depth. While in this study there are likely to be some similarities with Haberman's findings there are also likely to be some significant differences because of the New Zealand context and the art department focus of the research.

Hall and Bishop (2001) define effective teachers as those who work in a professional manner to make a positive difference for Maori children and their families. They argue that alternative pedagogical approaches exist which make it possible for teachers to address the issue. Their research suggests that the curriculum should be considered from the perspectives of different students, with more emphasis placed on ensuring that class programmes include topics and examples relevant to everyone; 'changing the teacher-student power relationships to give the learners more opportunities to explore and interpret the curriculum from their individual cultural ways of knowing' (ibid:199). As well as suggesting that teachers should have a duty of care towards their students, the researchers make recommendations of how teachers' processes and curriculum development were able to support Maori student advancement. They observed that teachers:

- theorised their practice

- understood that teaching and learning within the culture of students and whanau was crucial to their students' social and educational success
- sought professional development to strive for more cultural competence

Another localised study is that of Carpenter *et al.*, who worked with nine primary teachers designated as successful by their peers in the period 1999-2000. The project aimed to identify the beliefs and attitudes that inform highly successful teachers in low decile schools. The researchers interviewed the teachers and those who were familiar with the teachers' practice including school principals, Board chairpersons, teaching colleagues and parents. While the sample size was small and findings were not compared or tested in high decile schools, the assumptions of the teachers and other adults surrounding the teachers, give useful insights. From the 54 interviews conducted, a picture of each teacher's highly successful pedagogy emerged which was a combination of 11 beliefs and attitudes. These included:

- teachers are goal driven, they work towards their goals
- teachers engage in personal and public reflection
- teachers seek consistent professional development
- teachers read children non-judgementally, as individuals
- teachers have high expectations of every child
- teachers demonstrate an unconditional form of love for their students
- teachers make conscious attempts to understand what it is like to be the other
- teachers are strong in teaching the core basics, and they bring creative interactive dimensions to their teaching
- teachers' classrooms extend into and draw from the wider community
- teachers purposefully model successful learning and social interactions
- teachers empower students by reinforcing an internal locus of control (Carpenter *et al.*, 2001)

While the researchers' findings encompass a great deal of what other researchers have discovered, the particular focus of Kaiako-toa on the beliefs and attitudes of teachers as well as the low SES context in New Zealand, is useful for this study. The research methodology is similar in that the perspectives of those 'surrounding' effective teachers is sought.

It is evident that there are similar findings within research studies undertaken in the last 10 years in relation to effective pedagogy. Although these studies are significant developments in terms of identifying and documenting beliefs, attitudes and practices of effective teachers they all contain recommendations for further research as there are still areas to be explored in greater depth and breadth.

THEME FOUR: Art teaching

Assessment and secondary school art

Assessment appears to be crucial to curriculum at this time in New Zealand, reflecting overseas systems where global, political and economic structures have impacted on national education systems. (Codd , 2002; Dale, 1997 ; Kelsey, 1997) As globalisation impacts on seemingly fragile national economies, nation states are expecting more from their students. The new importance given to the market-liberal agenda-encompassing managerialism, accountability, competition and individualism, has also impacted on schools.

The secondary sector, in particular, has a history of national external assessment with more recent moves into school-based assessment. Despite opposition, NZQA (New Zealand Qualifications Authority) have placed strong emphasis on this form of assessment as part of a unit standards system (Roberts, 1997). This opposition, which has come from universities, high decile schools (which have historically achieved top grades with the external norm-referenced examination) and teachers with workload concerns, has focused on the type of assessment practices.

In this study, the Year 11 School Certificate Art examination (2000), an internally assessed national examination, is used as an achievement measure. Some researchers have described the School Certificate examination as having a profoundly detrimental effect on students in low SES schools. Hawk and Hill, in their AIMHI study (Achievement in Multi-cultural High schools) of nine New Zealand Secondary Schools in 1996, have suggested it is clear from the study data that the very low rate of School Certificate passes achieved at most of the decile 1 schools constantly reinforces the idea that the schools and their students are 'failures' (1996:3). Ministry of Education documents continue to measure 'success' outcomes for secondary students on indicators such as successful pass rates in Year 11 and Year 13 examinations. There is no doubt that these 'success' outcomes are easily attained

through simple data-gathering techniques and are able to be collated and interpreted. Much of the research still rests on the assumption that success equates with academic achievement.

A significant gap in the literature is that which deals with secondary school art. Moreover, there does not appear to be much in the way of curriculum-specific secondary school research in New Zealand. Literature in the area of New Zealand Art education in relation to assessment and achievement is sparse. It seems apparent that a significant amount of research has focused on artists' work, and is confined to the usefulness of content, processes and ideas for students using artists as models for their own artmaking. Aside from being interesting 'teaching tools' in terms of organisational learning, there is not a great deal of applicability of such literature as to what improves teacher practice and students' learning. The literature in this section is therefore set within a wider context of art education.

Eisner (1996:303) has presented the argument that the products and practices of artists are manifestly evident and their visual qualities can be analysed and defined. Eisner drew from a particular interest in art education and curriculum. He described a planned and enacted curriculum. In this study the planned curriculum is the school certificate art prescription which includes standards and criteria upon which visual qualities can be analysed, defined and assessed. According to Dewey (1938), rather than being the implementer of someone else's prescription, the role of the teacher is to interpret the interests and needs of students where the teacher is seen as artistic and creative, and work is investigative rather than prescriptive. Eisner discussed what good teaching is, claiming also that it is more than measures of effectiveness. He argued that good teaching 'is situationally determined, embedded in a context, with a history and an evolution' (ibid: 96). Eisner goes on to state that good teachers build programmes from knowledge and sensitivity to the context of the school and individual students. They measure their successes in multiple ways, reflecting on student engagement in learning and the general overall environment of their classroom and school, as well as student outcomes. They are teachers who 'understand student responses to changes in themselves and their worlds, i.e. a good teacher knows about physical, psychological, and social growth and development' (ibid: 97).

Eisner is of the view that there are characteristics that differentiate the teaching of art from teaching in other content areas. In highlighting teachers' understandings and knowledge of

students as individuals, he referred to student growth in art. Eisner (1996) cited Lightfoot (1983) and Gray and McGregor (1986) who found that good art teachers got to know their students very well and used their understandings of student feelings, thoughts and life situations outside school to guide classroom interactions. He also supported Flinder's (1989) observation that good teachers bend classroom and school rules to adapt instruction to what they know of their own classroom and the realities of their students' lives. They display a fearless and empathetic regard for their students, indicative of deep understandings, and they see their students as people worthy of respect. Rubin (1985) claimed good teachers:

> always have an acting personality , or presence that is charismatic. They can manipulate a classroom's ambience to counter student fatigue, construct intrigues that sustain attention; devise instructional scenarios that arouse interest (cited in Eisner, 1996:119).

Eisner suggested that good art teaching draws upon knowledge and understanding of art content, as well as of students. He was critical of the view that the arts are a natural way of existing or knowing for individuals, and that accordingly, no special training is needed to achieve artistic competence (1996:137).

Like practising artists, students create their own art, focus on generating themes and ideas and then on integrating those ideas and themes with all that has already been learned about art (1996: 100). To that extent these teachers also engage in such processes in their own lives. Eisner claims (ibid: 146) that students will return spontaneously to their art work and workbooks only if they receive useful feedback on the contents , and only if they themselves find it rewarding to look over their own process in a reflective manner.

Summary

Taken collectively the body of available literature on lower socio-economic status schools and the issues that surround them is considerable. While at the macro level research gives insight into the association between socio-economic status and achievement, the literature at the micro level of the classroom and teacher's pedagogy indicates some of the pedagogical features that may contribute to the achievement of student potential or diminish it.

Theme One has considered the policy context underpinning educational reforms and identifies factors that impact on student performance, learning and teaching. The literature reviewed has demonstrated that education policy over the last decade has had a significant impact on low decile schools (Lauder, Hughes and Watson, 1999). Other research has highlighted barriers to learning attributable to socio-economic issues within low decile communities (Waldegrave, 1998).

The literature reviewed in Theme Two suggests that a 'culture of power' operates in the classroom where, in the terminology of Cummins (1986), the students originate from 'dominated' societal groups and can be 'empowered' or 'disabled' as a direct result of their interactions with educators in schools. In multi-ethnic schools, most students will be taught by teachers of a different culture from their own, and statistically it is more likely that students will be taught by a teacher from another social class (Bourdieu, 1970; Harker, 1990). Evidence has suggested the teachers' beliefs and philosophical approaches are integral, especially in terms of valuing the culture of students (Corson, 1998; Cummins, 1986; Delpit, 1997; Friere, 1972; Ladson-Billings, 1994; Scheurich, 1998). These writers show how formal schooling can consist of cultural processes which are incompatible with different cultures and ways of knowing. In other words certain social and cultural groups can be subordinated.

Theme Three has provided a summary of selected literature on valuing diversity in the classroom by focusing on culturally relevant methods of teaching. The classroom practice of teachers is considered, and research on effective pedagogy is reviewed. Aspects of teaching most commonly mentioned in the research, such as building effective relationships which show connections between teacher/student interactions and student achievement, are critiqued. The Ministry of Education has implemented a number of funded projects and these have been useful for review (Alton-Lee, 2002; Hawk and Hill, 1996; Robinson; 1999; Timperley *et al.,* 1998). New perspectives and effective pedagogical models in lower socio-economic schools have been critiqued mostly from international studies (Hattie, 2002; Lingard, 2000, 2002). Other studies have formed useful points of comparison, nationally and internationally (Hall and Bishop, 2001; Maguire, 2001). The literature on making a difference in the classroom suggests that some aspects of teaching are crucial to successful outcomes in the classroom. The works of Carpenter *et al.*, 2000; Haberman, 1991; Hawk& Hill, 2000 and Sullivan, 1999 discuss the practices, often including the beliefs and attitudes, of teachers who work successfully with lower socio-economic students.

Finally, Theme Four has located art in the secondary school curriculum and considered assessment in the secondary school sector. It was noted at the beginning of the section on achievement in art, that New Zealand research in this area is sparse, as is subject specific secondary school research. While Eisner (1996) provides a broad contextual sketch, the research that does exist is not easily categorized, as no studies make connections to assessment practices in art in New Zealand, and caution needs to be exercised in interpreting their relevance to the schools and students in this study.

Finally, it is difficult in all these studies to find quantitative and qualitative evidence of the link between increased academic achievement and teacher qualities. For example, teacher/student relationships are undoubtedly important, but there is yet to be a study that clearly demonstrates that this has a direct effect on raising academic performance for secondary school students. Another gap in the available literature is within the broad area of pedagogies, including the gathering of data about effective pedagogy in schools and classrooms where low decile students are achieving well compared with national standards. There is also very little research on curriculum specific pedagogy.

Questions that are raised by the literature

In the present study, the beliefs, attitudes and practices of three successful art teachers in low decile schools are described. Determining how these art teachers at Year 11 are able to motivate their students to achieve performance levels beyond those of other subject areas within their schools, is a key focus. On the basis of a review of the available literature four facets of the teaching and learning dynamic were formulated to inform the study. These are:

- while social class and policy effects can be a barrier to student achievement, low rates of progress are neither inevitable or unchangeable.
- teachers have the greatest impact upon student learning of all 'educational variables'.
- there are specialist skills and cultural understandings required to be a successful teacher in low decile schools in addition to the knowledge and skills all teachers must gain.
- identifying and describing beliefs, attitudes and reported practices of successful low decile art teachers could assist in understanding the ecology of schools.

The next chapter outlines the research methodology employed in this thesis.

CHAPTER 3

METHODOLOGY

Introduction

This chapter describes the research context, setting, and the researcher's position in the research process. The research questions and choice of research methods and tools are also explained, and the research participants introduced. The observations and results from the quantitative phase of the study are then presented. This early introduction of the quantitative findings serves two purposes. Firstly, the analysis allows for the selection of the schools and teachers in the study, and secondly, it serves to compare marks within each of the three schools. The qualitative research process is then described, and the role of the teachers and significant others ascertained. The research methodology suggests ways in which the three teachers' beliefs and attitudes can be analysed, and foreshadows the data findings. A full engagement with these findings is the subject of later chapters.

The research context

The idea for this research topic arose in 1999. I had left secondary art teaching and was lecturing in teacher education in sociology and politics. The large majority of my teaching experience had been, by choice, in low decile schools in a variety of teaching and management positions. I had witnessed the clear link between the decile of the community from which a school draws its students, and the likelihood of ongoing academic success as measured, for example, by movement into tertiary training. Through dezoning, the school I worked in had suffered particularly harshly under Tomorrow's Schools (1988), losing nearly half of its population to white and brown flight in the competitive education marketplace (Fiske & Ladd, 2000). The school community had also suffered severely from the reforms of the late 1980s and 1990s, reflected by the unemployment of its parents with over a third of families living well below the poverty line. The choices for academic success and tertiary training for many students, were narrowed by such barriers.

It is well known that, to a large degree the future success of students is determined by economic advantage, the educational culture of the socio-economic group to which students belong, and cultural capital (Bourdieu, 1974). Children of lower socio-economic

communities in low decile schools are not able to draw on such resources for their success, which have traditionally favoured the dominant middle-class. The Education Amendment Act (2000) has, in part, addressed current practice in the education sector through policies such as 'closing the gaps' between rich and poor, but it is unlikely that patterns embedded over the last decade of reforms, are completely reversible. Some low decile schools are still addressing the impact of market-liberal policies on student enrolment, teacher retention, curriculum delivery, and motivational issues.

Addressing motivational issues in my subject area, Art, had been a focus in my low decile school teaching. Research and teaching in the area of effective pedagogy at the College of Education gave me understanding that the teaching of art offered access to a different information about effective pedagogy. I came to realise that art teachers had beliefs and practices unique to art teaching, but could not find these documented in any of the research literature. I knew from experience, as a national moderator and member of regional and local art teaching networks, that many low decile schools were achieving at a similar level to high decile schools in the area of School Certificate art. This pattern appeared to differ from other subject performance comparisons between high and low decile schools.

To investigate this matter some form of study was needed which not only identified and compared school certificate results, but also sought to investigate effective pedagogy in low decile schools which had successful SC art results. I had been working on a collaborative research project, funded by my institution, which set out to identify effective pedagogy in low decile primary schools (Carpenter *et al.*, 2000). I wanted to find out how important the teachers' pedagogies in these secondary school art departments were, for student success. It seemed that this area was absent from research literature in this country. I realised also that it was in these friendly and informal art department environments that I wanted to do my research. From this thinking my study emerged.

The research setting

The following discussion will locate and explore the setting of the study in relation to the three teachers (Smyth *et al.*, 1997). Three rather than two, high-performing schools were chosen so that the study could cover more than one Auckland school, as well as a low decile school outside of Auckland. All of the schools were located in an urban setting. School A and C were Decile 1 schools. School A, an Auckland school, had a roll of mainly Pasifika students, while School C in Northland consisted mainly of Maori students with the

remainder made up of Pakeha and others. School B, a decile 3 Auckland school, had more Maori students than any other ethnicity, drawing its population from its immediate lower socio-economic community, as well as from its outlying middle class rural community.

Table 1	School A	
Population	Ethnicity	
800	Maori	10%
	Pasifika	70%
	Pakeha and Asian	20%
School B		
1200	Maori	50%
	Pasifika	10%
	Pakeha	30%
	Asian	10%
School C		
450	Maori	70%
	Pakeha	25%
	Pasifika / Asian	5%

My role in the research process

It is almost impossible for research to be value free. The researcher's own preconceptions, values and beliefs do not cease to exist once the research begins. As Bourdieu (1976) asserts, 'nothing is less neutral, therefore, than the relationship between the subject and the object, the researchers and the objects of their research' (cited in Harker, 1990:425). I anticipated that my own background would have many points of contact with the teacher participants in the study. Shared membership of the same traditions of art teaching provided us with grounds for agreement, and empathy too. I was aware that my position was not that of an objective or politically neutral observer standing outside the text (Bruner, 2002). Like Crozier (1994:13), who referred to the hierarchy of dominant-dominated researcher relationships, I believed 'research remaining on the outskirts, silent and disinterested implies an aloofness.' Jones (1991) similarly claimed objectivity was problematic in her study at a low decile New Zealand school. She described her study as:

> set within my particular knowledge of schooling; within the historical and cultural form of educational institutions which determine the sort of knowledge available to me; within the purposes I have for studying these girls; within my personal history.

I did not wish to 'remain invisible in the research process' (Adler, Laney & Packer 1993:61) in the way a researcher in a positivist paradigm might be expected to be. Moreover, such invisibility would have been difficult in this study since, although I was not a friend or colleague of any of the participants, they knew I understood the nature of their work because I had been an art teacher in a low decile school. In the interviews there were similarities of experience which allowed substantial agreement about the meaning of classroom events. For example, when the teachers talked about the pressure of motivating students to produce the recommended minimum examination total of 40 plus quality workbook pages, I could recall my own anxiety. Gouldner, in his study of reflexive sociology, says 'sociologists must –at the very least –acquire the ingrained habit of viewing our own beliefs, as we now view those held by others' (1970:490). The teachers in this study expected responses to, and interaction and empathy with, what they talked about in their interviews. Being willing to share my experiences and identify with the respondents as an art teacher, diminished barriers and to a degree equalised the relationship (Crozier, 1994).

Oakley (1992) described reciprocity or intimacy in research, where interviewer moves from a stance of neutral stranger to that of friend. This is a predicament for the study. In attempting to reconstruct reports of these three teachers' beliefs and attitudes, I saw the constraints of describing my own understanding of teaching through contact with these teachers and those familiar with their practice. Like Louden in his case study work with one teacher (1996:70), interviewing the teachers, had made me rediscover my own repertoire as an art teacher, a repertoire which I thought I might have lost in three years of absence from the secondary school sector. The study had drawn me closer to that repertoire and biography. How could I ensure objectification of the research findings? I wanted the findings to belong in the teachers' worlds, not my own. Hooks referred to how qualitative researchers have been guilty of 'othering' in the way the 'them' and 'us' dichotomy has been reinforced;

> I want to hear your story. And then I will tell it back to you in a new way. Tell it back to you in such a way that it has become mine…I am still author, authority. I

am still the colonizer, the speak subject and you are now at the centre of my talk…' (Hooks, 1990:152 cited in Fine, 1994)

Becker, (cited in Hammersley, 2000:7) described the parallel between criticism and bias; 'there are social contexts where this will happen however successful a researcher is in avoiding bias.' I had hoped that my partiality in the role of researcher as art teacher would be countered by my perspective as an 'outsider', enabling me to look in an unbiased way at these art departments and schools. Habermas has described the very nature of language as communication, where both the speaker and the hearer of the speech have an a priori interest in understanding each other. He referred to communicative action which 'relies on a cooperative process of interpretation in which participants relate simultaneously to something in the objective, the social, and the subjective worlds, even when they thematically stress only one of the three components in their utterances'(1987:120). While I could not expect to be completely 'neutral' throughout the research process, I felt that my three-year detachment from art teaching and involvement in a different educational sector, ensured some objectivity. I was committed to completing a case study research project and understanding the worlds of the teachers, without interposing my experiences on theirs. I thought that the study might explore the teachers' taken-for-granted understanding of teaching and the ways that understanding is grounded in certain beliefs and attitudes. However, I was not committed to a particular idea or framework of explanation.

Research questions

I will begin by giving a brief account of the aims of the project, how the research questions were formulated from the literature review, and the methods I employed to explore these questions. Overall, I set out to analyse the beliefs and attitudes of three successful secondary school teachers in low decile schools, specifically to examine the nature and practice of those beliefs and attitudes. Given that no observation was involved in the study, 'practice' was how the teachers and other interviewees talked about practice. Additionally, I wanted to evaluate how these beliefs and attitudes compared to the literature on effective pedagogy in low SES schools. The literature review had revealed four facets of the teaching and learning dynamic:

- while social class and policy impacts are a barrier to student achievement low rates of progress are neither inevitable or unchangeable.
- teachers have the greatest impact upon student learning of all 'educational variables'.

- there are specialist skills and cultural understandings required to be a successful teacher in low decile schools in addition to the knowledge and skills all teachers must gain.
- identifying and describing beliefs, attitudes and reported practices of successful low decile art teachers could assist in understanding the ecology of schools.

These facets informed the four research questions which aimed to

1) describe how successful secondary school art teachers working in lower socio-economic communities overcome barriers to learning .
2) identify the beliefs, attitudes and specialist skills which might inform practice and contribute to success.
3) determine how these art teachers at Year 11 were able to motivate their students to achieve beyond performance levels of other subject areas within their schools.
4) establish what aspects of the teachers' reported practices offer understandings that could assist in other subject areas.

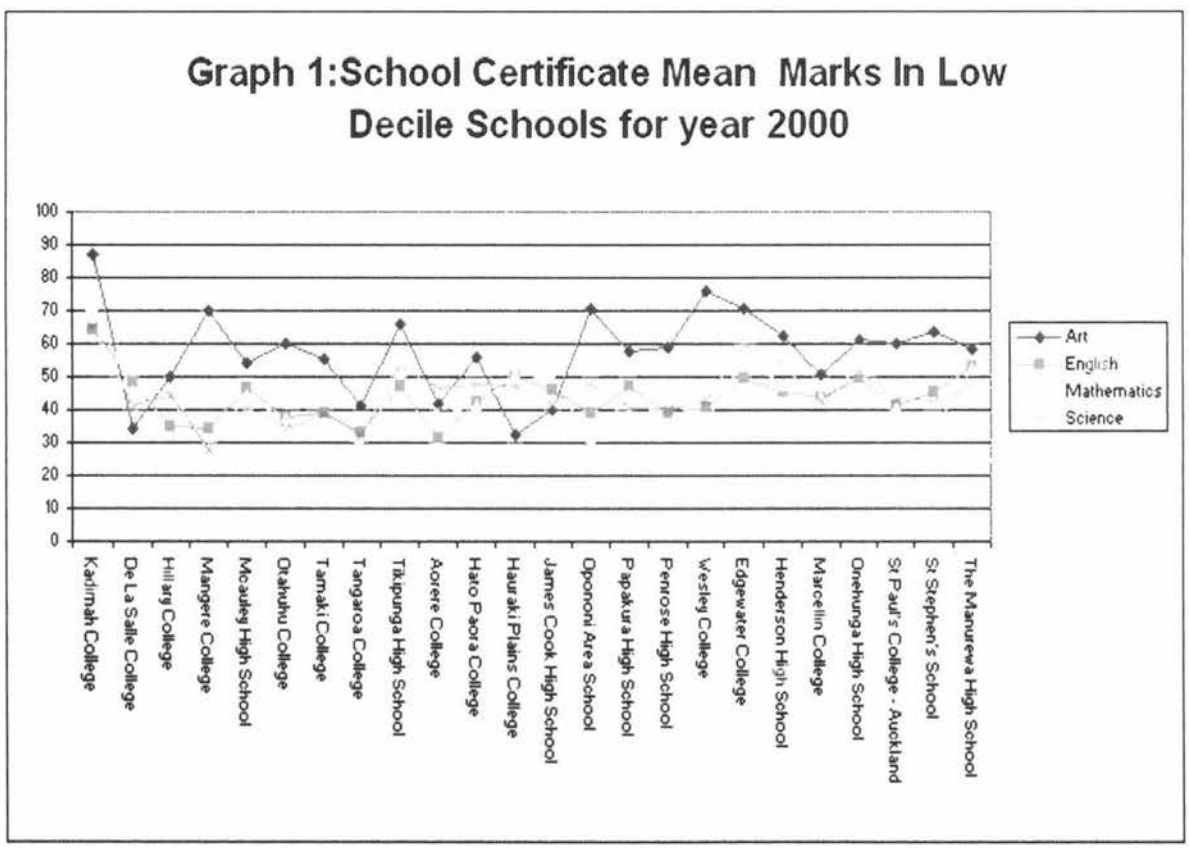
Qualitative research/quantitative research

I used both quantitative and qualitative methods to achieve these aims, employing a two-stage research design. The quantitative sample of statistics was taken to identify the schools and teachers, as well as compare results in low decile art departments with those of other subjects at Year 11.The qualitative method was used to build a picture of how this occurred. The division between the two stages of this study does reflect what is probably the most commonly supposed division between qualitative and quantitative work: that is, between structure (quantitative) and meaning (qualitative) (Crozier, 1994). How to 'glue together 'data, which was produced by methods with different logical principles, was not a problem for the study because the two-stage design had quite separate intentions.The quantitative process gave me the means to identify and select successful art teachers as well as to structure some of my research questions. The qualitative approach elicited perspectives for understanding the beliefs and attitudes of the teachers involved. For this reason, I chose the research methodology developed by Carpenter *et al.,* (2000) where a 'pod' of people, familiar with the teachers' practice, were interviewed. This seemed an acceptable method of gathering data because it offered assumptions about the teachers' practice from a number of different viewpoints that ranged from school to community-based perspectives. The teachers, their selected colleagues and community members, principals and focus groups of four students, each gave accounts of the teachers' beliefs

and attitudes. These perspectives also helped give a picture of each art department and school setting.

Quantitative approach

The first stage of quantitative work was to analyse the natural results of School Certificate art marks for the Year 2000 in all secondary schools (including area schools), which made up a geographical area including Whangarei and South Auckland. These statistics on seventy secondary schools, obtained from the New Zealand Qualifications Authority, gave the mean examination results in SC Art for 2000. My aim in this part of the study was to identify high-performing art departments in the decile 1-3 range. Graph 1 shows all the decile 1-3 schools in the sample.



In order to get reasonable geographical coverage two schools were chosen from South Auckland, and one from Whangarei. The first South Auckland school chose not to participate so was replaced by another in the same area. The results do not take into consideration the variation in numbers of candidates in the schools. There was also no

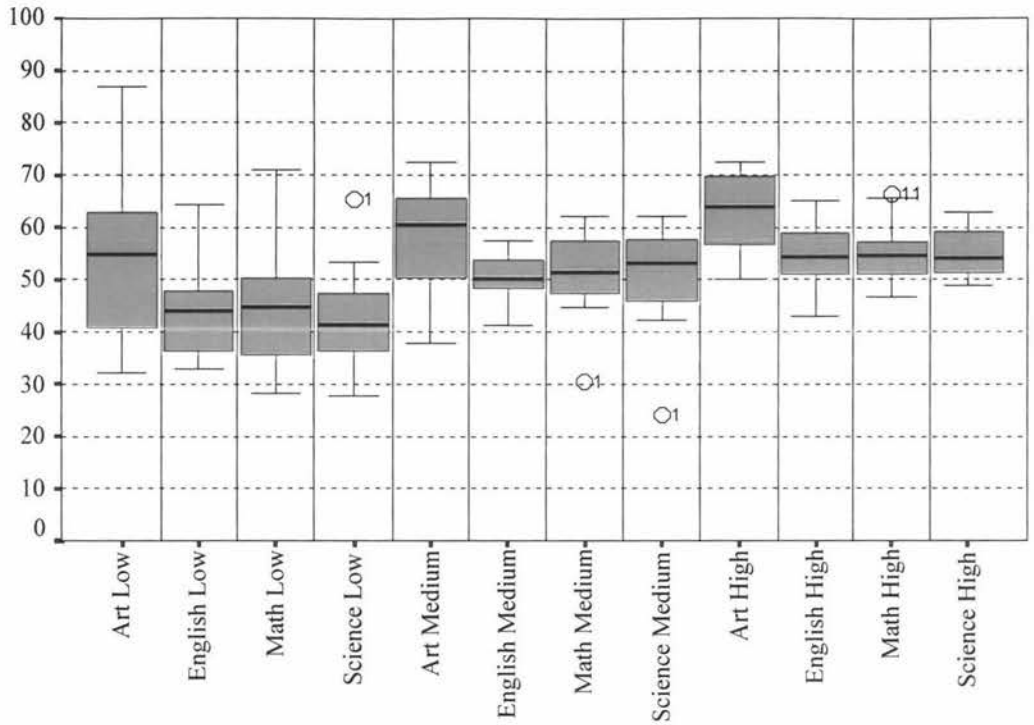
attempt to get a gender or cultural mix in the sample of teachers; rather high-scoring SC Art results dictated the selection. I cannot claim that the three teachers on whom I chose to focus my analyses are representative of the population of art teachers in low decile schools.

Graph 1 and Table 2 compare the mean results of the 24 low decile schools, 13 medium and 33 high decile schools in the geographical sample. Subjects with high participation in SC (ie English, Maths and Science) are provided for comparison. The mean art scores, the standard deviation and the range are also compared across the three deciles. The mean scores for the three groups of deciles by subject area increase as the decile rating increases. In art the mean score is not remarkably different from medium decile schools, and the difference between high and low decile mean art scores is slightly greater.

The standard deviation decreases as the decile rating increases across all schools. The one exception to this is science where the range of mean scores for medium decile schools is slightly larger. The range of mean marks in art is greater in low decile schools (54.8) compared to medium (36.5), and high (31.7) decile schools.

Decile	No		Art	English	Maths	Science
Low	24	Mean	57.4	43.6	43.6	44.5
		Median	58.6	44.5	43.95	43.2
		S.D.	13.1	7.4	9.6	8.2
		Range	54.8	33.4	42.7	37.6
		Minimum	32.2	30.9	28.3	27.7
		Maximum	87	64.3	71	65.3
Medium	13	Mean	59.2	49.6	51.1	51.5
		Median	60.9	50.6	51.5	54.5
		S.D.	10.9	6.6	8.5	10.4
		Range	36.5	25.6	31.7	38.2
		Minimum	37.8	32	30.5	24
		Maximum	74.3	57.6	62.2	62.2
High	33	Mean	64.7	58.2	60.9	59.7
		Median	64.5	58.2	61.8	59.2
		S.D.	7.9	7.3	7.3	7.0
		Range	31.7	31.9	26.1	26.5
		Minimum	50	43.1	46.7	48.5
		Maximum	81.7	75	72.8	75

Table 2: Statistics Summary of mean scores in four School Certificate subjects by decile rating, for the Year 2000



Subject and Decile Rating

Graph 2

Difference

Graphs 3-5 and tables 3-5 show the mean results of School Certificate art marks compared to English, Maths, and Science within each school in the study from 1995-2000. My aim in this part of the study was to discover whether the art teachers had consistently outperformed other subjects in their schools in SC and, if so, to what extent. The results for Pete in School B can only be valid for the three years (1998-2000) he was in the school. In each case the art results in the three schools are consistently higher than other subject scores. This supports the trend in Graph 1 which suggests that overall, in this low decile school sample the mean art mark is higher than other subject scores.

Table 3 - Mean School Certficate Marks by Subject For School A (Year 1995 - 2000)

	Year					
	1995	**1996**	**1997**	**1998**	**1999**	**2000**
Art	64.1	65.1	68.8	76.5	73.6	69.9
English	38.5	34.6	36.2	36.7	28.6	34.1
Mathematics	37.7	35.1	33.9	26.3	27	28.3
Science	35.3	37	27.2	22.2	24.9	27.7

Graph 3: Trend of Mean School Certificate Marks by Subject For School A (Year 1995 - 2000)

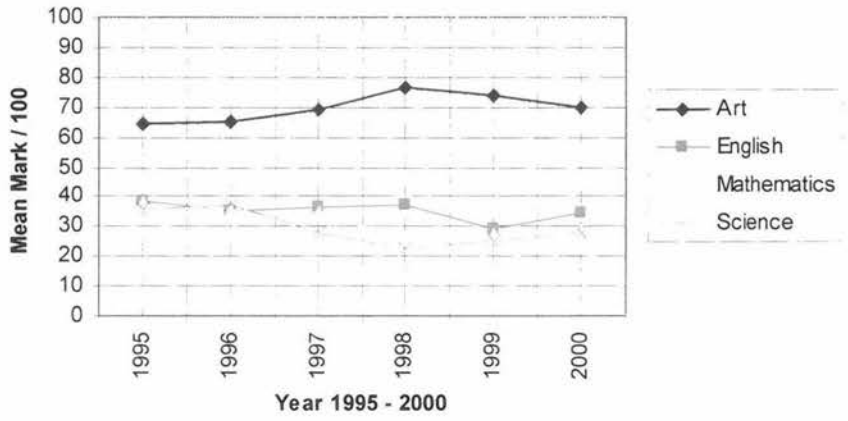


Table 4 - Mean School Certficate Marks by Subject For School B (Year 1995 - 2000)

	Year					
	1995	**1996**	**1997**	**1998**	**1999**	**2000**
Art	61.1	68.8	65.7	68.3	65.3	57.9
English	43.1	44.1	45.2	49.8	47.7	47.1
Mathematics	46.5	50.6	46.6	46.7	40.7	44.4
Science	43.4	43.7	40.9	43.1	45.3	40.8

Graph 4:Trend of Mean School Certificate Marks by Subject For School B (Year 1995 - 2000)

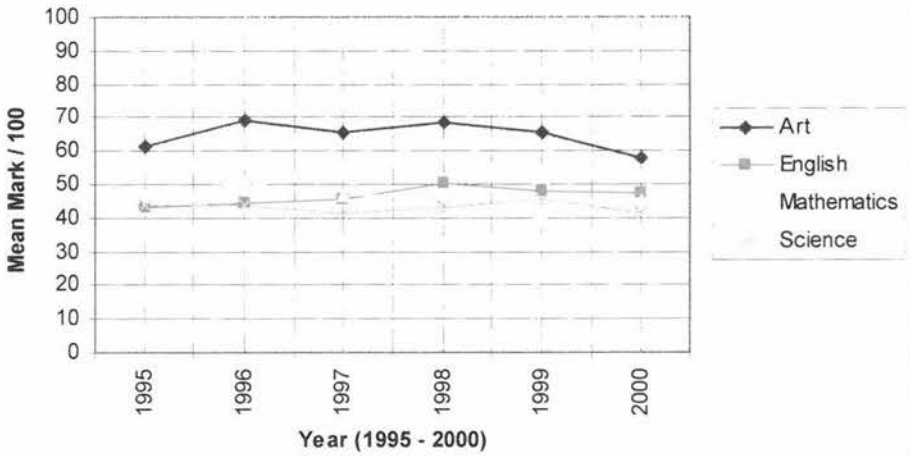
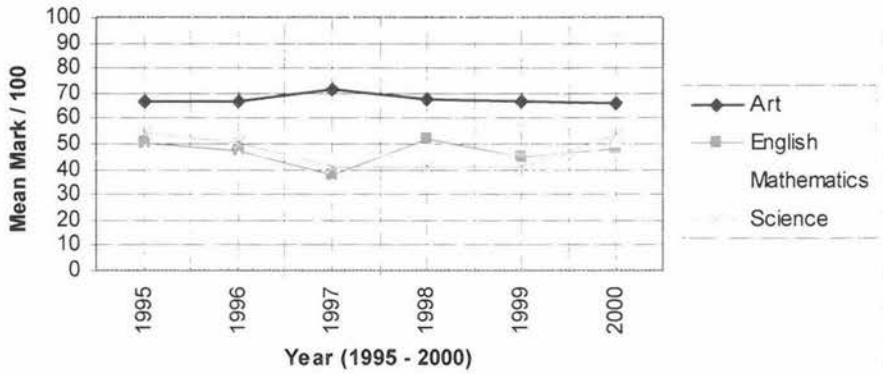


Table 5 - Mean School Certficate Marks by Subject For School C (Year 1995 - 2000)

	Year					
	1995	**1996**	**1997**	**1998**	**1999**	**2000**
Art	66.7	66.6	71.3	67.3	66.5	65.6
English	50.3	46.7	37.6	51.2	44.6	47.3
Mathematics	46.6	44.7	33.2	36.2	34.4	51
Science	54.1	49.7	40.5	40.7	40.2	53.3

Graph 5: Trend of Mean School Certificate Marks by Subject For School C (Year 1995 - 2000)



Statistical analysis of School Certificate scores for schools in each decile group.

In all cases the mean art mark across each decile group of schools was higher than in the other subjects (as shown in Table 2). A one-way analysis of variance (ANOVA) (Wild and Seber, 1992) was carried out on the mean school scores in Art, English, Science and Maths within each decile grouping to test whether the mean art scores are statistically different from those in the other subjects, given the level of variability in the data which is evident in each group.

Decile	N	Comparison	d.f.	F	P	Conclusion (based on 0.5 significance level)
Low	24	Art & English	1,46	19.90	0.00002	Significant difference
		Art & Maths	1,46	17.10	0.00019	Significant difference
		Art & Science	1,46	16.42	0.00019	Significant difference
Medium	13	Art & English	1,24	7.29	0.013	Significant difference
		Art & Maths	1,23	4.16	0.053	No significant difference
		Art & Science	1,24	3.37	0.079	No significant difference
High	33	Art & English	1,64	12.19	0.00088	Significant difference
		Art & Maths	1,64	4.036	0.049	Significant difference
		Art & Science	1,63	7.304	0.0088	Significant difference

Table 6: Summary of Analysis of Variance between mean School Certificate scores across schools in three decile groupings

Summary of quantitative findings

The results (see Table 6) show that there is a statistically significant difference between the mean school scores in art and each other subject, except in the cases of science and maths in medium decile schools. Full details of the ANOVA analysis are given in Appendices G-I. This overall trend across all the schools is also reflected in the difference in the art means in Schools, A, B and C in graphs (3-5) which give an ongoing picture of mean subject score differences over a five-year period (1995-2000).

This quantitative analysis has revealed a number of trends. It is interesting that art also outperforms other subjects in high decile schools, suggesting that high decile art departments could be a focus for further study. However, for the purposes of this study, the pattern of mean art marks being much higher than other subject scores in low decile schools offers useful insights. While the quantitative findings suggest that there many low decile schools in this group, the next section will focus on the three identified schools.

Qualitative approach

This second stage of the study involved a qualitative approach. In contrast to the regional quantitative analysis, I chose a smaller, in-depth study of just three teachers using qualitative techniques of data collection and analysis. Selecting three teachers seemed manageable within the confines of a small scale study, and this fitted with my intention to cover more than one geographical area and have more than two sets of perspectives. It is important to note that the analysis of qualitative data is a process of interpretation and selection, and that frequently within qualitative research ' it is still not absolutely clear how issues or ideas emerge in order to end up in the finished written product' (Bryman & Burgess, 1994: 224). As educational researchers draw increasingly on critical interpretive (Carr and Kemmis, 1983) and post structuralist (Lather,1992) views of knowledge, what constitutes a research question or hypothesis is no longer conceived as a problem to be tested (Smyth *et al.,* 1997), but one to be explored as it unfolds its own meanings without 'measuring' responses.

Because, in this study the research questions concern self-perceptions, observations and attitudes, the tools of qualitative research, such as face-to-face interviewing, seemed appropriate. Given the limited time available, interviews, rather than observation, seemed

appropriate. Interviews could elicit data on beliefs and attitudes, whereas observation might not. Interviews would allow for follow-up on points made by participants, and could be semi-structured so that participants had the opportunity to say what they wanted but would not spend large amounts of time describing aspects of teaching unrelated to the study. The interaction between the researcher and participant enabled the researcher to provide encouragement and elicit further detail from participants. Quantitative instruments using standard measures, where the data may be gathered in such a way that it must be fitted into a number of pre-determined response categories, would not have been appropriate.

As in many case studies there was no specific hypothesis in this study. I chose qualitative methods because I wanted to find out the attitudes and beliefs of these successful teachers and those familiar with their practice, as individuals whose stories needed to be told. According to Louden (1996:186), the advantage of case study research in teaching is that it holds the possibility to enlarge the details which make so much difference to the meaning practitioners make of their work. In this approach, the expansiveness of a case study allows the particulars of a teacher's practice to emerge in a fully elaborated context.

A further, and equally useful process for describing the teachers' responses in these contexts, is a narrative or 'work storied' (Smyth *et al.,* 1997) account. Here, beliefs and attitudes are sourced through the teachers' stories and accounts. There was the possibility that these teachers might be empowered by the findings through discovering patterns and meanings for their practice. Bogdan and Biklen suggest that qualitative methods allow us to know people personally and see them as they are developing their definitions of the world (1982). The teachers might be able to use this knowledge in their schools and art networks in ways that might assist others in their practice. Lather refers to a 'critical, praxis-orientated paradigm concerned both with producing emancipatory knowledge and empowering the researched' (Lather, 1986: 258). The telling of these art teachers' stories might be helpful for the teachers' personal profiles, pedagogies and their theoretical approaches to practice. The teachers' stories and knowledge might contribute to professional development within and outside their departments. Other useful insights could be gained for principals, Boards of Trustees, and those involved in teacher education and beginning teacher initiation.

Methods of data collection and research process

The three teachers were initially identified from official results from the New Zealand Qualifications Authority data. The sample focus was decile 1-3 schools (low socio-economic, multi-ethnic and urban) between Whangarei and South Auckland. Those teachers, whose students gained the highest scoring national averages of SC art results from the 2000 examination within that designation, were identified. An approach was then made directly to the teachers, then principals of the nominee's schools. If the principal endorsed the nomination and the teacher agreed, then a formal invitation was extended to the teacher to be involved with the project. (see APPENDICES A&B)

From the nominated teachers, one female teacher declined to participate in the study. Another participant was sought and agreed to be interviewed. A 'pod ' of people who had knowledge of the three teachers' practice were also interviewed. This research process involved a series of semi-structured interviews based on a methodology developed by Carpenter *et al.,* (2000) where the teachers and a pod of 7 people, familiar with each teacher's practice were also interviewed. One of these was the school principal, while the other two were nominated by the teacher and comprised a teaching colleague and a person from the community. In this study, two community members were parents and one an ex-student, who was training to be an art teacher and had teaching practice associations with the school. Again, these people were invited to be part of this study. (APPENDIX C)

A refinement to Carpenter *et al.,* (2000) 'pod methodology' was made to the study through inviting a focus group, consisting of 4 students from each of the three teachers' 2000 Year 11 school certificate art classes, to participate (APPENDIX D). These focus groups consisted of 12 students who had been successful in school certificate. The students and their caregivers were provided with a written explanation of the study. Because the students were over 16 at the time of the interview, informed consent from the parents/caregivers was obtained prior to their involvement in the study, only if that was what the student desired. The purpose of this study was informally discussed with the student participants prior to conducting the focus group. All other participants received a letter regarding the nature of the research, and a copy of the consent form (APPENDIX E).

The three successful teachers who had taught Year 11 in 2000 were interviewed once. Three other people were interviewed; each of these people was asked to talk about the practices of the particular teachers. From these accounts both the participants and later the

researcher inferred the teachers' beliefs. The twelve students making up three focus groups of four (ie one pod of four for each teacher), were also interviewed about what they perceived were attributes of success for the teacher. According to Powney and Watts (1987:121), the structuring of the pods meant that the interviewees appropriately represented the range of views relevant to the purpose of research. The findings from all of these interviews were analysed for common beliefs and attitudes. Here the data was compared borrowing from Glasser and Strauss's approach (1967), where the researcher looks for patterns, similarities and differences in the experiences of the participants.

In total, 12 interviews were conducted between April and August 2000. These interviews were semi-structured. The interview schedule was derived from the research questions. The interviews were conducted in the school domain, in the privacy of an office or classroom. The three interviews with a community member were at a venue arrived at by the common agreement of interviewer and interviewee.

The interview with each teacher took 1-1.5 hours. Interviews with other participants in the project were shorter in duration. With the consent of the interviewees the interviews were audio recorded and then transcribed. All participants were given the opportunity to decline to answer any question. Individuals were provided with a transcript of what was said, so that any part of the transcript they did not wish to appear in the study could be edited or deleted.

It had been established, through analyses of SC results and Principals' endorsement that the teachers were highly successful. The focus of the interviews was on identifying their beliefs and attitudes towards teaching. The interviews for all participants included questions on teacher disposition, learning, motivation, teacher/pupil relationships, cultural diversity and discipline. Despite the fact that some of the participants (ie parents), had not seen the teacher working in the classroom, they were clear about what they believed the teachers' beliefs and attitudes were. Similarly, in the focus interviews, students stated that while they had only experienced the teachers' beliefs and attitudes in the classroom, they had come to understand their teachers' idiosyncrasies and attitudes outside of it.

Participants

The three teachers who agreed to participate in the qualitative phase of study are all Pakeha men, aged from 40 to 50 (table 7). Among them the teachers have nearly fifty years of

teaching experience. In this study the teachers are referred to with pseudonyms: Pete, Jon and Jack. The interviewees are detailed in table 8. The students in the study largely identify as Maori, or as descendants of (or new immigrants from) Pacific Islands' nations such as Samoa, the Cook Islands, Tonga, Nuie, Tuvalu, or Fiji (Indian).

Table 7: Teacher Participants

teacher pseudonym	approx age	ethnicity	level taught	position	years at current school	Years teaching art
Jon School A	40s	Pakeha	Y9-13	HOD	8 years	19 years
Pete School B	40s	Pakeha	Y9-13	HOD	3 years	16 years
Jack School C	40s	Pakeha	Y9-13	HOD	10 years	14 years

Table 8: Interview pods

teacher pseudonym	principal	colleague	community person (usually a parent)	Focus group (4)
Jon	Pakeha male, 50s.	Maori male, 30s Assistant teacher in art department	Maori female, 20s ex student of Jon's. Currently a teacher on practicum in Jon's department	Yr 12 students, 2 male; Tongan & Samoan: 2 female Cook Island & Samoan. All gained pass rates over 90% for yr 2000
Pete	British female, 50s	Pakeha female,40s Assistant teacher in art department. Had worked in previous school with Pete	Pakeha female 40s, parent. Daughter taught by Pete yr 2000 SC. Worked in school office	Yr 12 students 4 female, 1 Samoan, 1 Maori ,2 Pakeha Cross section of pass rates for yr 2000
Jack	Pakeha, male, 40s, snr management team. Acting principal	Pakeha male, 40s HOD English.	Female, 40s runs canteen, parent. Daughter taught by Jack now at art school	Yr12,students 2 male:Maori and Asian 2 female Pakeha. Cross section of pass rates for yr 2000

The interviews

The forms of interviewing described in the literature fall into two main categories, structured, and unstructured or semi-structured interviews. The literature (Sarantakos, 1993) details a number of advantages for interviews including a certain flexibility inherent in the process (ie, pressing for more information, high response rate as compared to mail surveys or questionnaire), face to face interaction, ability to obtain extensive data on a small number of complex topics. Unstructured interviewing brings advantages of its own which researchers such as Oakley (1992) and Lather (1991, 1992) have termed

'reciprocity'. That is, the researcher moves from a stance of neutral stranger to giving information about her or his-self. This enables the researcher to more easily gather personal information from participants. The corresponding key disadvantage of the less structured type of interview is that the interviewer may introduce personal bias.

Like Mason (1994:96), I had rejected the idea of working through a structured set of questions, in favour of discussing beliefs and attitudes relevant to particular individuals in a sequence meaningful to them. In this part of the study, I was also trying to discover what the teachers actually did in practice in the classroom, and also the processes by which they came to do it and make sense of it. Essentially, this took the form of a semi-structured approach to the interviews wherein a schedule of open questions was used and supplied to the interviewees before the interview took place (APPENDIX F).

Analysing data from the interviews

The analysis of data involved a number of steps as the raw data was listened to, read, examined, and reflected upon. Because the questions were open, relevant sections of dialogue invariably needed to be collated from the longer transcripts. There was a need to impose a structure on the accumulated data in a way that was not too cumbersome, nor, so lacking in specificity that it did not reflect the data collected (Watts 1983, cited in Powney and Watts, 1987). To gain a sense of the non-verbal messages that may have been conveyed, the taped interviews were listened to (Cohen & Manion, 1994). The first step was the transcription of data. According to Powney and Watts (1987), if the interviewing is to be treated as a serious research method, it must be conducted and reported as rigorously as any other method. This part of the study involving qualitative analysis, entailed searching the data set of the interviews for emergent themes. Bogden and Biklen (1982) define a theme as a concept or theory that emerges from the data which is not foreshadowed in advance of data gathering. Within each developing theme, analytical categories were identified and the data was indexed accordingly.

While computer software can undoubtedly help in the indexing and retrieval functions of qualitative data management, the task of identifying emergent themes, embedded in the data, involved a teasing out process of what was being said and done. Computers cannot perform the creative task of devising analytical categories or of deciding which types of data or categories are relevant to the investigation. The key to extracting analytic categories from raw data, as Agar (1979) has noted, is through identification of frequently

mentioned activities or common topics of conversation. As the raw data is read and re-read, key words and phrases that appear frequently or seem significant in regard to the research literature, can be highlighted. The categories in this study were grounded in the data, and devised through my growing familiarity with the data. I engaged in several 'pilot categorising exercises', which involved trying out categories on batches of transcripts, developing new categories, and refining existing ones in the light of these trials, swapping ideas and assumptions. As a result of this activity, content categories were established from the data itself. I developed about twelve categories, and used them to index the transcripts so that all mentions of any of the topics were easily retrievable. The establishment of such categories is a central element of the analysis process (Hammersley & Atkinson, 1983). Descriptive and conceptual categories can be created to make sense of the data. Mason (1994) has defined descriptive categories as lists of substantive topics which can be used to index transcripts, whereas conceptual categories are those grounded in theoretical perspectives. Analysis in this study led to the identification of three commonly occurring themes; relationships, pedagogy and philosophy. These themes are supported by descriptive categories. An example of a descriptive category for relationships is 'belief in establishing a strong connectedness/loving relationship with students'. An example of a theoretical perspective for this category is 'an ethic of care' model (Noddings,1992a). I used these techniques systematically to categorise and index the whole of my qualitative data set.

After reading the transcripts several times, key beliefs and strategies were paraphrased and summarised. To analyse the transcripts I used coloured highlighter pens for the parts of the interviewees' responses that had emerged in reviewing the literature. This method of highlighting, using colour coding, is modified from Middleton (1993) and proved an effective way of managing data and coding. Relevant parts of the transcript could then be transferred verbatim under themes. In the development of each of these themes, it was necessary to return constantly to the transcripts to ensure that the contextual nature of the transplanted extracts was not lost (Bryman & Burgess, 1994). Continual return to the data ensured that themes could be modified, developed and extended. In this way there was an assurance that what was being said was substantive and authentic in nature.

The results of these analyses presented descriptions of characteristics of successful teaching in the three low decile schools. This framework combined such dispositions as the teachers' relationships with their students, their pedagogy and philosophy. Table 9 summarises the most commonly occurring distinctive features of the data set.

Table 9: Status of data

Themes	Categories
Relationships	• belief in establishing a strong connectedness/loving relationship with students • a sense of solidarity and empathetic regard for students • an emphasis on each individual student • belief based on sensitivity to cultural and social forms of students
Pedagogy	• create an environment that actively builds skills systematically • relaxed classrooms underpinned with strong structures • high expectations of all students and belief in empowering students to reach their goals • active agents outside of classroom/go the extra distance
Philosophy	• model personal and public passion for learning, ie artists and professional development networkers • celebrate cultural diversity • publicly celebrate student work • promote meaningful engagement with students' families

Summary of qualitative findings

In referring to the 'finished product' Bryman (1994:224) notes 'the determining factor often seems to be the frequency with which something is observed or is said in the interviews and the fieldworker's conceptual elaboration of the phenomenon'. Deciding when someone is talking about a particular topic is often a matter of interpretation, even with straightforward categories. As noted by Mason (1994:91), 'People in everyday discourse very rarely use the precise words with which the researchers have chosen to label their analytical categories'.

Therefore, for qualitative researchers, the context, whether this be the social interaction of the interview itself, the biography of the interviewee or something else, is usually highly relevant, both to the understanding of what is going on and to validating analytical claims. In these terms I cannot claim that the fifteen interviews on which I focused my analysis are representative of low decile secondary school art teachers and I would be cautious about generalisation from this sample. On the other hand, the three interviews with the teachers seemed to share common features with almost every other interview, and to foreground themes and categories certainly present in varying degrees across the data set.

This chapter has described the contexts of low decile school art departments, in which this research arose. It identifies the researchers' preconceptions, values and beliefs and places them within a particular paradigm. The rationale for quantitative research methods is outlined and the findings discussed. The qualitative tool of semi-structured interviews is described and discussed. The identification of participants, access to them and obtaining informed consent are also described. The research chronology and methods of data analysis are discussed in relation to identifying frequently occurring categories and themes. What emerged from the findings was a clear picture of each teacher's pedagogy; what also emerged was a total of twelve similarities in their attitudes and beliefs. From this data common beliefs and attitudes can be isolated. The next three chapters clarify and expand on the results that emerged from the three data sets; the teachers' relationships with their students, their pedagogical approaches and their personal philosophies. The idiosyncratic and dynamic relationship between teacher and students will be the focus of the next chapter.

CHAPTER 4

THE TEACHERS' RELATIONSHIPS WITH THEIR STUDENTS

Introduction

This chapter explores the complexity of these teachers' work in terms of their interactions with students, and the powerfully motivating duty of care that the teachers felt for their students. These forms of professional activity demanded a high degree of involvement and empathy from the teachers. The chapter examines and contextualises these many forms of teacher interactions through data gathered from the interviews of each of the three teachers, and their focus groups of four students who had sat the School Certificate exam in 2000. Through discussion of what was important in their work, the teachers were encouraged to talk openly and in detail about their engagement with students. Other interviewees: work colleagues, principals and community members gave further perspectives on the characteristics of the student /teacher relationship. Together these accounts help identify the contribution of relationships to the successful examination outcomes for these School Certificate students. The findings are explored through a framework which firstly focuses on how the teachers established a strong connectedness and loving relationship with their students. Another important aspect of the teachers' relationships with their students was the way they appeared to have a sense of solidarity and empathetic regard for their students, and this will be detailed. The ways the teachers valued each individual will be examined and the teachers' sensitivity to cultural and social forms of their students will be described. Finally, the connection between effective relationships and motivation is introduced and will be the subject of the next chapter.

Establishing a strong connectedness/loving relationship with students

> *He's precious, he's a precious person in the way that he relates to the students and I think he takes them to another place sometimes. He just brings things into the classroom in his conversation and the way that he interacts with them.* (Pete's colleague)

Establishing strong relationships with students was important for the teachers and involved consistency warmth and caring. *I don't know that sometimes you can teach that* (Pete). An unconditional form of love was demonstrated in these reported interactions, and a sense of trust established. Jack's colleague talked about how *just being strict and having fair guidelines and all that sort of thing doesn't always work with our kids,* and that the students *actually need a very caring and soft approach, it works much better.* Such an approach helped ensure an openness to learning according to Pete.

> *there's far more nurturing and caring with support here but it's all to do with making them independent learners.* (Pete)

The teachers made comparisons with their high decile school counterparts, referring to perceived differences. Pete talked about socio-economic barriers to learning in low decile schools which he felt were not experienced in higher decile schools:

> *the success for us is if we can get, if I can affect three kids out of 30 something and make some difference to them, I think I've been successful. If I was in a higher decile school where the students were getting the food they needed and all the equipment and I knew that they were getting experiences in life and stuff like that, I know they're going to come with problems, I know they're going to have their own issues to deal with but I would expect that I should be able to effect or to deal to seven out of 10 not three because theoretically more of them are equipped to deal with what I'm going to do with them...I guess that's the impression when you're working in a school like ours, you look out and you think our kids, half of them buy something to eat from the dispensing machine when they get to school. I guess that might happen in affluent schools too. They might have a packet of chips, they might have some coke and then they might have somebody else's chips or they might not have anything until an evening meal and that's their day. You quite often see kids not eating lunch or anything much at all really. I just suspect that more kids from other schools may at least eat more regularly and perhaps have routines in their lives whereas we do tend to have more students who don't have that and therefore if you can, they're on survival. (Pete)*

Pete's community member felt there was room for more parental support for the students in her daughter's school:

but for people to see the talent that there is around and there are a lot of kids who are talented who will never, ever have a chance because their parents don't help them or they just don't give a damn which is a shame.(Pete's community member)

Pete commented on differences in terms of access to equipment and technology he had noticed in higher decile schools.

I don't know it can be quite confusing almost because you see all these schools that have got things that we could never do, you know. I find it quite depressing sometimes going down there and seeing what some schools can do with their kids. (Pete)

Jon felt that there was not a strong awareness in his students about School Certificate itself:

*the kids here don't worry about it (SC), I worry about it more than they do, because the kids haven't got the time to worry about School C. Our kids don't worry about the marks. Marks don't motivate the kids. (*Jon)

According to Jack's principal the students needed to like the teacher in order to do well.

the kids like you and they like the subject. Any kid that thinks that you care for them will work for you and Jack is regarded absolutely. But he's mainly successful here because the kids believe in him. He shows they can do it. He's modelled that they can do it and he helps them continually to do it. (Jack's principal)

Jack felt that teachers in high decile schools did not have to make as much effort to understand their students' worlds and actively build relationships*; I don't think you have to care in a high decile school, I think all you have to do is know.* Associating with the students outside of the classroom was a helpful way for the teachers to build relationships.

if you have an association with them outside the school in some form or another, its huge, like the boys I take surfing, for the competitions and two or three of them are pretty tough nuts because we've been out the back in the waves. (Jack)

Comments from the other two principals demonstrated the very high value placed on what Pete's principal described as *the right kind of relationship between the students and the*

teacher. In reflecting on the importance of teachers being connected with their students they emphasised the need for that connection to be genuine

> *particularly in a school like this, these kids here are very loyal but they've got to know that you love them and as long as you love them, you can chew their ear off, they don't mind the discipline. You've got to care. If you're not related with the kids here, if you don't show that you actually do care, you're not in the ball game. They will smell you out and they won't be part of it.* (Jack's principal)

> *kids hear and pick up a fraud very easily. If somebody comes in and is not sincere they'll pick it, if somebody comes in who doesn't really like the kids, they'll pick it and its quite clear with (Jon) that he's a very sincere guy, he likes the kids, he likes working with them, he wants them to do well and he also values their talents.* (Jon's principal)

Sense of solidarity and empathetic regard for students

Empathetic student/teacher relationships were cultivated pro-actively by these teachers who recognised adolescence as a vulnerable time where often the teacher took a mentoring role. Although, as subject teachers they were not part of the pastoral network of their schools, all took a pastoral dimension to their teaching role. They seemed to feel a responsibility for their students which focused on what is often described as an 'ethic of care' (Manning, 1999; Noddings,1992a ;1992b).

> *I guess adolescent time of your life, you're very, very vulnerable and even if you're from a really secure family, you like to look for other mentors in your life and take guidance from them and I guess as teachers we tend to take that role.* (Pete)

> *I think I'm much more accessible to the kids compared to many of the other teachers. I seem to get a lot of inside information, the kids just tell me things.* (Jon)

The student focus groups and other interviewees reported on the teachers being accessible and approachable:

because he knows most of us, he knows people's names and as individuals, its not just like oh yeah I taught her in 5th form, he remembers everything about you. (Pete's focus group)

just things like, he's very approachable, he's there. You'd have to be pretty shy and timid not to be able to speak to him as a student. He's very accessible to the students. (Pete's colleague)

It was often the action of the teachers and the consistency and warmth of their approach to students, that invited the students' confidences. Jon's colleague reported on the impact of student problems on their work, suggesting that as far as possible problems needed to be sorted out before students could reach their potential:

So often these students have so many issues going on outside of school that to teach them we've actually to be able to help them... it becomes a problem then it starts to creep into your classroom... where they actually trust you enough to tell you about various things and also trust you enough to actually to provide some help, we're not the experts on that but put (them) in the right direction. *(Jon's colleague)*

Similarly a student of Pete's described his role in keeping her at school:

Well for example last year... in school I was quite stressed out and....and at parent interviews he (Pete) *talked to my parents and just gave me options and said that it would probably be best if I stayed at school to get 7th form and to carry on because I liked music, I could do it if I wanted to, like put my mind to it, I shouldn't just drop out because I was having a bad term or anything.*(Pete's student focus group)

Understanding their students also involved understanding what the teachers could expect from them.

you're firm, you're disciplined but you're friendly and you're consistent and you can't just say that you care about them, you've got to show that you do. Somehow or other, it could just be a tiny little thing, just like one kid has never got any gear and you don't wait for them to ask you just come up to them and give them a pencil or something without making an issue out of it. (Pete)

he knows what you're capable of and if you're doing what you're supposed to be doing like he'll say look I've seen your work and you can do better than that. (Pete's student focus group)

Many of the interviewees reported on what could sometimes be multiple demands made on the teachers at a pastoral level. The needs and welfare of the students were important to the three teachers and when problems did arise the teachers were supportive. Jon's community member who had herself been a School Certificate student in Jon's class reflected on how Jon had elicited the support of class members when there were problems:

some of the students who were in our class they could have quite deep problems which affect the way that they come to school and the way that they work so he used to just say what's the matter, are you tired or something, is there anything wrong and then if they say, then he would just briefly talk to them but I don't think it was too in-depth but you'd know that he supported them as well as if you needed a bit more time or give you a hand kind of thing...He'd help that person (to meet deadlines) and he'd get one of us to try and help them as well so that that person could, I don't know if it was, but maybe it was so that person would know that all of us were there to help them as well. (Jon's community member)

There was an inclusiveness about the relationship Jon had with his students. Although Pakeha, he reported that his students often referred to him as Maori, *'one of us'*. Jon's colleague also described the students' perception of Jon's role as being one closer to that of a parent. As with a parent, concern for the welfare of students went further than the classroom.

most of the students see him as Dad...and sometimes it's got us into trouble. We're trying to get kids out of trouble by doing that...it goes a long way with them... Even if they don't go to actually doing anything art-wise, always trying to keep a handle on just encouraging them to make sure that their own lives are quite stable after they leave this place and they have got something to go to, that's quite important. (Jon's colleague)

I think I'm much more accessible to the kids compared to many of the other teachers. I seem to get a lot of inside information, the kids just tell me things. (Jon)

Alongside the teachers' empathetic regard for their students, their self-reporting suggests that they had a sense of solidarity with their students which lead to non-judgmental classroom climates. The students in Jack's focus group valued the fact that they were not judged in any way by their teacher:

> *He gets along with everyone, I find my teacher now only gets along with a few people.* (Jack's student focus group)
>
> *Yeah like he's more open-minded, not biased or anything, he just takes everyone as they are (sort of). He doesn't show any difference between people.* (Pete's student focus group)
>
> *You actually never see him really yelling. He doesn't hold grudges or just not ignore anyone.* (Pete's student focus group)

Emphasis on each individual student

Forming an effective relationship was not a matter of applying a formula of effective approaches. The teachers earned loyalty from a diverse range of students by responding to their individual behaviours. *He has great rapport with the kids and seems to be able to just get through to them. I think he's very patient (Jack's community member).* Perseverance was also part of this process.

> He uses a lot of encouragement with his quieter students, if he sees that a student has quite a bit of ability he's always quietly nudging them along. He's actually very gentle with those kinds of kids and they tend to respond quite well and how he does it is primarily through giving them ongoing extra work, extra work, extra work and just continually on an individual basis building their own confidence. *(Jon's colleague)*

For Jack, demonstrating his commitment to a new relationship was a challenge that involved getting to know his students as individuals. There was no assumption that because his reputation preceded him that the relationship would not be tested. Once mutual trust and respect were established then risk-taking in the students' work could be encouraged.

This year is an interesting year in that most of the students in this year were not taught by me. They were taught by the other art teacher in Year 10 so out of a class of about 20, I had about three students that I had actually taught before. The other thing about the class which is interesting is that about 15 of them were Maori girls and the other teacher was a Maori woman ... so the girls had a very strong relationship with her and I was this Pakeha man that they didn't know at all and it was, it created quite a stilted atmosphere. They didn't know who I was and didn't really trust me and I didn't know who they were and I didn't know their potential so it was almost like being a first year teacher at school...it was just a matter of being yourself and this is me and telling jokes and telling students stories and genuinely helping them with their work, giving them advice, showing them that you cared. I think showing them that you care about the class and about the subject and about them as people but also showing them that you've got skills, genuine skills that they can benefit from. Once they believe in those two things then you've got them on side and then you tell them to do something that they're not quite so keen to do for their own good, once they're on side they will do that for you...once they trust you, they'll take risks for you. (Jack)

Engaging reluctant learners was seen as a challenge for the teachers. *They get harder and harder every year* (Jack) and required considerable energy but every one of the teachers thought that connecting with them was the first step.

Sensitivity to the cultural forms of students

It is evident from the teacher beliefs and attitudes so far reported that the teachers worked to establish strong relationships with their students. Further evidence of the teachers valuing their students as individuals can be found in the work-stories told by the teachers in relation to their culturally relevant approaches to teaching. A common feature of the teachers' art programmes appeared to be the inclusion of all the students' own cultures.

There was a strong awareness from the participants that every culture was valued in the classroom, *not just your own culture* (Pete's student focus group), and that this process contributed to the success of the programme and its outcomes. The teachers made a conscious effort to understand the cultures of the students they worked with and helped the students reflect their cultures in their artmaking. Jon's colleague commented on the importance of students having *an avenue to express their culture.*

As well as exploring cultural content through imagery, symbols and ideas within the art programme the teachers placed emphasis on interacting in the classroom in ways that were culturally sensitive and meaningful. When asked if he thought students from other cultures felt comfortable with him, Pete responded:

> *I think they do. If you have made an effort to understand the culture they bring with them... When I've talked to students who are definitely from other cultures and know their own culture...it could be in the use of language, so you use Maori words or Samoan words to describe things and try and pronounce their names correctly, don't sit on the table, just basic little things... and within a class you have so many ranges of cultural beliefs.* (Pete)

The teachers saw culture as a pivotal issue for students' exploration of self and finding success in their work. Pete described how this could sometimes lead to innate personal expression *when they extend themselves because of who they are and who they are culturally and who they are personally.* Jon's community member, a Pacific Islander, felt that drawing from the students' culture was a strength:

> *because the school is multicultural he uses that Pacific element as a strength so it's something they really know they can do. Then they can work from it and because it's their ethnicity they can work from it within themselves so then it becomes more of your individuality and personality that's coming out through your work without you actually realising it.* (Jon's community member)

Valuing and engaging with cultural identity offered a foundation for subsequent school art programmes according to Jack:

> *I talk to the students a lot about Year 11...it's about identity and so we talk about issues of identity and at Bursary level particularly we are talking about things like post-colonialism and post-modernism and what does that mean sir and we sort of explain it, its just a general political discussion which a number of students are accessing in their work and I really stress at Bursary level that they access real issues in their work.* (Jack)

For Pete a particular approach to valuing culture was evident in the art programme when he arrived at the school. However by incorporating new approaches he was able to challenge the students further.

> *at this school I came in when the programme was heavily Pacific art oriented ...It was elements of decorative work so there was a lot of pattern making and carving stuff which was great... I loved it...Yes just kept it for the first year and then in the next year with the person who I had come in to work with, we decided to bring in some elements of three dimensionality into the work so we brought things off the spatial issue, starting dropping shadows in and bringing in some sort of deeper space.* (Pete)

Identifying and working on aspects of the programme the students found difficult for their particular learning styles, was an aspect of Jon's teaching his principal commented on:

> *he's talked to me about aspects of it and I think he has identified probably things that are not going to come naturally to the kids and the main one seems to be perspective and so he uses these ropes and these different folds.* (Jon's principal)

Even if there was not strong cultural identification, there were ways to guide students through the process for Jack's students:

> *we looked at heraldry, just shields and things like that and all the symbols and then they had to design their own based on their family and so I was having conversations with students about what symbols they were going to use and I said, what's your father into, what's your mother into and one of the students said, well I haven't seen my mother since I was three and my father's in gaol and I said well okay what could we use as a symbol for that, so things like justice symbols and letters like the postage stamp, like letters back and forth or something.* (Jack)

One research requirement of the School Certificate syllabus is to incorporate the styles, approaches and ideas of established artists into students' work. The selection and use of artistic models was seen by the teachers as relevant to issues of cultural identity. Pete's community member, a parent, described this process as meaningful: *the kids then had to go and source their own information about those sort of artists* (Pete's community member).

we seem to have Maori students and Pakeha students and so you look at art models (and) relate it to the people who they are who they may not know they are, rather than to the current popular culture because I want them to know who they are. In the 6th form we even delve deeper into who they might have been, past generations of who there were, whether they're Celtic or whatever. (Pete)

Pete's principal commented on the critical role of *valuing culture in the curriculum* and his community member felt this was an important message of the programme in a multicultural school:

so the kids identify the community as a whole because the amount of nationalities at our school, probably we've got one of every country that is in New Zealand and they need to know well this is who they are and you can tell actually a lot of it in their art work that they can identify back to whether it be an Island family or a Maori family, New Zealand family, European... You can see it and what they do. If you had all these boards lined up you could, I'm sure any lay person would be able to, if you lined them up you could say okay that is more towards the Island way of painting, well not the way of painting but just their designs and shapes and things that they use. (Pete's community member)

Finding a way to represent the things that were important to the students did not always result in just one culture being represented in their work. As well as including Chinese writing and dragons in his folio an Asian student in Jack's class included references to his more recent New Zealand identity. Another student of German extraction included Maori imagery: *I'm not a Maori but it's still like in our culture as well so it was important* (Jack's student focus group).

The students had pride in identifying sides of their cultures and art was perceived as an opening to express their culture in ways perhaps other subjects could not; *you can never put it on lots of things, put your thoughts on paper* (Jon's student focus group). As well as enjoying the inclusion of cultural references in their own work the students were positive about valuing the work of others: *you can just sort of see where they're coming from,* (Jack's student focus group). The way the teachers encouraged the different cultural journeys of their students seemed to contribute positively to their relationships with their students, and brought them closer to their students' worlds.

Sensitivity to the social forms of students

Just as the students wanted to be treated as *adults* rather than *children* the teachers did not put themselves 'above' their students and appreciated being respected as individuals. This generated a friendly but honest approach in their interactions.

> *I think I spend a lot of time talking about stuff that's not art related and I think with students regardless of whether they are that kind of student or any type of student, I talk about stuff outside, like movies I've seen and TV programmes and stuff like that so that the students have got a handle on who you are as a person, not some abstract, authority figure, that you're an individual.* (Jack)

> *it was just breaking that barrier of everyone conforming and hiding behind their walls of their own selves and then everyone just got together and it was fine. .* (Jon's community member)

> *He would say, no that looks like crap, we'd go oh sir, that's cold, and he goes I know but it does look like crap, if you want to pass you've got to beef it up more but after that we'd laugh about it. He'd be on a balance where he was our friend as well as a teacher, he wouldn't go over that friend boundary but at that same time you knew that he was serious but he could also be humorous about it and I think that's what worked in that he had that balance with all of us and we knew it.* (Jon's community member)

Pete's principal described Pete's relationship with students *where kids treat him as friends,* and Jon's principal also reported on the friendliness between teachers and staff in his school:

> *when I first came here I couldn't believe how much they sort of knew about kids and how close they were to the kids and the relationship, the obvious relationship that exists between staff and students basically. You go round the corridors and kids will greet teachers, kids will be talking to teachers, you know and before I came I was in ERO so I went to lots of schools and the typical thing you go into a corridor and there's kids pushing and barging* (Jon's principal)

Like the teachers in Hawk and Hill's study, the students had certain criteria for an effective relationship which involved more than just 'getting on with the teacher'. Having the teacher understand where they were coming from was important, but not the only criteria for respect. Hawk and Hill (2000:7) describe secondary students who identified teachers as nice people but whom they did not fully respect, as teachers, because they were not able to learn effectively with these teachers. On the other hand, these researchers report that while knowledge of the subject and skilled pedagogical practice are important, they are not enough. Like the teachers in this study, their teachers' passion to enthuse and motivate through their interactions with students was a key issue.

> *clearly he cares for the students and he's got a personality which they can relate to okay...I think personalities in teaching are very, very important in the school, far more than they are in other schools and if the kids warm to you they will accept just about anything that you do and say and if they don't I think that happens a lot. I think they'll decide to accept a teacher or not and it's not always on the grounds of their knowledge or what they're offering. Its often I think to do simply with a manner, a kind of a culturally, a manner which is either culturally acceptable or not...I think that the nature of the teacher is absolutely crucial.* (Jack's colleague)

> *it's just his interest and his personality. He comes alive when he interacts with people...I think he's quite special... they probably do want to do well for him but also for themselves. I think they're doing it not just for him, I think there's quite a lot of self pride in what they're doing too.* (Pete's colleague)

When the students were asked why they thought they had done well in art, 'liking' the teacher was seen as an essential dimension. If they didn't like the teacher they found it harder to learn: *you can't be bothered* (Pete's student focus group). According to Jack's focus group a teacher that is connected with you *brings out your interest, believes in you* as well as *acts your age, your kind of level* and *doesn't look down on you.* Jon's focus group maintained that they did well in art in particular *because we enjoy it.*

Jon's principal felt that the teachers in his school had to have a stronger connectedness with students than those in higher decile schools. He felt Jon had an 'X' factor that was hard to describe; *it's very difficult to say to a young teacher, this is what you need to do to be good with your work.*

Summary

Some of the teachers' practices, beliefs and attitudes regarding teacher/student relationships have been described. Four sets of common beliefs emerge from the interview data concerning relationships. There is a remarkable similarity between the behaviours and attitudes that students and teachers described as characterising a caring relationship in this study. The teachers deliberately set out to connect with their students and consequently formed the type of relationship that would assist students to learn. A further strong message that emerges from the interviews is the teachers' sense of social justice and empathetic regard for their students. The data provides sensitive insights into the feelings these teachers had about their students and the unconditional support they gave. The teachers made a point of getting to know each student individually, and this earned the teachers reciprocity and loyalty. The interviewees within the pods described how the students' respective cultures and social environments were overtly recognised and valued by the teachers. The strategies the teachers developed to engage their students culturally and socially in the classroom encouraged work routines. The data suggests that the teachers' attitudes, values, behaviours were pivotal to the quality of the relationships they established and these formed an important prerequisite for learning.

The next chapter focuses on pedagogy and describes how the teachers structured and facilitated learning. How the teachers consciously planned for their students to have power over their learning will be considered. The ways in which the teachers maintained positive engagement in terms of motivating their students to achieve high results will also be examined. Finally, the beliefs and attitudes of the teachers enabling student empowerment will be addressed.

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CHAPTER 5

THE TEACHERS' PEDAGOGIES

Any teacher has got the ability to turn students in whatever direction they want. We'd be foolish to think that we can't. It's enormous power that we hold in the classroom. We've got to be very careful how we use it. You can lift kids up. You say how do you motivate, how do you get them up. You can't do it with false promises and you can't do it by lifting them up and then thinking oh I don't want to help them any more, drop them in the hole... so you've got to be really careful that you're only lifting them for the right reasons and set their goals with them. (Pete)

Introduction

Chapter 4 examined how the teachers took time to understand the various worlds of their students. This chapter examines how the teachers conducted their work in relation to curriculum, pedagogy and assessment practices. The principal purpose of the chapter is to gain a deeper understanding of how the teachers motivated their students and the results of that motivation. It is apparent from the data that relations of mutual respect, connectedness and trust between a student and their teacher provide an important prerequisite for learning. Equally, it could be argued that many teachers have the kind of relationships described in the previous chapter. The issue for this study is what other factors combine with quality relationships to enable the students to perform at a high level in their School Certificate exam. The following discussion stems from this issue and explores aspects of the teachers' pedagogies. A key strategy for these art teachers was creating a work environment that actively builds on skills. How the teachers were able to combine strong structures with the relaxed classrooms they established will be examined. Another important aspect of the teachers' pedagogies was the high expectations they had of all students. The next section builds on much of the preceding discussion which has highlighted the importance of building positive relationships of reciprocal respect by looking at ways that the teachers empowered the students to reach their goals. This details aspects of teacher/student engagement such as sharing responsibility for achievement. What the teachers did outside the classroom in terms of supporting student learning will be examined and the 'extra distance' the teachers went will be described. How the teachers used discipline, bent the rules, dealt with reluctant learners and relied on teaching tools such as humour will also

inform this section of the chapter. Together these approaches help identify the contribution of the teachers' pedagogies to the successful examination outcomes for their Year 11 students.

Pedagogical challenges

An examination of the socio-economic history on low decile schools has illuminated some of the external pressures and demands on students. A third of New Zealand children live below the poverty line (Waldegrave *et al.,* 1997). In all likelihood many such children appear in these teachers'classrooms. All of the teachers reported on demands made on the everyday life of their students, and other interviewees commented on the teachers' humanistic commitment and agency to do what they could to help students meet the challenges of work.

The realities of School Certificate Art presented their own practical challenges: high costs of materials, the necessity of keeping a careful record of ongoing work over the year in the form of a developmental workbook record, and the 'highly finished' nature of completed work on four large folio boards. The teachers apportioned completion stages for time-consuming folio work to different periods of the year, so that the major work was not left to the last term. However, all of the student and teacher participants in the study reported that SC Art sometimes made excessive demands on their time.

Other apparent challenges came in the form of pressure to motivate students over a period of a year, to do well in the examination submission in November. Inspiring first -time students in a senior secondary school environment heavily driven by the demands of exam prescriptions and credential acquisition, is a challenge for any teacher. Furthermore, the teachers had all established reputations for gaining high results above the national average for SC Art, and they reported on pressure to maintain such standards. Essentially the teachers felt that motivational issues surrounding the students to do well, were also measured against their own teacher performance in delivering the SC Art curriculum.

These various demands give some contextual detail of the challenges and, sometimes, constraints within which the teachers in the study facilitated motivation in students' learning.

Teachers create an environment that actively builds skills systematically

All of the teachers had quite a deliberate strategy of building on their students' 'technical self esteem' early in the school year. They worked hard at making the learning process understandable and transparent for the students, placing emphasis on individual learning styles and skill levels requiring a variety of teaching approaches. Pete felt that motivating students in art was easier than in other subjects *by doing some slap dash thing with a hot glue gun... Kids like sticking their hands in bottles of glue and splodging it about and pretending to chuck it or whatever. I love it...*

Layering experience through junior art programmes in the school was perceived by the teachers as being formative in building a technical skill base. These experiences were also platforms for developing confidence and allowing creativity and independence, to 'click in'. Jack reported that his junior programme was often *geared around taking a long time to do something that looks really good* and noted that this drew pride; *their parents or relations or friends, they are really impressed by it.* Pete talked about getting juniors involved with sophisticated materials like oil paints early *so they're quite confident with complicated materials by the time they've reached the 5th form so I think they feel empowered mostly.* Research skills were also an important component of the junior programmes that transferred to their study in Year 11:

> *you don't just do a picture, you go and research a topic and then you plan how its going to come out, whether it's a print or sculpture or painting and then you produce it, so there's the research, the planning and production – 1,2,3.* (Jack)

From the outset of their SC Art year, participants in the study reported on the teachers systematically building skills. The teachers reported on a number of practical routines to support the systematic building of skills which ranged from keeping instructions simple to demonstrating and working up exemplars. They also instilled student confidence early in the programme through a process of achievable step-by-step technical goals. Pete described how *you let them succeed* (with) *just really basic stuff that they've done in the 3rd and 4th form and they can then gently put in a bit of an observational drawing or something, like and wow give instant feedback on how well they are going and not make things too difficult.* Like the effective teachers who planned their instruction in small steps in Hill and Hawk's study (2000), these teachers gradually scaffolded their students to meet

the challenges of a national examination. If this process included supplying their students with art materials they did so, and did not let lack of equipment create a barrier for getting on with developing skills. Jon's colleague who taught in the Art Department felt that there were also planning benefits for the teachers where *one step at a time gives you a bit of flexibility if you need to alter the process and after they've actually completed something, you can then get them to reflect on what they've done...it allows them to see that they can achieve something.* Jack's colleague working in another department also observed the benefits of students being able to see the progress they were making.

> *I think one of the main things is that he is in a department which teaches (in an) incredibly highly structured way and puts skills before anything else which is something that I've been trying to work on in the English department but its very, very hard because we're in a totally different position, but I like the idea of building skills step by step so that the students are constantly seeing progress that they are making.*

Once a skill base had been established and the year was underway, the students reported understanding how the programme unfolded and what was required of them. Jack's principal highlighted the range of students and the challenges this presented, where the students were often at different stages, *some not coping and others flying ahead ... they're in the same room at the same time...and doing the same exams.* Jon's community member, an ex-student, could remember her experience in SC as an intuitive process *where the more you fall in love with it, the more you actually don't think about it.* Pete's community member described her daughter's progress; *she got 85%. It's not a big burden at the end of the year, it's a burden throughout the year because you have to have things done at set times during the year.*

Whether a conscious or unconscious process, the students and teachers reported on developing an intensified pace as the year progressed. Jon's colleague noticed that the process was infectious: *the kid starts to excel then the rest of the group will actually lift* and one of Jack's students commented *students who don't kind of get stuck in, do get stuck in after a while.* The powerful realisation that any student could 'get there' driven in part by the mass energy and momentum of class involvement needed in all cases to be accommodated by the teacher. Jack's colleague reflected:

I guess Jack recognises that kids do not see the need in Term 1 and 2 and possibly even 3 to get their work done. It's not until the moment Term 4 they realise I have to get this done and that's when they have the desire to do it and he grabs them then when they've the desire and he puts in the time. *(Jack's colleague)*

Relaxed classrooms underpinned with strong structures

everything is towards the goal of getting them to produce work, absolutely everything, the arrangements of the room the resources you provide, the way you talk to them and stuff like that. (Jack)

A particular feature reported by all of the participants in the study was the relaxed nature of the teachers' classrooms. Regardless of how much pressure there was, the classrooms were described as pleasant and comfortable places where strong work routines were evident. Jon's principal described Jon's room: *there will always be a real sense of purpose* where *they'll be busy, very relaxed, a very relaxed atmosphere.* Whilst the data has suggested that having a good relationship with the students was the first step, Pete talked about the importance of *the kind of place that you make the art room.* The teachers acknowledged their deliberate attempts to fill their classrooms with humour, and made conscious efforts to ensure their delivery was interesting and accessible. In Jon's view, student ownership of the classroom climate was pivotal to quality work being produced *because it becomes theirs and they own it and they feel special inside the art room.* A member of Jon's focus group described the classroom in the following terms:

it's kind of laid back...Because you're given the work, you do it and the teachers do in other classes too but sometimes they'll just be slack but in the art room its like you have more time to relax sort of. You still get your work done but also while you're doing it, you're relaxing, you're not stressing out over it. (Jon's student focus group)

Humour was used actively, as a teaching tool by each of the teachers, and contributed to making the classroom a more relaxed place to be. Humour also helped these teachers connect with the students. Every one of them mentioned humour as integral to building and enjoying their relationships with students;

sometimes the room will be totally quiet and he will just run in and say now everybody shut up. (Jack's student focus group)

Students described their teachers as *funny and easy to get along with* (Pete's student focus group) and suggested that *having a few laughs is important* (Jon's student focus group). The students and teachers celebrated the classroom as a place to engage in laughter as well as work, and saw the jokes as a two way process.

he could laugh with us too. If he didn't enjoy us then he would have gone mental like our other teachers and went crazy but he didn't...People get bored when you're just in a strict environment, a bit of fun (*Jon's focus group*).

I think it's got a lot to do whether the students sense that you care for them. I think that's very, very important and that you've got a certain sense of humour, that you've got a bit of a background of being, having had a bit of experience in life and knowing that these kids might be having a tough time but you still care for them and you understand what they're going through. At the same time can be very, very clear what you expect and what you don't expect. (Jack's colleague)

Jack dealt with the pressure of the course and reluctant learners with humour:

I make a deal with my students at the beginning of the year that if they do work and don't pass I'll buy them a car... I've never had to buy a car yet...Well the thing is that nobody has ever tested it. (Jack)

he'll like he'll trick you in a way, like you'll feel too stink if you don't do it because he's not, he's like a real cool guy but he's like you know if you let him down he'll just be disappointed, but he'll be disappointed in you so you don't like to disappoint. (Jack's student focus group)

The subject of art allowed for more flexibility according to Jon, and many participants commented on the jokey atmosphere, connected to the classrooms, which was appreciated particularly by the students. According to a member of Jack's focus group *He kind of makes a joke out of everything.* Pete's colleague saw his humour as a strong teaching tool and talked about Pete as *'quite a performer and he can switch it on and switch it off.*

...you get close to the kids if you can perform and entertain'. Jon's colleague felt that Jon was skilled at using humour to establish a good rapport with the students *if someone's actually having a laugh with us then we've got to be able to laugh at ourselves.* Several of the participants described how the teachers were able to empower the students with skills and information and make this process an entertaining event, especially when demonstrating in front of the class, *he will dramatise the whole thing and make them feel like wow that's amazing.* (Pete's colleague)

As well as using humour as an inspirational tool, Jack acknowledged that he relied on it to keep his students on task; ' *I try to keep humour as a big part of it'.* He used humour effectively when he thought that conversation with friends was leading to off-task activity detrimental to the underlying intention and purpose of the lesson.

> *I quite often talk to the class as a whole as I roll around them in my rolly chair and I will tell them a joke or talk about an issue or something that happened in the weekend or a little moral anecdote thing and in a way what I'm trying to do is keep them all focused on me so they can draw and listen at the same time* (Jack)

High expectations of all students and a belief in empowering students to reach their goals

At the outset of the year the three teachers expressed the importance of communicating their expectation that all students would pass SC Art. Pete talked about succeeding as non-negotiable; *we tell them that they're going to succeed, they haven't got a choice.* High teacher expectations, as part of the relationship, are discussed in terms of a cultural context not only by (Ladson-Billings, 1994; Scheurich, 1998; Carpenter *et al.,* 2000), but also by Raffini (1993:61) whose research, in the University of Michigan, showed that highly competent teachers refused to reduce their expectations of students who had rejected school and stopped working. The teachers had high expectations of every student. There was a belief that every student would pass SC, and the teachers deliberately communicated this belief at regular intervals so that the students themselves came to believe it. Essentially the teachers set up the journey for their students, firstly by establishing the crucial relationship, and secondly by communicating the belief that all students are succeeders.

he told us that we should all pass...by the time we got to 5th form we were just yeah of course we can pass because all of us thought that we were good at what we did. (Pete's student focus group)

he makes it very clear to all the kids before they start the year, if they work, they'll pass and that really sits with the kids to think ooh I can pass and they know it because they see it and he works with them. (Jack's principal)

Like the students in Hawk and Hill's AIMHI study, the impact of the teacher's belief in them was critical;

> Feedback from both teachers and students suggests that a teacher's ability to believe in the students and make them feel special and important has an important impact on the way they feel about the teacher, the subject and their performance in that subject. (1996:214)

Their study (ibid:65) identified further barriers for student achievement:

> Some students have difficulty thinking in the long term. They have difficulty setting goals for the future and tend to focus on the short term. For some just getting through the day is an achievement.

These researchers also reported that students were often afraid of ridicule and put downs if they excelled or stood out in any way. Teachers were also sometimes at a loss to explain why the students didn't appear to feel proud of what they had achieved. (ibid)

In this study art students explained how they needed to know their teachers would not give up on them. The teachers articulated this belief often so that the students would gain confidence from it. The students seemed to gain a sense of self-efficacy. One of Jon's students talked about the dedication involved: *If you really want to pass then you've got to put a lot of effort into it. Motivation...and attitude, take it serious if you want the marks.*

The art departments were known for their high performance nationally in School Certificate Art, and students, parents and others in their school environments respected those reputations. Community members/parents reported long associations with the schools and Jack's community member described the school as *an art school* where *they know they*

are going to get through because they know that this is a successful art department and it's got a reputation.

Eight of the students interviewed in two of the pods gained over 90%. When Jon told them that not only could they pass but score highly they spoke of their reactions:

> *we were all like oh yeah okay sir, you're just saying that. We used to say that sort of stuff but when I got my mark I'd say oh far out.* (Jon's student focus group)

> *I took mine home and my mum framed it at like $70 each to frame each panel or something and she's hung it up.* (Pete's student focus group)

The teachers deliberately managed their classes to include individual focus. Jack's colleague commented about Jack's constant *monitoring thing of every individual student.* Pete's colleague observed how he gave his particularly large class individual time through focusing on their individuality and challenging them to reach their goals; *everyone has the right to an opportunity, to see what their potential is.* Motivating students often involved engaging with their work issues on an individual basis. This one-to-one approach helped to instill and affirm confidence in dealing with instructional issues. The teachers also took account of the individual temperaments of their students, and valued and celebrated the individual nature of their work. A consistent message in the data was that for the students to succeed the teachers' classrooms had to be comfortable, welcoming and safe. Participants commented that the teachers' classrooms were safe *because the kids don't feel threatened* and Jon's community member described the classroom as *a real little Island community.*

Pete suggested that students felt less safe walking into a Maths room because it was feeling confident about their work that helped to make the students feel safe. This perspective in many ways underpins a classroom climate where students can contribute openly and take risks in their learning.

> *I think with art you expose yourself emotionally far more. Anybody can criticise you...As soon as a student gets in front of other people they can be criticised. As soon as you do art work that anybody can look at they are going to make some sort of criticism of it or judgement of it and you've got to fill them with confidence*

and allow a secure environment for that to happen whereas you can sit in a desk doing Maths or English and its not until an evaluation situation that you're judged and its only by the teacher usually and nobody else in the class knows whether you're successful or not or what you're doing... so in art it's quite, it is very, very important that you make the students feel secure, that you do know them individually, that you do know how far you can push somebody. Its just like anything, if you want to get the best out of anybody, you've got to know are they the sort of person that you poke with a stick or are they the sort of person that you tickle with a feather or hit with a long fluffy thing. Everybody is different and you do have to use a bit more psychology I guess. (Pete)

Each of the teachers acknowledged a certain 'vulnerability' from engaging with art which often demanded sensitive insight. For Jack, always being conscious that students were different was an important awareness issue where *you modify what you say and modify how you say it* because some students needed *to be lifted up* and others could *burst into tears.* All of the teachers reported on consciously connecting with each student. Jack talked about spending as little time as possible talking to the whole class, preferring to work with individuals so that *when I am talking to the whole class there's a sense that there's a connection rather than they can be anonymous.* One of Jon's students found this individual reinforcement helpful.

he takes time with us. As well as a class, individually like he goes through it step by step with the class and then individually afterwards.
(Jon's student focus group)

One of Pete's students talked about how *he asks you questions about where you want to take your work.* All of the student focus groups appreciated the fact that their teachers helped everyone rather than just some students. Jack described the satisfaction he gained from students' personal breakthroughs with their work:

where a student sees the light. The best part when a student comes back having done some work and they go what about this and they've been struggling away for weeks for months, Bursary or School C. students and then finally they flip into that next level, then they get on to another plateau and they're happy with their work

and you see the smile in their eyes and the work looks good, they go cool they're going to do well.(Jack)

According to Pete, who liked *allowing the students to escape into another world when they come to art,* part of the process of empowering students involved allowing them to explore their own worlds. For Jon part of the practical issue of allowing his mainly Maori and Pasifika students access to their individual worlds was a conscious resistance to the dominant Pakeha/ Palagi culture:

I think it's a bit of a cultural thing and if they're alienated from our systems to start with by their language at home ... all the rest of it, our education system ...We think we've got this mighty great system, it doesn't even reach into their world. (Jon)

The flexibility of being able to express individuality through choice and extension of subject allowed for a more relaxed classroom atmosphere and was encouraged by the teachers. One of Jack's students described the importance of this: *so it makes it more like yours. Its not just something that everyone else is going to have.* Although the three teachers reported that they provided a clear structure, all felt that it was important for students to manoeuvre within that structure to come up with their own solutions. Pete's colleague commented on the work of Pete's Year 11 students: *He doesn't like recipe teaching. He likes the kids to think for themselves and so he likes to give them the skills and the ability to do that.* For Jack *finding a way to find something to represent the things that are important to them* was a key to success. He reported on the enthusiasm that individual subject matter had generated through the genealogy focus of his art programme.

this huge pile of stuff, this manila folder full of their mother's wedding certificate and a photo of their grandmother and stuff like that and those are the students that engage and their family engages, which is a big deal in terms of motivating them so there's this envelope that arrives from Dunedin that's been posted up by the great-grandmother to say this will be good, you need to put this in, and their parents say you really have to put that necklace in because that was from your grandmother that she brought over from England. (Jack)

Both teachers and students commented on the importance of working with, respecting and initiating a perspective that values the individual. The findings suggest that the teachers were excited about their students as individuals. They were able to motivate the students successfully by focusing on individual work habits, temperaments and through valuing the ideas of individuals.

Enjoyment of the relaxed class atmosphere was frequently commented upon by the students. The respectful way in which their work issues were addressed was reflected in the comments of one of Pete's students: *It's more like a friendly atmosphere in the class and he talks to you like not as if you're a student, like you're equal.* Because the students appreciated being treated respectfully, this in turn generated a respectful process with peers, as peer appraisal arose as a natural part of classroom interaction:

> *It wasn't fully strict or anything but at the same time you did get your work done, like everyone was helping each other, like you weren't just sticking to your own work, you found that you gave your friends advice as well.* (Pete's student focus group)

Pete commented on this classroom atmosphere of support as overlapping with an established norm of supportive process in his school which drew from traditions of other subjects as well.

> *our students are very, very good at supporting each other in their creativity but it's to do with music performances, dance and drama ...The undertone is never there. That's special about these kids... Well I was going to say* (there's) *that kind of overlap when kids do something, they create, they are very positive to each other.* (Pete)

Jack described the flow of work in a supportive classroom atmosphere as *the process of making images then that is like osmosis transmitted to the students and it is not something that you can fake.* One of Jack's students talked about this transmission; *and you see everybody is doing pretty well and you think I can do it pretty well, do it up to that standard.* The teachers were able to capitalise on such student interactions to generate the pace of their art programmes. Since the students felt safe about measuring and identifying their own performance with that of the group, participants in the study reported on the consistent level of dialogue amongst the students about artmaking.

Active agents outside the classroom/go extra distance

The principals of these low decile schools acknowledged the extra distance that the teachers went in terms of their personal energy and 'firing up' the students. All seemed to refer to their schools' high art marks as an understood 'convention', but they were still in awe of the teachers' achievements.

> *he will give them the time and he gives them the fire and obviously he's also got the ability but it's his passion and the kids know that and they agree. ... They like doing it but again it doesn't explain the degree of input and the degree of excellence either you know.* (Jack's principal)

Jack felt that teachers in high decile schools did not have to go the extra distance in building relationships and exposing the students to different worlds for their students to have success, but they did need the expertise; *I don't think you have to care in a high decile school, I think all you have to do is know.* Pete's colleague noted the lengths he had to go to keep their students motivated throughout the year:

> *it's a lot of energy and particularly the boys, they are hard to keep focused, you sort of feel that you're puffing up their self-esteem all the time to try and get them to feel good about themselves and to commit themselves to achieving something and that never ends, that's hard work.* (Pete's colleague)

To counter other practical barriers to learning all three teachers were prepared to go the extra distance which might include giving away materials to students who could not afford to buy them, and providing food for the students.

> *if you're going to make a gesture in a department, its usually food, fish and chips or that type of thing... We do give a lot of materials but yes, I mean as they say that you have to feed your body before you feed your mind, I think it's really important.* (Pete)

Going the extra distance for materials also included the students having to do some work for it, as in Jack's case, who made the assumption *that a student can provide absolutely*

nothing and stock everything they need. Jack allowed the students to take paint from school for nothing *but they have to go to the trouble of going to the chemist and asking for the film containers.*

The teachers were also active in taking a 'social responsibility' around their students, which was keeping a balanced perspective about levels of attainment. And while a pass in SC was significant for Jon's decile 1 principal, *in the last five years he's had three failures in School C,* the teachers were aware that in some instances, they needed to 'hold back'. Effort was seen as a key issue rather than high marks. While supporting their students in attaining good scores in SC Art the teachers were aware that in many cases the students were often well above their scores in other SC subjects and this was something to watch outside of the art room. Pete talked about being *really careful in the art department because its such a time-consuming, passionate thing to be involved in ... (*that you're*) not driving the kids and achieve really highly at the expense of everything else.* All of the teachers referred to success as a value-added process and commented that many of their teaching 'highs' came not in the 90% scores of their students but in the 50 and 60% range. The teachers spoke about a conscious point of stepping back in their work with Year 11 students. Allowing an internal locus of control to operate was seen to be important, even if it meant that the highest marks were not necessarily gained. If anything Pete felt that *knowing to allow the students to have a little bit of their own head* took precedence over a strong teacher directed path to SC success:

> *if you keep them trapped in this is what you have to do, they're never going to be able to show their full potential and you've got to allow them to do that so they can fall down. So some of those kids who might have got in the 70s should have been in the 90s but the ones who got into the 90s did it because they had the technical skill, the perceptual skill had grown to the right amount, they made valid judgements so their critical faculty was getting there but most importantly their creativity was allowed a chance to move by itself (Pete)*

While the classroom had strong structures, all of the teachers commented on the need to be flexible with their students and for Pete this *meant take everything just gently in a balanced way.* In his view, *teachers fall down if they don't bend, they allow students to be different and students fall down and they don't let teachers be different.*

Although they were held in high esteem the teachers did not perceive themselves as great followers of school rules and routines. Sometimes the teachers bent the rules. They all commented on 'not noticing' whether students were wearing a jacket, hat or chewing gum. Jack said: *to me number one priority is they work and everything else is forgiven provided they work.* Jon's Principal referred to him as an *'okay'* form teacher who *won't necessarily get his roll in on time or lose something ... but it doesn't really matter.* While school rules were not a high priority for Jack, discipline was:

> *Well, Bill (Principal) came into my class today and a kid was wearing his jacket that he wasn't supposed to be wearing and he was in my whanau class, you're so embarrassing Josh. But if a kid is doing something that is disruptive to the class or disruptive to the learning then I'm really mean to them.* (Jack)

In fact discipline seemed to be a non-issue for all three teachers, and possibly accounted in part for the students' perception that their classrooms were stress-free. One advantage of the programme's momentum for Jon was that it eliminated discipline issues: *I just don't get into punishment... I let the programme do the work, because hopefully everyone wants to get on with the job.* Where students were not performing the teachers dealt with them on an individual and personal level. Each of the three teachers rang the student's home when there was a concern. As well as informing the parents of the expectations of their children Jon felt it was important to communicate also the interest you have over the kids. Pete did not see the point in using the school system when there was a problem and he took his own direct approach:

> *you might have to say well... I'm going to ring home and just explain that you are a really good art student and that you're now putting yourself at risk and have a chat but I'll give you until next week just to get everything together again, if you haven't got it together by then I'll do it. And I'll make sure I do it ...but I usually don't have to.* (Pete)

If contact was initiated it could be a two-way process where both the teachers and parent/caregivers valued the support. Being aware of issues faced by the students was important for Jon who talked about 'treading carefully' because *I don't want to add to their troubles.* When difficulties persisted for Pete the parental support he had enlisted gave him a greater sense of shared responsibility: *I'm sitting in there at the report night, a really*

keen dad who I thought would never come to parent night but he did ... So I've got parental support, I've got a great relationship with that particular Dad.

The teachers acknowledged that establishing strong homework routines can be a formidable task and each took a role outside of normal classroom routines to support these routines. While accepting that students should be able to pass SC Art within the allotted time without homework, there was a recognition among the teachers that helping students gain high marks in SC demanded extra time. As Pete pointed out, *if there's nowhere to work, if there's nobody saying have you got any work to do, they haven't got any chance really*. Hawk and Hill have referred to the barriers to complete work, present in low decile schools. One common barrier was jobs, particularly in the case of senior students like those in this study. This statement by a student in their study sums this up:

> At a meeting yesterday we were asked how many of us (Senior students) have jobs. Then we were asked how many students work over 10 hours. Hardly any students put down their hands (1996:276).

Other students in Hawk and Hill's study reported interruptions like 'people coming in and out all the time, visitors, brothers and sisters. Then there's church - Mum is always at church. Dad plays sport, so I'm often left with the kids to look after' (ibid:276).

At first sight there would appear to be no obvious differences in the way the teachers reported on homework routines compared to those teachers in Hawk and Hill's study. However, what seems to be a central contention amongst these teachers is that the students had to 'want' to do the homework. Jon said he got them *into their work so much that they want to do it. And then they want to bring it back. They've asked me can we take this home, can we do it, can we finish it off and homework occurs naturally*. Pete commented that he couldn't count on the students doing their homework *until the students choose to want to do it.* This distinction points up a two-way process for homework common amongst the teachers. Firstly the teachers established the strong routines discussed earlier within their normal School Certificate art programmes, that invited student participation outside of classroom hours. Secondly the teachers did not rely on the premise that work could always be done at home, so made provision for their own 'homework times', albeit differently. Like Jack and John, Pete ran workshops during school hours; *so when I say homework time, that's kids who might work in the art room at lunchtime or after school.* Though Jon

did not have weekend workshops like the other two, he always made himself available after school. Pete and Jack tended to do extra time in the weekends as deadlines loomed closer. Jack's colleague commented on *the extra grind* Jack put in on weekends, holidays and after school. Jack put it this way: *November is sort of marriage counselling time, yeah. It's six days a week.* However the teachers seemed to gain some satisfaction from their efforts. Pete described his experiences:

> *Workshops are fun – when you're not bound by time. I think those are the most worthwhile experiences and seeing somebody just reach their potential or exceed it even if it was to 56% - that's fantastic* (Pete)

The fact that the teachers were prepared to put extra time into the students was commented on by many of the participants in the study. The students appreciated the efforts of their teachers and did not want to disappoint; as one of Jack's students put it *once he's put so much effort into teaching you.* One of Pete's students referred to the enduring presence of his teacher as having a pervasive influence on his progress; *just like he was always there* and *you become really, really focused and committed.*

While the previous sections have elaborated on how the majority of students came 'on board' with their SC art programme, as in any classroom these teachers had students who were reluctant to become engaged. How the teachers approached these students gives interesting insights into the extra distance these teachers went. Jack described the resourcing difficulties in motivating such students to generate ideas:

> *For some of the students it becomes, as always with every project we do some students give nothing and they only use what's at school and they may, those are the ones that are in the danger at risk group. Some of the students will give a little bit of their own but only when you're standing over them asking and then there's a small group of students, those are the top ones, that will bring in this huge pile of stuff.* (Jack)

While all of the students in the study reported on their teachers' persistent belief in every student, Jack's focus group suggested that Jack believed in reluctant learners in the class *by actually showing them* they could do it. There was an acceptance from all twelve focus group students that everyone had different learning needs and their teacher had strategies

to deal with this. They reported how Jack convinced reluctant learners by always being open to help them with their work, even if this meant his time had to be distributed unevenly.

> *he stayed with the group that was always moaning, but you could always ask for help. (*Jack's student focus group)

> *Yeah. The moaners got through. (*Jack's student focus group)

There was a unanimous response from all the participants surrounding the teachers that the end result, a 4 folio board submission and approx 40-60 page workbook was not only worth the effort, but something to be proud of. One of Jon's students who gained 96% spoke about the process of taking ownership over his work:

> *In the beginning it was like we didn't really know where we were going with it but then further on in the year we knew where we were going, what we wanted to do with our boards. (*Jon's student focus group)

As one of Pete's students reported, often the parents were part of seeing it all come together:

> *I had to be here by 5 o'clock in the morning and my parents came down to see the others. (*Pete's student focus group)

Pete's community member talked about the quality of not only her daughter's art but all the student work as, *just amazing... I'm in awe. I am rapt about what she has done in her art.* One of Jack's students put his level of success down to *when you enjoy something you want to do well in it*, and another commented, *I felt proud of parts of mine*. The students were clear about how they felt about their work and what had motivated them to get it to a high standard.

> *We all came together at the end, it was really good to look at it. I don't think there were many people, well they* (that) *didn't look very good, most people were wow its all come together. (*Pete's student focus group)

Summary

> *It was the teacher, it was the people in the class, it was the atmosphere, it was your personal like just the way you felt about things and personal drive and all that kind of stuff.* (Jack's student focus group)

Essentially the teachers set up the journey for their students, firstly by establishing the crucial relationship and secondly by communicating that all students are succeeders and putting in the support structures to ensure that success. It was evident from the work-stories told by the teachers, and reported by those familiar with their practice that the teachers faced a number of motivational challenges in relation to their students. Coping with the programme's momentum and underlying organisational routines, such as homework and exam pressure, often presented formidable tasks for both students and teachers. Such multiple demands had both historical and practical precedents, and although the institutional cultures of the three teachers' schools and Art Departments varied, a set of common pedagogical approaches emerged from the data.

Intensive teaching of the technical aspects of their subject through systematic building of skills was the first step. How these teachers layered experience through junior art programmes and created a supportive environment for work progress and peer appraisal, all form a practical picture of how motivational challenges were met. Perhaps even more demanding was the teachers' encouragement to get their students to think at a deeper level so they could express and interface often quite sophisticated ideas in their art work.

A consistent message in the findings was the teachers' deliberate cultivation of relaxed classrooms, underpinned with strong structures. Humour featured strongly in the classroom dynamic of this aspect of the teachers' pedagogies. It was not just the teacher who was funny, but all class members were allowed to enjoy each other's humour. While the students appreciated a relaxed learning atmosphere where humour could prevail, they were quick to point out that strong structures underpinned their work routines. The teachers encouraged learning situations where, students not only felt comfortable taking risks, but could learn from, critique and support each other.

Of central importance to the students' success was the high expectations the teachers had, and the responsibility they assumed in helping their students as individuals to realise those expectations. Consistency, praise and setting high standards were integral to helping students become self-managers in this study. One way the teachers enabled that empowerment was to expose students to a variety of experiences so that they could enjoy having control and choice in their learning experiences. As individual creative process developed in the students, and an internal locus of control emerged, the teachers were able to take the opportunity to extend their students' artmaking.

The findings suggest that the teachers went 'the extra distance' for their students. The gestures made within their departments often went further than traditional teacher roles. Put simply, all the teachers were active agents to alter things in ways where they could support students to reach their potential. Sometimes this meant bending the rules, making efforts to personally contact parents or subsidising the cost of art materials. Going the extra distance for their students often demanded giving time outside of school hours through alternative homework arrangements, and keeping a constant high energy level. Essentially, the teachers supported students by being aware of their difficulties in being focused.

The teachers' pedagogical approaches have been explored in this chapter. Practices, beliefs and attitudes in relation to motivating and supporting their students have been identified. While generalisations should not be made from three groups of interviews which involve twenty four people, this chapter has begun to determine how these art teachers at Year 11 are able to motivate their students to achieve performance levels beyond those of other subject areas within their schools. Other aspects identified in the data that may contribute to the high performance levels of the students, will be described in Chapter 6. The teachers' philosophies, their lifelong passion for learning, and the fresh approaches they took to artmaking practices of their students, will be examined. How the teachers communicated this passion to students and celebrated student success publicly will be investigated.

CHAPTER 6

THE TEACHERS' PHILOSPHIES

Introduction

The previous chapter has analysed the teachers' pedagogies, and investigated motivational strategies that affect the learning of students in the three teachers' classes. This chapter seeks to examine aspects of the teachers' philosophies, particularly in relation to their self reported passions for learning which have both personal and professional dimensions. How the teachers inspired and influenced the students through their modelling of this passion will also be clarified through the data. Other fields of the teachers' inspirational influence seemed to stem from the fact that the teachers were artists themselves, as well as active within their local art teaching and professional development networks.

A key belief of the teachers was the importance of celebrating cultural diversity. How this aspect was extended through practical course-work experiences, will form another focus for this chapter. What began to emerge in this study as the research proceeded, is that students were exposed to experiences and philosophies in art different to those in other subjects. The teachers believed that their students' work should be celebrated publicly, and each instigated structures for this to take place. The ways in which this extension contributed to the students' personal contexts and realities for their artmaking will be reviewed. Finally, the teachers believed in meaningful engagement with students' families. There is evidence that a combination of all these philosophical aspects helped contribute to the students' successful Year 11 examination outcomes.

Teachers, artists and professional development networkers

All of the teachers in the study were passionate learners, artists themselves, and found participating in professional development empowering. Their passion was, however, not limited to professional learning, and the teachers described an energising dimension generated by engaging in the production of art. Jon described this as *the only way to stay in teaching, to stay afloat* and... *the most important thing for art teachers is to have some practice and to explore some of their own interests.* Pete talked about how his work *does energise (*and) *you should do something for yourself.*

he obviously has a deep love of art and is a practising artist himself and that makes quite a good difference that his philosophy that art is a wonderful thing to do and it's a highly disciplined thing to do and let's do it together as well as we can. (Pete's colleague)

There were large gains to be made as practising artists which was a two-way process for the teachers. Firstly, through confronting the practical issues and challenges of their own artmaking, the teachers appreciated the demands made on their students. Secondly, through observing their teachers as learners, and the energy and effort required of them, the students recognised that the issues they were also grappling with were authentic and success was possible. Jack's colleague felt *it's hugely re-invigorating to actually be a student,* and for Jack the spinoffs could be transferred to students:

There's a passion there in that I'm dealing with issues and trying to make images and they're dealing with issues and trying to make images and so I think its commitment and honesty and stuff like that. You can't fake it, it comes through because you genuinely value the process of making images then that is like osmosis transmitted to the students and it is not something that you can fake, like caring for them is not something that you can fake. (Jack)

The tertiary art course operating in Pete's school was a factor in generating annual staff exhibitions. For Pete it was a way of being *more aware of contemporary practice by practising it ourselves.* He saw this encouragement of his staff to produce work they may otherwise not have exhibited at a local art gallery, as *something that gets us going.* Pete's colleague described the process:

Every year we have an exhibition. It's sort of Pete kind of driving it that we do that and we always feel horribly unsatisfied with what we do because we don't have any time to do it in but we still do it and we are actually progressing, slowly but we are progressing ourselves and we are now making art again for ourselves which is something that I haven't done ... its really satisfying. (Pete's colleague)

The teachers' personal art exhibitions had a flow on effect on the students according to Jack's colleague:

because he does things himself, the kids can see what they can do themselves. So he does his own work as well ...he's just had an exhibition, well he's got one currently on now and those are things that the kids can see... I have been and some of the kids have gone down from school too. (Jack's colleague)

Professional development opportunities helped these teachers to reflect on their practice, change it when necessary, and take on leadership roles within their school cluster art networks. These teachers were people who were excited about new knowledge and enjoyed challenges. All had been involved in assessment and professional learning at local and national levels. Through sharing their learning with the art teaching community they saw themselves as part of a community of learners, and wanted to learn from others as much as they were prepared to share their own expertise. For Pete this process involved a constant re-evaluation of his art programme:

I've been asked to take part in a number of seminars and present a lot of things to do with School C around the place and its made me look very closely at what I'm doing, so that's had a big impact... I hadn't realised that we'd come to a stage of understanding what we're doing to the extent we had. Its quite funny looking back at what we were doing. When I first started it was really, really different. (Pete)

Jon felt that one of the biggest mistakes teachers could make was:

giving into thinking you know it all (and) *that it is important to take any opportunity that you can to get out and speak to other teachers... it's sharing the kids, its sharing things, sharing professionally.* (Jon)

All of the teachers had been involved in national moderation teams for Year 11 and Year 13 national examinations. They saw the insights gained from these experiences as important for their planning for learning. Pete commented: *I guess it is an advantage* and for Jon *no amount of PD would have ever equalled it.*

Jack felt that the biggest injection into his professional development was completing his Masters. Taking a leadership role in the regional Art Teachers' Association although *a bit of a drag at times* gave Jon new approaches which he felt *helped a huge amount.*

Celebrating cultural diversity

Being aware of diverse cultural perspectives is seen as critical in a multi-cultural school. The findings in this study suggest that the three teachers did more than recognise diversity. They encouraged active engagement with, and celebration of, diversity. Jack's colleague felt that the field of art offered access to strong cultural perspectives; cultural identity went beyond visual representation:

> *I think that Jack considers very, very carefully aspects of culture from a very intellectual way and is able to consider the importance I guess of cross-cultural understanding and discipline because its important to art if that makes sense. Like if you're going to be a successful artist in Aotearoa you have to be very, very aware of different cultural expectations and modes of presentation and whatever so I think its all to do with what's expected of a New Zealand artist...I don't think it's a simple thing of this culture's values and that culture's values because the cultures are so, within any culture there's such a variety of cultural expression* (Jack's colleague)

There was an emphasis on getting away from 'pretty pictures' and addressing meaningful issues through cultural exploration.

> *but now we're actually introducing more and more issues of the conceptual issues behind the work, genealogical references and symbols and differences in personal signs so that the works are much* ***about*** *something,* ***not of*** *something and the consciousness of the students in the last few years has been quite high on that. They are relatively proud of the fact that they can point to an image and say this is here because of this and this is here because of that rather than its here because it looks pretty.* (Jack)

Understanding the hidden cultural inferences and symbols in the work could be a problem when it came to national moderation of the work.

> *It's a dilemma because often the people who are looking to mark or assess or moderate that work don't know the depths of understanding, the knowledge of what the symbols and patterns might mean, the significance of the choice of colour, the relationship of putting certain symbols and tones together.* (Pete)

Publicly celebrating student work

As practising artists, the teachers not only communicated their passion for learning to their students, but also had high aspirations for their students' work to be celebrated. Each of the three teachers showed an intense commitment to promote the high levels of achievement of their students. Each organised public exhibitions and gallery shows above their teaching load, to give students the opportunity of sharing their successes with school and family members. There was an understanding in all of the schools that the art departments had a responsibility for the public relations face of the school. Pete's colleague described the support across departments given to the Arts Faculty Pete led, and how he had initiated an arts festival to celebrate student work involving dance, art, music and food technology:

> *It was just the most amazing evening and we had all these old School C. boards ...so we had this exhibition, space, we got in panels and put up all this work and we couldn't keep up with people buying the work.* (Pete's colleague)

Jack had organised a partnership with one of the local galleries to show student work annually, and Jon gained great satisfaction from organising an exhibition of his student work at the airport which was opened by the prime minister Helen Clark:

> *It fills me right up ...our exhibition last year at the airport and I got to take her round the show ...Its just things like that, from the community I suppose... We had so much indirect feedback from the airport show that it was, the art, really enjoying it, the departure lounge where lots and lots of people just going through (and we) were getting postcards from strangers and it made them (the students) feel proud to be New Zealanders and proud to be Polynesian.* (Jon)

There were many spinoffs for the teachers' efforts to celebrate their students' work publicly. The culmination of the students' efforts for their exhibition had improved the quality of the relationship between teacher and student according to Jon. Although extra work for the teachers, competitions were actively sought for students. As well as incentives, (Jon had just had student work selected for a corporate calendar where two students had won $1500) there were also issues of raising self esteem. Jon's colleague commented on the way the world of the classroom was opened up for the students through seeing possibilities from celebrating their work:

The students really like that aspect of it because it means that their work is being taken out of context of just being in the school examination programme, once you throw it into an exhibition ... students yes we are touching as an artist and that's quite important for them. From our point of view it's the biggest PR that you can give these students, that yes this is feasible for you and it does a heck of a lot for these kids self-esteem as well as their wallets, it's selling work... Jon from a visionary point of view is primarily centred around the students like how can we actually lift this self-esteem of these kids and a lot of community projects, competitions, exhibitions, all those things are ideas that he has implemented. (Jon's colleague)

Taking the students out of the school environment was another way the teachers presented opportunities beyond the students' worlds. Pete gained vicarious pleasure from these experiences;

I always get blown away like when we went into the Gallery with the 4th form last year and you're sitting next to somebody and they say wow never been there before ...you live in Auckland, they live in Auckland but they've never been up that way, never been to Auckland city wow, its pretty cool and you just sort of remember that what you're doing with the kids is a life experience, its not just art and that's cool, I like that. (Pete)

Promoting meaningful engagement with students' families

The three teachers encouraged their students' families to become involved with both the production and creative aspects of their artmaking experiences. Showing their Year 11 art work to families and friends, whether in exhibitions or informally, became important for the students. The students were proud of their achievements. Interestingly, Jon's principal commented that when he first came to the school and stood up in front of assembly to call up students for achievement certificates, the students would not go up. In his view art had made a big difference in valuing and taking pride in achievement by changing the school culture, and students were now happy to accept certificates publicly.

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The community members and student focus groups in the study reported on how much the students *loved art.* Jack's community group member, also a parent, commented: *although*

she did well at everything else too, but art was her love. One of Jon's students spoke of the positive way his art was received by his family: *My family, they were proud, they said you're going good at your art.* Jack talked about how giving students skills went a long way to beginning a process of positive feedback from their families and how

> *art is a subject where you so readily see the results of your labour...It's a hugely motivating factor. But it is a unique kind of ownership thing that they can keep being excited about what they do. And they're proud. Also their parents engage, this is meaningful, then that's huge it gets valued. No matter how bad you are at blending its going to look good because you spent 10 hours on it and so the students get that self-esteem and that ego blast reflected from their relatives and friends saying wow that's really good, you're really clever and they feel good and I think that's the foundation.* (Jack)

In some cases, because of the personal nature of the subject matter, the students' families became involved in the creative process and, according to Jack this had an important effect:

> *their family engages, which is a big deal in terms of motivating them so there's this envelope that arrives from Dunedin that's been posted up by the great-grandmother to say this will be good, you need to put this in, and their parents say you really have to put that necklace in because that was from your grandmother that she brought over from England.* (Jack)
>
> *My uncle came down and he spent about half an hour sitting on the floor just talking to me about it and looking at it because I did my Dad's side of the family more and so that was good being a family theme, that was something to talk about as well, that means that to me.* (Jack's student focus group)

Summary

This chapter has examined the teachers' passions, attitudes and philosophies. All of the teachers were zealous learners. They found that being practising artists generated a special energy, invigoration and enthusiasm for their work with students. The fact that the students were able to take control of their learning and were motivated to achieve highly is perhaps predicated on the fact that the teachers were passionate about themselves as learners. The teachers were also energetic in their professional development networks. The teachers' own

conscious process of renewed learning constantly brought them closer to how their students' learning experiences were constructed, challenged and presented.

Participants in the study reported on the strong cultural positions reflected in the climate of these artrooms and the confidence of the students in expressing diverse cultural perspectives. The teachers recognised how critical identity was to these groups of adolescents and how this went beyond visual representation. As artists, the teachers supported and extended their students' personal explorations, modelling and understanding their various journeys, possibly through understanding their own desire for personal creativity.

The teachers believed in, and had high aspirations for, the artmaking of their students which went beyond the expectations of their Year 11 examination syllabus. This took the form of public celebration of student work, sometimes in exhibition spaces outside of the school domain. The teachers in this study also made school trips an essential part of course-work. In many cases these experiences added to the students' personal contexts and realities. Furthermore, by exposing their students to such experiences and information, the teachers were able to generate a shared form of aesthetic experience which could be revisited again in the classroom context. Art gallery visits and student shows were an example of how the teachers increased the repertoire of resources and ideas the students drew from.

It appears that many facets of the teachers' philosophies connected and contributed to inspiring their students to aim for performance levels beyond those of other subject areas in their School Certificate exam. The next chapter will summarise the three sets of findings from the teachers' relationships, pedagogies, and philosophies, and make links with the literature.

CHAPTER 7

DISCUSSION

Based on the information gained from both the quantitative and interview phases of data collection, this chapter begins with a review of the aims of the research and provides a summary of key findings presented as answers to the four major research questions.

Revisiting the aims of the study

This study has established a picture of the reported practices of three low decile secondary school art teachers, drawn from three key perspectives; the teachers' relationships, pedagogies, and perceived philosophies. While the teachers' work was grounded in their own biographies, together their stories provide an insightful introduction to the ways in which their beliefs and aims for education were expressed.

Can we evaluate how 'effective' these teachers' actions are? The study has attempted a number of ways of addressing this question. However, comparisons across a small range of teachers and schools clearly cannot provide any definitive answers regarding 'high quality teaching' or 'good practice'. Even with a larger sample this would be difficult because of the sheer complexity of factors. Only certain sorts of responses have been investigated and reported, and no classroom observations were made. The focus has been on just those findings which revealed a considerable degree of consensus. However, the data across seventy low decile schools suggests that there is a pattern of high achievement in many secondary school art departments. Interestingly NZQA provided data for this study, from the year 2000, of all NZ decile 1-3 schools. While a more narrow geographical area was the focus, indicators from this national data set reflect a consistent trend of art candidates achieving beyond other subject areas in their low decile art departments across New Zealand.

What emerged from the findings was a very clear picture of each teacher's pedagogy. What also emerged were a total of twelve similarities in their attitudes and beliefs. These have been outlined in chapters four, five and six. The analysis expands on the premise that the teachers' beliefs, attitudes and practices are the most influential elements in enhancing

Year 11 academic outcomes in art. The following discussion, underpinned by the four research questions, summarises each of the three sets and considers these against the social and political background of low decile schools.

How successful secondary school art teachers working in lower socio-economic communities overcome barriers to learning .

An examination of the literature on the socio-economic history of low decile schools over the last decade of market liberal reforms, has illuminated some of the external pressures and demands that have typically been part of everyday life for students, communities and teachers, like those in this study (Codd, 1999; Fiske, and Ladd 2000; Lauder, 1999; Robertson, 1998). Hawk and Hill (1996) have suggested that the particular skills required to teach successfully in low decile schools mean that much more is asked and expected of these teachers. They have reported on the challenge of motivating students who, in their study, found it difficult to get through the school day.

Although the teachers in this study had high expectations for all of their students, each commented that there was a substantial amount of teacher commitment involved in supporting students to reach their goals. While part of the challenge of motivating students in most educational settings lies in ongoing teacher support and commitment, it could be argued that low decile school students assume a greater dependence on the agency of the teacher. The literature on low decile schools has suggested that there are more barriers to learning than in other schools (Gordon, 1997; Harker and Nash 1991; Janhke, 1997; Thrupp, 1998). Sometimes, because of these barriers, parental and caregiver support is lacking, so it is often the teachers who take frontline responsibility for the motivation of their students.

Bourdieu's theory of cultural capital (Harker, 1990) locates the school as having a central role in the reproduction of cultural and social inequalities through generations. Education systems are engaged in the maintenance of competing social interests and groups, making it difficult for schools to interrupt the (re)production process of inequality and the possibilities for teachers to make a difference. How schools (which include the teaching staff) play a role in the reproduction process is reflected by the ongoing likelihood of student failure within the school system, in part because their habitus (Bourdieu, 1993) does not match the dominant cultural capital of the school. The system, and teachers as part of the system, reflects the dominant cultural capital which, in New Zealand, is usually

middle class and white. Often the only way for minority students to succeed is for them to assimilate into the dominant culture. Assimilation can result in students feeling alienated in both their culture of origin, and the culture they attempt to become part of. However, teacher agency can interrupt the reproduction process by producing change. The beliefs and attitudes of the three teachers in this study showed their potential to break this cycle of reproduction.

At a time when across much of the western world quality in education has become synonymous with improved pupil performance (Codd, 2002), these teachers maintained high exam passes through the period 1995-2000 (see Graphs 3-5). In New Zealand, since the advent of Tomorrows Schools 1989, teacher performance and productivity has been associated with the achievement of the students they teach. A further variable, the removal of school zones, has resulted in schools competing with each other for students. The issue of academic results in higher decile schools appearing to improve, while lower decile results deteriorate, has presented further pressures for low decile schools (Lauder *et al.*, 1999; Nash, 2001; Thrupp 1997). In low decile schools, like those in this study, these policy reforms have exacerbated problems with student enrolment, retention, funding, curriculum delivery and motivation, presenting challenges for teachers. Bascia and Hargreaves , (2000:11,12; in Lingard, 2003) have observed that:

> In unsupportive work contexts, educators experience emotional labour as draining and exhausting leading to feelings of alienation, selling out and loss of self. Such feelings are, importantly, linked to senses of reduced self-efficacy among teachers that lead in turn to poorer results with students.

Partially as a result of critical ERO Reports (MOE ,1996,1998), but also because of the political contexts teachers were sited in, teacher morale and motivation in low decile schools were arguably at a low point in the 1990s, and in South Auckland in particular (Timperley, Robinson and Bullard, 1999). The mechanistic and competitive approach in education, spurred on in recent years by the market-liberal reforms and ERO inspections, created a growing exodus generally from the teaching profession (Ball, 1999; Sullivan, 1997).

Against this background it is significant that NZQA data showed that many low decile schools were achieving at similar levels to medium and high decile schools in art (Graph 1). The data also showed that art candidates in low decile schools out-performed other

subject areas in their schools (Graphs 2-4). Despite the barriers to learning brought to these teachers' workplaces (Fiske &Ladd, 2000; Thrupp, 1998), the three teachers were able to support student success.

Beliefs, attitudes and specialist skills which might inform practice and contribute to success.

Some of the literature has located inequitable power relationships and distribution of power as the source of educational under-achievement, thus there is potential within the classrooms of these teachers for a 'culture of power' to operate (Delpit, 1995; Jones, 1991; Ladson-Billings, 1994). The teachers in this study refused to accept deficit models of students, and instead considered how their pedagogical and assessment practices could be developed so that they would connect with their students' own worlds, while opening up new horizons. Delpit (1997) maintains that under-achievement is not inevitable and that intentional teaching of the codes of power leads to empowerment. Codes are rules, and in Delpit's terms, students need to be taught particular codes to participate fully and successfully in mainstream life. The three teachers constantly shared power; 'If you are not already a participant in the culture of power, being told explicitly the rules of that culture makes acquiring power easier' (Delpit 1997:583). The cultural capital and habitus of the three teachers in this study (Bourdieu, 1990) can be used to shade in the details of how additional cultural 'rules' were learnt by students. It could be argued that Year 11 is too soon in some students' academic socialisation processes for them to independently make contextualised judgements, in the sense of being fully aware of the stakes of the particular field, in this case Year 11 examinations. The teachers took a specific role of helping their art students gain a sense of the rules of the game or a sense of (an examination) reality. Some of the students reported on their early reactions against this pedagogy. However, as the year got under-way it seemed that the students interviewed, gave way to an acceptance of its terms as they became socialised in their art classes. The interests and priorities of the students came to be more intricately locked together with those of their teachers. Thus the students of these teachers were exposed to a wider context of knowledge beyond the classroom, involving art galleries, exhibitions and ways to celebrate their own work publicly. Hawk and Hill describe insularity as being a negative factor for low decile students in their AIMHI study. One of the ways this insularity affects students is to withhold from them the knowledge and experiences which could offer options to aspire to, and reasons to feel motivated. In their study, several teachers described an increase in the

maturity of the students after they had experienced and been exposed to the wider community (1996:81).

To an extent the experiences offered by the three teachers countered this insularity. Access to the teachers' own 'social class codes' (Maguire, 2001), their connections to art galleries, their access to fresh ways to explore practice through their particular interests and subjectivities, opened up the students' worlds. However, the way those codes were explored was important - equally the teachers appeared to value their students' individual social and cultural identities in their artmaking. The teachers' codes were not a better way of living or thinking, but simply different. Knowing that 'different way' was useful in particular circumstances, such as a national examination, for these art candidates. It is likely that these various codes had a determining influence on student success, with the teachers' expert knowledge integral to the process. The teachers also acknowledged that success came from artmaking that was centred in the real worlds of their students' multi-ethnic environments (Osborne,2001: Bishop and Glynn, 1999).

Writers on identity argue that culture is implicit when theorising the academic performance of children within multi-ethnic societies (Corson, 1998; Cummins, 1986; Hawk &Hill 1998; Hunken-Tuiletufuga, 2001). The interviewees within the pods attested that the students' respective cultures and social environments were overtly recognised and valued by the teachers (Bishop and Glynn, 1999). According to Codd, in a world where cultural globalisation is about the expansion and domination of western (mainly American) culture, one of the challenges for public education is the importance of respecting cultural and national diversity (2002:14). The teachers' classrooms in this study were characterised by a profound respect for diversity and enhancement of cultural identity. There were many ways in which the teachers demonstrated this respect. They consciously and deliberately learned of the cultural forms of their students, assisting them to publicly value, explore and share their cultures in the classroom (Helu Thaman, 1996; Sheurich, 1998). By drawing on students' cultures and identities and extending that freedom to affirm their practice through the artistic models the students used, the teachers were able to develop a deeper understanding of their students, and assist them in making their artworks personally meaningful. The teachers did not just recognise, but actively valued difference, making use of it as a powerful learning opportunity. Their art programmes allowed for conscious and deliberate engagement, particularly of Maori and Pasifika students' cultures, abilities and interests as resources for learning (Fusitu'a and Coxon, 1998; Hall and Bishop, 2001). These resources were free, abundant and renewable.

Through this culturally inclusive teaching, it is possible the teachers encouraged other frames of reference. A basic assumption is that as children go through adolescence, they begin to consider identity issues (Muuss, 1996:61). It could be argued that the teachers set up opportunities allowing for meaningful input of values, beliefs and identity, into the students' artworks.

Teachers' relationships

Although much has been written in the last decade about New Zealand education in national reports, studies and descriptions of findings, only more recently has attention been given to the importance of effective relationships among teachers and students (Carpenter *et al.,* 2000; Hall & Bishop, 2001 ; Hawk & Hill, 2000; Pasikale,1999). As Snook (2002) suggests:

> A teacher can rarely hide behind an impersonal role, concealing her personal values, beliefs and attitudes. Locked up with perhaps 30 vigorous and inquisitive young people, her every weak spot is well known, her passing moods well noted, her character and personality constantly analysed. Similarly she comes to know her students very closely; their character, personality, beliefs and values are out in the open for the sensitive teacher. (2002: 13)

Personal relationships ***are*** an intimate part of teaching (Manning, 1999; Noddings, 1992a; 1992b). More than this, it can be argued that teachers in a low decile school are not solely concerned with imparting academic knowledge, but can be counsellors, mentors or substitute parents. If there are specialist skills involved, or required, in being an effective teacher in low decile schools, relationships are a basic building block. The teachers in this study seemed to presume that there was a direct connection between students' emotional states and their learning, so they acknowledged the students' feelings in their classroom teaching (Danielson, 1996; White and Grey, 1999). According to Louden (1991: 18) students' pubescent minds spin with much bigger issues than learning ' Who am I? Do I look okay? How can I make people like me? Can I afford to disagree? and mostly, 'Don't bore me. I know there's exciting stuff out there'. Rubin (1985 cited in Eisner, 1996) has stressed that good teachers have an acting personality and are able to 'devise instructional scenarios that arouse interest' (1996; 119). These teachers went the extra distance to arouse

that interest, whether in Jack's case it was rolling around on his wheely chair telling anecdotes, or Pete's where he supported the students' enjoyment of immersing their hands in a bucket of glue. The combination of low anxiety and high expectations transformed pedagogy from an instrument of instruction to one of socialisation (Eisner, ibid).

Relationships between students and teachers colour all other interactions and thereby influence the quality of school life for teachers and students alike. The teachers' relationships with their students in this study appeared to be the touchstone of their professional lives. Like the effective teachers in Hawk and Hill's studies (1996; 1998; 2000), the teachers earned reciprocity and loyalty and seemed to receive it from most if not all students. It is clear that some degree of personal relationship is required of teachers. Snook (ibid, 15) argues that subject matter cannot be divorced from personal characteristics. In his view, a good teacher shares his/her love of the subject and demonstrates a belief in its importance and attitudes of respect. Each of the teachers in this study could well be one of those teachers whose enthusiasm captures a lifelong interest in art. It is not suprising that their students maintained contact with each of these teachers long after their schooling had been completed.

As much of this study has shown, relationships in the low decile school setting are validated as a valuable and constructive starting point for the promotion of learning (Hawk *et al.,* 2001). The teachers in this study offer ideas for that cultivation. Strong relationships arise from trust within a group, and trust is requisite when confronting a new and challenging journey such as a high stakes examination at Year 11. Through exploring the dimensions of the student/teacher relationship, it seems that the students were not necessarily motivated by the SC exam itself. Moreover, a teacher could 'turn them off'. It was the quality of the relationship with the teacher that was the motivating factor for the students. The teachers described the huge importance of connecting with their students. In caring and demonstrating this care the teachers often gave some of their personal selves to the students; their relationships were not one way. Sheurich describes such classroom environments for students as those they like to go to every day: 'they are environments within which they feel treasured, valued and loved' (Sheurich, 1998: 463).

The teachers seemed to take note of the stress level of exam pressure on the one hand, and setting high standards on the other, all the while searching for the optimal relationship of low anxiety and high achievement levels. They recognised that students learn best when happy. The collaborative classroom cultures established by the teachers created a greater

sense of student ownership. Discipline did not seem to be an issue for these teachers; it was the climate of the classroom, created by all participants, that set positive and constructive behaviours. This combination of low anxiety and high expectations offered great possibilities for learning in their classrooms, and the teachers tapped into this.

Humour, a quality often lacking in education, helped the teachers glue and bind an assorted bunch of individuals into a community of learners. The teachers' efforts to elicit and cultivate humour were appreciated by their students. As well as learning and growing with humour, students had humour to help them survive in the difficult moments and challenges of their work.

A strong message that emerges from the interviews is the teachers' sense of social justice and empathetic regard for their students. The degree of empathy shown by the teachers was also reflected by the students' ability to share with, and learn from, others. The teachers were closely in tune with their students and their needs, and able to scaffold learning accordingly. This affinity was not only related to 'empathetic understanding' or an 'ethic of care'. The teachers demonstrated energy and effort in getting to know their students as individuals, so that students knew that these teachers really cared about each one of them as a person and a learner Reft *et al.,* (1998:18). The quality of student/teacher relationships helped establish strong peer cultures, cooperative learning environments, and the sharing of teacher authority (Sullivan, 1999). These variables of student empowerment impacted on classroom processes, structures and the quality of student learning.

This study argues that strong relationships are not a 'soft' quality in teaching and learning as some might suggest, but a highly complex quality essential to low decile schools. Students and teachers shared emotions, personal and academic understandings as well as profound levels of empathy. These are some of the beliefs, attitudes and specialist skills which informed the teachers' practice allowing them to reach the widest range of students, including those who needed support in both their personal and academic development.

<u>How these art teachers at Year 11 were able to motivate their students to achieve beyond performance levels of other subject areas within their schools.</u>

High-quality relationships between teachers and students seemed to be essential for real enjoyment of the learning process in these teachers' classrooms. This positive feeling appeared to come from the learning itself and the learning contexts. While an effective

relationship sets the pace for motivated learning, this is not enough. The teachers' skilled pedagogical practices were crucial in motivating the students to do the hard technical and creative work.

Teachers' pedagogies

The teachers appeared to share similar attitudes towards content, independence and motivation. Interestingly, the reports from the interviews were often indistinguishable in terms of the ways the teachers conducted their classroom activities and how they sought structure to support learning. From the work-stories told in this study, it was clear that the Year 11 SC art prescription and its assessment requirements dominated the organisation and delivery of the curriculum in the classroom throughout the year. Like most teachers, the three teachers in this study did not merely deliver the curriculum, but developed, defined it and reinterpreted it (Hargreaves, 1997). Each of the teachers had embedded routinised ways of layering technical skills which 'guaranteed' successful solutions early in the year. However, there was not a great deal of routinised rule making in the classrooms where relaxed atmospheres prevailed. Interviewees reported on the teachers' classroom management as mostly invisible, but this almost subtle and delicate use of authority seemed to mean the teachers gently maintained firm control over their students. While submerged in the individual patterns of teaching they had developed, the teachers were guided by a belief that learning is more likely within a safe, controlled environment. The self-reporting of the teachers suggested that, while providing clear parameters for their actions, they negotiated with students even when it would be superficially simple to use their authority. The responsibility of choice and time management was often thrown back on the class and gradually the intentions and ownership took hold, the momentum gathered until, in many cases, the class took over. The teachers helped the students cope with the programme's momentum and exam pressure by taking responsibility for every student's performance. The teachers gave their own time after school and sometimes in the weekend. This generous time-giving gave the students further opportunity to take the initiative, succeed and build their sense of self.

In the small gestures, jokes and kind words that signalled understanding, and personal interests shown, the teachers generated an acceptance for all. Like the art teachers described by Eisner (1996), sometimes the teachers bent the rules. This made it safe for ideas to be tested and questioned. People work hard in a place where they are listened to

and take each other seriously, and where there is an expectation of high performance and achievement. The reports from the interviews gave a sense that shared goals existed and everyone, both teachers and students, had something to offer. Together they could make a difference to student achievement ,that is 'passing well is the responsibility of us all'.

Though these classrooms were relaxed, they were underpinned with strong structures. An important part of the SC programme was not just the culmination of the year's major finished works on the four folio boards, but the processes and workings of the workbook. The workbook offered solutions and methods for the finished folio works and demanded dialogue and reflection, guided by the teachers. This reported dialogue involved not just ways of working, but an understanding of reasons for them. By fostering open communication and dialogue the students kept returning to their work (Eisner, 1996; Freire, 1972).

While the actions and agency of the teachers has indicated their powerful influence on the performance of their students, it seems that a further key to 'success' was the teachers' conscious plan for the students to have power over their own learning. This internal locus of control in the students was promoted by the choice of the teachers to give 'power to' students rather than have 'power over' them (Sullivan, 1999). With the power to model, the students perceived that they had the capability to act and therefore gained a positive sense of power (Sullivan, 1999:2). The students in these focus groups knew their teachers really believed in their ability, and that belief led to risk taking and independence in their artmaking.

Through creating this climate of trust, the three teachers built on student confidence which expanded into peer support and encouraged peer appraisal. As with the 'productive pedagogies' and 'productive assessment' practices advocated by Lingard and Mills (2002), these teachers' classroom practices were premised on the belief that all students can learn, and hence all students, regardless of their perceived 'ability', ought to be provided with pedagogies and assessment practices that enable them to do so. Through the personalised approaches the teachers adopted, students were made to feel understood, special and successful. None of the students' pleasures, problems, understanding, or lack of, could escape the teachers' attention. As with, for example, the subject of drama, it was difficult for the students to 'hide' as they might in other classes. In art, they were constantly provided with opportunities to practise being critical, reflective and creative. The teachers

modelled this process, creating a climate of reflection, growth and refinement of practice in their artrooms. They knew the general level of understanding and performance in their classrooms and through their adaptive natures were constantly probing to find and extend it.

Teachers' philosophies

Informing the heart of the reported strong classroom pedagogies were the committed personal philosophies of the teachers. Though much of their work appeared to be emotionally exhausting and time-consuming, the teachers seemed to draw continual energy from their own passions as learners, and the abundant inventiveness, idealism, and energy associated with being a learner. It was important to the teachers that their learning was visible to students. They actively engaged in their own learning, even when swamped by the demands of others and by their work. Interviewees commented on the teachers' freshness and how this kept them professionally alive. Haberman (1995) placed strong emphasis on the importance of 'star' teachers being seen as learners by their students.

Like most teachers, the teachers in this study took an active role in professional development within the school. Often this also involved further leadership at a regional level, and all of the teachers had at some point been involved with moderation and Year 11 art-marking at both regional and national levels. These latter roles were particularly acknowledged by the teachers as vital critical and reflective tools for evaluating their own programmes to make them effective.

The teachers believed in opening up the world of the classroom and students reported on feeling that they were doing more than just completing an exam. Student work was regularly celebrated, sometimes in exhibition spaces outside of the school domain. In some cases the students' families found the immediate visibility of their childrens' artmaking experiences accessible, and gave open support. The students enjoyed their families' meaningful engagement with, and celebration of, their work. All of the teachers took vicarious pleasure in generating special events above their workloads in the nature of exhibitions and competitions, which were professionally respected within their art and local communities. The spinoffs were also significant from such events for their students, departments and schools.

A strong philosophical belief shared by all the teachers was that of respect. This was drawn from the respect the teachers had for themselves, their own artmaking and the subject of art, as well as respect for students and their respect for each other. The teachers' respect for their students came from taking the time to understand the students as individuals, and the worlds this encompassed. While strong teachers in any classroom setting should be able to elicit the best from their students and guide them in serious learning, the teachers went the extra distance in getting to know these particular adolescents and the ideas and skills that captivated them. The concept of culture was implicit when addressing the academic performance of their students. Culture was not just recognised, but celebrated. These teachers established a classroom climate not solely focused on a set of academic outcomes. The classrooms were enjoyable social spaces where valuing diversity and social justice translated into fairness, recognition and enjoyment for students.

Common attributes of the teachers described by other interviewees in the study were *humble, patient, unassuming, modest, very intelligent, quiet in their speech* and *dedicated.* Participants also referred to the teachers as people who *had a lot of integrity,* were *good managers, very balanced* and *did not give up very easily.* The most often repeated descriptions of the teachers throughout the study were *enthusiastic, inspirational, motivating* and *passionate.* Jack's colleague described his teaching as '*a huge part of his life. It almost is his life.*'

Aspects of the teachers' reported practices that offer understandings that could assist in other subject areas

While no discussion about teachers' beliefs and attitudes can ever fully cover the spectrum of issues, this study seems to indicate that just being a well trained teacher is not enough to make a difference to low decile school students. Training teachers in new classroom management skills, co-operative learning, even one-to-one counselling, is no doubt helpful. However, developing teachers who need specialist skills in low decile schools seems to involve more than giving them 'new tricks'. There are many schools throughout New Zealand that share similar student profiles and population groups to the schools of these three teachers. The data drawn from the low decile schools in the geographical sample suggests that in art most art teachers are ensuring more success in Year 11 achievement than in other subjects. Other decile 1-3 schools might benefit from having support and knowledge-sharing amongst their staff of how art teachers are able to achieve successful outcomes with the same students. Part of this process might involve teachers creatively

considering their own practices in terms of how to bridge sometimes quite complex cultural and social gaps, or mismatches. Getting a broad view and using specific expertise in schools could enhance achievement levels. A position taken in this study is that low decile schools need to develop and share a more intimate knowledge of their own ecology.

Research, however has tended not to focus on the human qualities of teachers who have worked effectively and quietly in their low decile schools, and mediated successful outcomes for their students. This study, in contrast, has aimed to provide an authentic account of the teachers' beliefs and attitudes as they affect the reported practical realities of their practice. Future work could adopt a more structured approach to the possible links between teachers' beliefs, attitudes and practices to effective pedagogy across a different range of subjects in low decile schools.

Summary

Finally, significant links can be made between Lingard *et al.,* (2001) longitudinal school reform study and this small study. The Queensland study (1998-2000) concluded that successful building of student intellectual capacity was inter-dependent with other productive pedagogies of connecting beyond the classroom, creating a supportive environment and valuing diversity and difference. This synergy reveals an important finding for this study which essentially contends that it was the *combination* of the teachers' beliefs and attitudes that allowed for all students to succeed. Lingard *et al.,* (ibid) placed teacher practices at the centre of educational systems, and provided a structure for teachers to know what was good performance. They referred to productive leadership for teachers as associated with a sense of responsibility for the learning of all those in their own classes, as well as for the learning of all students within the school. Essentially, the teachers in this study knew that they could not ensure every student's success, and gain high results, without first cultivating crucial relationships, then building certain common pedagogical elements that convinced all students they were succeeders. They seemed excited by the students' and their own learning. The teachers' philosophical beliefs, sensitivities, passions and intentions also became inter-dependent in this process. This alignment enabled the teachers to maximise both academic and social learning in their classrooms.

CHAPTER 8

CONCLUSION AND FUTURE DIRECTIONS

This final chapter concludes the study as a whole and discusses the implications of the findings with recommendations for further research. The chapter concludes with limitations of the study and a final comment in relation to the significance of the findings.

Implications of the study

Founded on the premise that it is teachers who have the greatest impact upon student learning of all 'educational variables', a conclusion of this research is that it is primarily teacher agency that sets, maintains and raises academic standards (Alton-Lee, 2002; Hattie 2003; Lingard *et al* 2003). This study has asked what kinds of beliefs and attitudes informing practice facilitate such learning. Implications from these findings are discussed firstly in relation to the school contexts of these teachers and secondly with regard to teachers' professional learning communities as a subject for further research.

Some of the implications of the teachers' effective pedagogies can be addressed quite easily, for example power sharing classroom interaction patterns. Others, however, are a function of deep seated beliefs and are related to attitudes towards issues such as social justice and culturally inclusive pedagogy. Some implications raised by the study for successful learning are also to do with the nature of personal characteristics, beliefs and perceptions that both students and teachers bring to the classroom. When asked in their interviews whether the teachers thought there was an X factor in being an effective teacher, all agreed there was, but found it difficult to define what such a teacher would be like. Interestingly, none of the teachers saw themselves as having that X factor, yet all three of their principals said they had it. Jack's principal described this; *it's that inner shine that comes through.*

The teachers in this study refused to use the justification of geographic and social location to explain away low decile student performance. They rejected deficit models of students and their families with the quality of their pedagogies. On a wider front this raises the question of whether there are teachers in low decile schools who believe they really have

little impact on student learning either in their own classes or amongst the student population in general.

Recommendations for future research

This latter issue identifies a need to support low decile teachers' professional learning communities. In order to create an environment where teachers are able to combine a number of strengths, attention has to be given to providing support. This cannot be addressed simply by standardizing professional development procedures. Schools need to ensure that all staff have a shared understanding about the process. Since secondary schools are concerned with the progress of their students, and in developing systems that will enable them to monitor and enhance student achievement, a better understanding and communication of what underpins the practice of successful teachers makes the raising of academic standards more likely.

Of importance to this study is that these teachers showed the potential for addressing development of educational achievement in art for Maori, Pasifika and other minority groups from within mainstream education. While not a prerequisite for effective teaching, these teachers, coincidentally, were all male, Pakeha and of similar age. In multi-ethnic schools it is likely that most students will be taught by teachers of a different culture and social class from their own. A position taken in this study is that it is possible to teach effectively across cultures and across socio-economic groups (Hawk and Hill, 1996; Pasikale, 1999; Carpenter *et al.* 2000). What is integral, aside from core teaching expertise, are beliefs and attitudes which empower all students to reach their potential. The findings of this research suggest that more detailed descriptions of successful practice might be beneficial to teachers in low decile schools.

Other aspects of the study which touch on some continuing issues are wide-ranging. For example there could be value in a systematic investigation of the art curriculum itself, and how much this contributes to success. This study has focused on low decile schools; equally it would be interesting to see if high decile teachers operate differently, given the trend that they also outperform other subjects.Teachers in the study reported on the high value placed on actively operating in professional networks. How much teachers' subject associations influence their pedagogy could be an area for further investigation. In this study there appears to be a strong correlation between the extent to which the teachers were able to make a difference and their beliefs and attitudes. It would be useful to

undertake research that compared art results to other curriculum areas in middle and high decile schools in relation to teacher attitudes, beliefs and agency. Of the methods used in this study, the semi-structured interviews gathering evidence from more than one perspective were by far the most revealing of the social context within which the teachers ran their classrooms. However the study also revealed that students in particular can contribute greatly (if they are asked their views), and interpretation of student perceptions gave many insights.

The teachers in this study found ways to 'reach' their students. It could be argued that they sought more alternative sources of experience necessary to inform mainstream educational practices. The breadth and scope of this thesis did not however allow for a substantial exploration of these factors. In particular, future research could focus on how such pedagogies can compliment and modify school structures through support for teachers' learning communities. Like many teachers, the teachers in this study had the potential to influence an audience beyond their classroom. Perhaps schools need to encourage the development of such teachers as pedagogical leaders, meaning that their professional expertise is shared and valued alongside senior school leaders.

Limitations of the study

The findings of any study must be considered in relation to the strengths and limitations of the method used. Rationale for selecting case study as an approach for this thesis is outlined fully in Chapter 3. Three teachers is probably too small a sample to enable patterns or trends to emerge. Furthermore all of the teachers were males, of a similar age, heads of their departments, and there were very few differences in relation to position held in school or class level taught. In retrospect the nature of the questions should have surveyed teacher differences more fully. Because data gathered highlighted the teachers' similarities, the beliefs, attitudes and practices of women, Maori and Pacific art educators would particularly have merited further study.

The decision to base many of the questions asked of the participants on beliefs and attitudes informing classroom practice may have been limiting in terms of the shape of the insights and findings. Bearing in mind that the interview transcripts from each of the participants in the study were not based on 'active' social practice but 'reported' actions and practices recounted in personal reflective interviews, it could be argued that there is only a partial representation of the teachers' beliefs, attitudes and affected practices. Direct

observation of the teachers' practice could have produced richer data and may have emphasised differences between the teachers.

A final comment

Finally in acknowledging the complexity of the three teachers' work it seems appropriate to suggest that their teaching, shaped by sensitivity, imagination and intentions raises a number of questions about the operation of effective systems within schools. The teachers established a seamless integration of the personal, the social and the academic. It has already been suggested that this alignment might demonstrate an 'alternative' view of what can happen in a classroom. Put simply, what we may be witnessing is a largely unexplored 'quiet revolution' in many low decile secondary school art departments. The question now is what messages can be usefully taken, and what generally unrecognized classroom practices can be framed, encouraged and dispersed across the school.

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Appendices

APPENDIX A

PARTICIPANT INFORMATION

Research Title:
Beliefs and Attitudes of Highly Successful Teachers in Low Decile Secondary School Art Departments

This study is to fulfil the requirements of a thesis to complete a Master of Education degree (Massey University).
The research will be conducted by Sue Sutherland, Senior Lecturer in Education, Auckland College of Education, and supervised by John O'Neill, Massey University College of Education and Joce Jesson, Auckland College of Education.

The study will investigate the beliefs and attitudes that inform the work of highly successful art teachers in low decile secondary schools. Through interviews with the teachers, those in their environments and a focus group of students' perceptions of attributes of success and common beliefs and attitudes of the teachers will be analysed. The purpose of the research is to establish what it is that makes these particular teachers effective professionals in decile 1-3 schools.

Information from this study may help enhance the public perception of low decile schools as well as inform other secondary subject areas, preservice teacher education and inservice teacher development. BOTs, principals and employers may find potential benefits in the findings when involved in the selection of teachers in low decile schools.

All information will be collected in complete confidence, and there will be no way that any reader of any report or publication resulting from the study will be able to identify individual schools or teachers. A copy of the completed thesis will be held in the Massey University library and ACE library.

Your participation in the study would be greatly appreciated.

If you have any questions about the project please do not hesitate to contact Sue Sutherland at the Auckland College of Education (Ph 6238899, Ext 8734)
If you have any concerns about this research please contact John O'Neill at Massey University (Palmerston North)/ Joce Jesson (Auckland College of Education) / Patricia O'Brien, Chair Auckland College of Education Research Ethics Committee.

APPENDIX B

Massey University Letterhead

Dear

Re Research Project: Highly Successful Teachers in Low Decile Secondary School Art Departments.

I am a lecturer at Auckland College of Education, who is currently working on a thesis for a Master of Education degree (Massey University) that aims to identify beliefs and attitudes that inform the work of successful teachers in decile 1-3 secondary school art departments at Year 11 in the greater Auckland area.

In exploring this question, I would like to survey three highly successful art teachers working with students at year eleven. You have been selected based on your 2000 school certificate examination results. For the purposes of this study the definition of success is success in relation to achievement in a national exam, and in the eyes of the child /family/ school/ community and by implication external bodies such as the Education Review Office and the New Zealand Qualifications Authority.
Since you have been identified as a successful teacher, I wish to invite you to participate in this study and hope that you will agree to share your perceptions and thoughts with me.

Following, are some details regarding the research process. I would like to interview each of the three teachers. During the interview I will ask you to identify one person from the two categories of community member, and colleague who, in an interview, can enhance identification of your particular skills. An interview will also be requested with your principal. A focus group consisting of 4 students from your 2000 Year 11 school certificate art class will also be interviewed after they have received their results in early 2001. This focus group could consist of the students whose school certificate samples were externally moderated, or candidates as close as possible to the four quartile points of the total sample. In total 5 interviews will be conducted.

Your two interviews will have guiding questions- I am happy to forward these to you prior to the interview. The interviews will be conducted in the school domain, in the privacy of an office or classroom. I would expect your interview to last approximately 1-2 hours. You will be free to 'pass' on any question you do not feel comfortable with. With your consent I will tape the interview. I will provide you with a transcript of what you say, so that you can edit or delete any part of the transcript you do not wish to appear in the study.

You will not be able to be identified and all names and school names will be given pseudonyms on transcription. Tapes will be destroyed three years after the conclusion of the interviews. If you agree to take part in the study you may withdraw at any time up until the final report is written. I will keep you informed about the progress of the project and you will have access to a copy of the completed thesis held in the Massey University library and the ACE library.

Massey University has strict guidelines for how research should be undertaken, and this study is within the Massey Code of Ethics. Should you choose to participate in the study please sign the consent form giving further details.

I hope you will consider participating in this study. The findings will be analysed and theorised and common beliefs and attitudes will be identified. This research will inform other secondary school subject areas, preservice teacher education and inservice teacher development. BOTs, principals and employers may find potential benefits for the self-selection of teachers in low decile schools.

There is an awareness within the professional education community that some of the most successful teachers in Aotearoa / New Zealand are currently demonstrating extremely effective practice while working in low decile schools. The identification of beliefs and attitudes that inform such practice could ultimately improve teachers' practice in such schools. Your input would be valuable.

I will be in contact by telephone within two weeks to confirm whether you are interested in participating, and to answer any questions you might have about the nature of the project.

Yours sincerely

Sue Sutherland

APPENDIX C

Massey University Letterhead

Dear

Re Research Project: Highly Successful Teachers in Low Decile Secondary School Art Departments.

I am a lecturer at Auckland College of Education who is currently working on a thesis for a Master of Education degree (Massey University) that aims to identify beliefs and attitudes that inform the work of successful teachers in decile 1-3 secondary school art departments at year eleven in the greater Auckland area.

In exploring this question, I would like to survey three highly successful art teachers working with students at year eleven. These teachers will each be interviewed followed by interviews with people who can enhance identification of particular teachers' skills and attitudes. Since you have been identified by one of these teachers as being someone who can attest to particular skills that that person has, I wish to invite you to be one of the people to participate in this study.

Following are some details of the research process. Each of the three teachers has identified one person from each of the three catagories (ie. principal, community member, colleague) Four students, forming a focus group from each teacher's year eleven class in 2000, will also be interviewed. The teachers will be interviewed before interviews, by the identified people. Interviews with people such as yourself will have some guiding questions. I would expect the interview to last approximately 1 hour. You will be free to 'pass' on any question you do not feel comfortable with. With your consent, I will tape the interview. I will provide you with a transcript of what you say, so that you can edit or delete any part of the transcript you do not wish to appear in the study. You will not be identified and all names and school names will be given pseudonyms on transcription. Tapes will be destroyed three years after the conclusion of the interviews. If you agree to take part in the study, you may withdraw at any time up until your transcript is first used in a publication. I will keep you informed about the progress of the project, and you will have access to a copy of the completed thesis held in the Massey University library and the ACE library

Massey University has strict guidelines for how research should be undertaken, and this study is within the Massey Code of Ethics. Should you choose to participate in the study, please find attached the consent form and an information sheet giving further details.

I hope you will consider participating in this study. The findings will be analysed and theorised and common beliefs and attitudes of teachers will be identified. This research will inform other secondary subject areas, preservice teacher education and inservice teacher development. BOTs, principals and employers may find potential benefits in the findings when involved in the selection of teachers in low decile schools.

There is an awareness, within the professional education community, that some of the most exceptional teachers in Aotearoa / New Zealand are currently demonstrating extremely effective practice while working in low decile schools. The identification of such practice could ultimately improve teachers' practice in such schools.

I will be in telephone contact with you within two weeks to confirm whether you are interested in participating, and to answer any questions you might have about the nature of the project.

Yours sincerely

Sue Sutherland

APPENDIX D

Massey University Letterhead

Dear Students/Parents/Caregivers

Re Research Project: Highly Successful Teachers in Low Decile Secondary School Art Departments.

I am a lecturer at Auckland College of Education who is currently working on a thesis for a Master of Education degree (Massey University) that aims to identify beliefs and attitudes that inform the work of successful teachers in decile 1-3 secondary school art departments at Year 11 in the greater Auckland area.

In exploring this question, I would like to survey three successful art teachers working with students at Year 11. Your art teacher from your school certificate art class 2000 is a participant in this study, and I would like to interview you in a group with three other students from that class.

The interview will be informal involving only of the four of you and I will give you some guiding questions to help with the discussion. You will be free to 'pass' on any question you do not feel comfortable with. With your consent I will tape the interview of the group discussion. I will provide you with a transcript of what you all say, so that you can edit or delete any part of the transcript you do not wish to appear in the study. You will not be identified and all names and school names will be given pseudonyms on transcription. Tapes will be destroyed three years after the conclusion of the interviews. If you agree to take part in the study, you may withdraw at any time up until your transcript is first used in a publication. I will keep you informed about the progress of the project and you will have access to a copy of the completed thesis held in the Massey University library and the ACE library.

Massey University has strict guidelines for how research should be undertaken, and this study is within the Massey Code of Ethics. If you choose to participate in the study, please find attached the consent form which you may sign or you may wish to give your parents/caregivers to sign, and an information sheet giving further details.

I hope you would like to participate in this study.

Yours sincerely

Sue Sutherland

APPENDIX E

INFORMED CONSENT
For participants:

AIM OF STUDY:
The relevance and significance of successful teachers' beliefs and attitudes in decile 1-3 secondary school art departments in Year 11
RESEARCH QUESTION:
What is it that makes a teacher's work in decile 1-3 secondary school art departments successful?

PURPOSE:
The intention is to identify beliefs and attitudes that inform the work of successful teachers through interviews with exceptional teachers, those in their environments and a focus group of students. These findings will be of assistance to schools, preservice and inservice teacher educators, BOTs and other external educational agencies.

RIGHT TO WITHDRAW:
You are free to withdraw fully from the study at any stage until transcripts are completed or the final report is submitted.

PRIVACY:
Only the researcher will know the actual identity of the people taking part in the study. In the final report any possible identifying features will be changed to ensure anonymity. Interviews will be recorded and transcribed. Tapes of interviews will be destroyed.

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CONSENT OF PARTICIPANT

After being informed about the nature of research and what is expected of me/my child, I am willing to participate in the project. I also give permission for the findings of the project to be made public.
I give consent, understanding that I/my child can withdraw information that I have provided at any time up to the final completion of the data.

Name of participant .....

Signature of participant/parent/caregiver giving consent .....

Signature of researcher..... Date:.....

APPENDIX F

INTERVIEW SCHEDULE (GUIDING QUESTIONS)

FOR TEACHER PARTICIPANTS:

Learning:
How do students learn? What is your role? How do you plan for learning, do you wish it to be a conscious/unconscious process? How do you encourage and motivate a community of learners? How do you build on success? How do you make activities meaningful? How do you establish homework routines and strong work patterns? Does most in-depth interaction occur around classroom activities? How would you move students to a stage of making a commitment to learning ie learning because they feel like it and learning feels good?

Teacher as learner
Are you interested in the value of learning because you are a learner yourself? What has been the impact of professional development on your teaching? What have been the most satisfying learning experiences you have had as a teacher?

Teacher/pupil relationship
Is reading the students an issue for you? How does this happen? How do you find a position with the students ? Do you often have to change assumptions you make about students? Do students return to you?
Is it important to be connected to students beyond 'the teacher/pupil ' role ? How do you do this? Do you wish students to understand your empathy for them? How much of your own life do you share with students? Do you establish a conscious space between work and home? How do you impart that you really care about your students ?

Persistence
Do you have success with persistence? If so, how? How do you equip students for the large (and first time exam) workload ahead?

Content
How is the content/focus for the students' work selected? Do you establish links with the outside world and a context beyond the classroom in your art teaching ? How do you bring the wider world/country /global into your teaching environment? Do you see any barriers to this process? What are the advantages?

Discipline
What sort of priority do you give discipline? Do you use rules? When do you establish them? How do you establish an internal locus of control in students? Do you give student's options when there is a problem? Does knowledge about students cut down on disciplinary situations? In what capacity? Would you say that there is more shared governance between yourself and the class than in some other classrooms?

Culture
How do you implement culturally responsive teaching? If you are teaching across habitus/culture/social class, do you see any advantages/disadvantages of this? Do people from other cultures feel comfortable with you?

Philosophy
If you were to describe yourself as a teacher, what attributes and qualities would you place first in the list? How would you describe yourself as a person? What's your philosophy? Do you see yourself as a change agent? Do you think that there is an X factor in being a highly successful teacher?

FOR OTHER PARTICIPANTS:
What is your connection with Teacher A?

Can you tell me a little about the school/composition/geographic area/ school characteristics?

What are some particular challenges faced by teachers in this school?

Teacher A has been identified as a highly successful teacher. Would you like to comment on this and can you explain why this person might be considered successful?

Have you been in Teacher A's classroom/know about teacher A's teaching/know teacher A in other contexts?

What do you think some of the attitudes and beliefs are that may enhance Teacher A's teaching?

How do you think Teacher A helps students reach their potential in SC art?

What is it that Teacher A does that ensures children learn?

In what ways might Teacher A be different from other teachers you have known?

Would you say that teacher A has an X factor? If so how would you describe this?

FOR FOCUS GROUP

How do you think Teacher A helps students reach their potential in SC art?

Describe some things that happened to do with learning that made it possible for you to do well in SC Art?

How did you develop ideas in your artwork?

How did you develop technical skills?

Is it important to value your culture and the culture of others in the classroom?

Describe ways in which you have seen your culture and those of others valued in the classroom.

Did you enjoy art last year? why? What are some things that happened to do with other things, eg class atmosphere that made it possible for you to enjoy art?

How did your teacher help with the pressure of sitting a national examination? What motivated you?

What do you think some of the attitudes and beliefs are that may enhance Teacher A's teaching?

APPENDIX G

Low Decile ANOVAS

First Hypothesis:

Ho: The mean Art mark is **not different** to the mean English mark in low decile schools for the year 2000

Table 10: Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art Low Decile Schools	24	1376.7	57.36	172.59
English Low Decile Schools	24	1047.4	43.64	54.46

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	2259.13	1	2259.18	19.89	5.23	4.05
Within Groups	5222.43	46	113.53			
Total	7481.56	47				

Given df = (1,46), fo = 4.051742053 and P = 5.23058E-05 which is less than .05, we have strong evidence against the null hypothesis "The mean art mark is **not different** to the mean English mark in low decile schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is** significantly different from the mean English mark.

Second Hypothesis

Ho: The mean Art mark is **not different** to the mean mathematics mark in low decile schools for the year 2000.

Table 7: Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art Low Decile Schools	24	1376.7	57.36	172.59
Mathematics Low Decile Schools	24	1046.9	43.62	92.49

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	2266.03	1	2266.00	17.09	0.00	4.05
Within Groups	6096.99	46	132.54			
Total	8362.99	47				

Given df = (1,46), fo = 4.051742053 and P = 5.23058E-05 which is less than .05, we have strong evidence against the null hypothesis "The mean Art mark is **not different** to the

mean mathematics mark in low decile schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is** significantly different from the mean mathematics mark.

Third Hypothesis

Ho: The mean Art mark is **not different** to the mean science mark in low decile Schools for the year 2000

Table 11: SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art Low Decile Schools	24	1376.7	57.36	172.59
Science Low Decile Schools	24	1069	44.54	67.62

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	1972.48	1	1972.48	16.42	0.00	4.05
Within Groups	5525.01	46	120.10			
Total	7497.49	47				

Given df = (1,46), fo = 4.051742053 and P = .0000193299 which is less than .05, we have strong evidence against the null hypothesis "The mean Art mark is **not different** to the mean science mark in low decile schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is** significantly different from the mean science mark.

APPENDIX H

Medium Decile ANOVAS

First Hypothesis

Ho: The mean Art mark is **not different** to the mean science mark in medium decile schools for the year 2000

Table 12: Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art Medium Decile Schools	13	769.1	59.16	119.34
Science Medium Decile	13	669.4	51.49	107.47

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	382.31	1	382.31	3.37	0.07	4.25
Within Groups	2721.8	24	113.40			
Total	3104.14	25				

Alpha level = .05

Given df = (1,24), fo = 4.259675 and P = .078769 which is greater than .05, we *have* evidence **supporting** the null hypothesis "The mean art mark is **not different** to the mean science mark in medium decile Schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is not** significantly different from the mean science mark.

Second Hypothesis

Ho: The mean Art mark is **not different** to the mean English mark in medium decile schools for the year 2000.

Table 13: Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art Medium Decile Schools	13	769.1	59.16	119.34
English Medium Decile	13	644.8	49.6	43.70

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	594.24	1	594.24	7.28	0.01	4.25

Within Groups	1956.57	24	81.52
Total	2550.82	25	

Given df = (1,24), fo = 3.135763 and P = .0125117 which is less than .05, we have strong evidence against the null hypothesis "The mean art mark is **not different** to the mean English mark in medium decile schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is** significantly different from the mean English mark.

Third Hypothesis

Ho: The mean Art mark is **not different** to the mean Mathematics Mark in Medium Decile Schools for the year 2000

Table14:SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art Medium Decile Schools	13	769.1	59.16	119.34
Mathematics Medium Decile	12	613.4	51.11	72.93

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	403.85	1	403.85	4.16	0.05	4.27
Within Groups	2234.36	23	97.14			
Total	2638.24	24				

Alpha level = .05

Given df = (1,24), fo = 4.279373 and P = .053114 which is greater than .05, we *have* evidence **supporting** the null hypothesis "The mean art mark is **not different** to the mean mathematics mark in medium decile Schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is not** significantly different from the mean mathematics mark.

APPENDIX I

High Decile ANOVAS

First Hypothesis

Ho: The mean Art mark is **not different** to the mean English mark in high decile schools for the year 2000

Table 15: Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art High Decile Schools	33	2134.8	64.69	62.17
English High Decile Schools	33	1919.5	58.16	53.03

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	702.33	1	702.37	12.19	0.00	3.99
Within Groups	3687.00	64	57.60			
Total	4389.33	65				

Alpha level = .05

Given df = (1,64), fo = 3.99092 and P = .0000876 which is less than .05, we *have s*trong evidence **against** the null hypothesis "The mean art mark is **not different** to the mean English mark in high decile Schools". That is, we can conclude that the mean art mark across these schools **is** significantly different from the mean English mark.

Second Hypothesis

Ho: The mean Art mark is **not different** to the mean mathematics mark in high decile schools for the year 2000.

Table 13: Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art High Decile Schools	33	2134.8	64.69	62.17
Mathematics High Decile Schools	33	2010.7	60.93	53.45

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*
Between Groups	233.34	1	233.36	4.03	0.04
Within Groups	3700.29	64	57.81		
Total	3933.64	65			

Alpha level = .05

Given df = (1,64), fo = 4.0535924 and P = .048763 which is less than .05, we have strong evidence **against** the null hypothesis "The mean art mark is **not different** to the mean mathematics mark in high decile schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is** significantly different from the mean mathematics mark.

Third Hypothesis

Ho: The mean Art mark is **not different** to the mean science mark in high decile schools for the year 2000.

Table 16: Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Art High Decile Schools	33	2134.8	64.69	62.17
Science High Decile Schools	32	1910.4	59.7	48.40

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	404.67	1	404.67	7.30	0.00	3.99
Within Groups	3490.28	63	55.40			
Total	3894.96	64				

Alpha level = .05

Given df = (1,64), fo = 3.993364 and P = .008829 which is less than .05, we have strong evidence **against** the null hypothesis "The mean art mark is **not different** to the mean science mark in high decile schools" for the year 2000. That is, we can conclude that the mean art mark across these schools **is** significantly different from the mean science mark.

APPENDIX J

Table 17: Statistics Summary of Four School Certificate Subjects by Decile Rating for the Year 2000

Art Low Decile		*English Low Decile*		*Maths Low Decile*		*Science Low Decile*	
Mean	57.3625	Mean	43.64166667	Mean	43.62083	Mean	44.54167
Median	58.55	Median	44.45	Median	43.95	Median	43.2
Standard Deviation	13.13759	Standard Deviation	7.380109382	Standard Deviation	9.617194	Standard Deviation	8.223239
Sample Variance	172.5964	Sample Variance	54.46601449	Sample Variance	92.49042	Sample Variance	67.62167
Range	54.8	Range	33.4	Range	42.7	Range	37.6
Minimum	32.2	Minimum	30.9	Minimum	28.3	Minimum	27.7
Maximum	87	Maximum	64.3	Maximum	71	Maximum	65.3
Count	24	Count	24	Count	24	Count	24
Art Medium Decile		*English Medium Decile*		*Mathematics Medium Decile*		*Science Medium Decile*	
Mean	59.16154	Mean	49.6	Mean	51.11667	Mean	51.49231
Median	60.9	Median	50.6	Median	51.5	Median	54.5
Standard Deviation	10.92455	Standard Deviation	6.610723611	Standard Deviation	8.539942	Standard Deviation	10.36681
Sample Variance	119.3459	Sample Variance	43.70166667	Sample Variance	72.93061	Sample Variance	107.4708
Range	36.5	Range	25.6	Range	31.7	Range	38.2
Minimum	37.8	Minimum	32	Minimum	30.5	Minimum	24
Maximum	74.3	Maximum	57.6	Maximum	62.2	Maximum	62.2
Count	13	Count	13	Count	12	Count	13
Art High Decile		*English High Decile*		*Mathematics High Decile*		*Science High Decile*	
Mean	64.69091	Mean	58.16666667	Mean	60.9303	Mean	59.7
Median	64.5	Median	58.2	Median	61.8	Median	59.2
Standard Deviation	7.885404	Standard Deviation	7.28279937	Standard Deviation	7.311271	Standard Deviation	6.957335
Sample Variance	62.1796	Sample Variance	53.03916667	Sample Variance	53.45468	Sample Variance	48.40452
Range	31.7	Range	31.9	Range	26.1	Range	26.5
Minimum	50	Minimum	43.1	Minimum	46.7	Minimum	48.5
Maximum	81.7	Maximum	75	Maximum	72.8	Maximum	75
Count	33	Count	33	Count	33	Count	32