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The Art Of Music And Dance

JANE CHIA AND ROBIN HENDERSON

Introduction

“It is a difficult business cutting through and going beyond what is safely established. Merely to locate what has been excluded in current thinking is taxing, but to take what has been excluded and to bring it into controversial relationship with what is current in order to find a synthesis greater than both, that seems all but impossible to achieve”. (Peter Abbs in 'The Aesthetic Imperative', ed. M.Ross, p.100, 1981)

Integrating the arts is the 'difficult business' which is the focus of this paper. Difficult in a sense because of some of the epistemological questions which have been raised in an attempt to dissuade practitioners against integrating knowledge of any kind. In this paper we discuss some of the practical considerations of an integrated arts approach, the advantages of an integrated arts programme and, finally, we describe and analyse a practical example of the approach. This practical example culminated in an integrated arts performance which we called 'Pictures at an Exhibition'. Within the description of our work, we present an analysis and discussion of the data collected from two surveys. The two surveys, one of teachers and one of students, were conducted after they had seen a public performance of 'Pictures at an Exhibition' which we directed and produced.

At the outset, three central points need to be made. Firstly, artists themselves have frequently worked across the arts, for example the multi-talented William Morris, Lin Hsin Hsin (a poet, painter, musician), Wang Wei the T'ang painter, poet and musician and the ceramicist, Elizabeth Fritsch who went to both the Royal College of Music and the Royal College of Art and of whose work has been written:

"The possibility of combining sound and sight, time and space, and music and colour is one of Fritsch's major preoccupations..... This interest in synaesthesia whereby one can 'hear' colours and 'see' sounds has deepened."

**(Peter Dormer, Elizabeth Fritsch in *Studio*,
Bellew Publishing, 1985).**

Secondly, integrating and reintegrating knowledge is an activity which is one of the essential characteristics of being human. Constantly, in practice, people rearrange and reorganize what they know and understand in order to apply that knowledge to novel situations. Knowledge is a live, organic entity and with the vast explosion in knowledge, accompanied by its rapid obsolescence, developing the ability to think flexibly and broadly across a wide range of disciplines and to operate within and between subject areas must be a major aim of any educational system.

Finally, the integrated arts approach which is being proposed in this article is not being advocated *instead* of education within the separate arts subjects but as *well* as. In practice, many schools, colleges and institutions of higher education in Europe, America and elsewhere, operate integrated and subject-based curricula within the same organizational structure.

Any integrated studies programme will take its character from the particular requirements and features of the context in which it is to be found. That is to say, an integrated programme of study is not one particular, definable entity as there are as many kinds and varieties as there are institutions practising integration. Thus in Britain and other countries there are to be found integrated programmes which are designated 'combined studies', 'integrated studies', 'cross-curricular studies' and 'related studies'.

This paper acknowledges that there are advantages inherent in a variety of learning strategies and that students need both breadth and depth to be integral aspects of their education.

1. Practical Considerations

Many practical difficulties confront the development of the arts in schools and other educational institutions. These include a lack of resources and long-established attitudes towards the arts which deprive them of time and an equitable share of the resources which do exist. To those who see education largely in terms as preparation for the world of work, the arts are perceived as unimportant for students unless they intend to make a career in them. Or, if they are thought to have value it is merely as an extra-curricular pursuit. Also, for those who see education as concerned primarily with the so-called 'academic' subjects of maths, science and languages, the arts may seem peripheral except for students with learning difficulties.

Arts educators actively seek to correct such misconceptions by not accepting the tendency to polarize educational issues. Quality within education can not be improved only by focusing on high standards of literacy and numeracy through a highly specialized and limited curriculum, by choosing for example between science and arts or between vocational qualifications or education for leisure. Those who wish to develop programmes of integrated studies reject such polarities for two reasons, namely because each student requires a well-balanced curriculum and each area has much to gain by being taught in connection with the others.

Attempting to integrate subjects or disciplines creates profound organizational and attitudinal difficulties, which when coupled with the problems facing the arts generally, makes it difficult to contemplate that any arts teacher would undertake such an enormous task.

Introducing integrated studies is not merely the equivalent to the introduction of a new syllabus but implies a radical change of emphasis in the organizational context and thinking of the educational system. Relatively straightforward questions of content can not be separated from complex questions of groupings of students, from questions of responsibility and authority, from organizational matters and the issue of assessment.

Once the decision to develop a form of integrated studies has been taken, then certain key questions need to be addressed. It is important to ask:

- **What** is being integrated?
- **How** is it being integrated?
- **Why** integrate?

In answer to the '**What is being integrated?**' question, decisions have to be made, for example, as to whether all content is to be integrated or only certain aspects. Is the method of integration going to be through a theme, topic, central subject or the student's own enquiry? And, most importantly, what is the rational basis for the proposed integration and why could the programme not be taught just as effectively through the traditional subject-based approach? In reality, all three, key questions are interconnected and it is only in the interests of intellectual manageability that they have been separated here.

It is possible to categorize the major integrating concepts which have been adopted' by those practitioners developing integrated studies programmes.

Firstly, integration can develop by correlating distinct subject matters. For example, the purposes and intentions of the Expressionist painters of twentieth century Germany will be more easily understood within the context of historical, literary and performing arts knowledge of the period. Behind this notion of integration is the belief in distinct forms of knowledge which need to be maintained when planning a curriculum but also the realization that certain kinds of knowledge presuppose others of a different kind, and that there is a need when designing a curriculum to specify these presuppositions. Correlation of this type has a great practical appeal because of the possibility of a cross fertilization of knowledge and the holistic approach to learning which this type of integration illustrates.

Secondly, integrated programmes of study may also be organized through themes, topics or ideas with the boundaries between subject areas or disciplines becoming blurred and often unrecognizable:

"When the basis for the curriculum is an idea which is supra-subject, and which governs the relationship between subjects, a number of consequences may follow. The subject is no longer dominant, but subordinate to the idea which governs a particular form of integration" (Bernstein, 1967).

Organizing integrated learning on this basis is intended to establish connections between subjects or areas so that otherwise distinct disciplines can be related and to connect learning to the personal interests of the learner. Integrated studies of this kind often presuppose the notion of distinct disciplines and are a means of showing how different disciplines interconnect in the pursuit of particular issues. Such programmes offer an alternative way of structuring thought that is supra-subject, with over-arching ideas which need to be explored and which can not be confined within the boundaries of any one subject area and yet are crucial to the structuring of our thinking.

An inherent difficulty with such an approach can be that it becomes the idiosyncratic association of ideas of one particular teacher with no conceptual unity. As integrated studies programmes are frequently accompanied by team teaching arrangements, at least at the secondary and tertiary level, an idiosyncratic programme becomes unlikely. Constant reference needs to be made to the three key questions, the 'Why', 'What' and 'How' of integration if a programme of integrated studies is to have educational value.

Finally, the development of practical thinking may form the integrating notion, in areas which do not fit in with traditional subject areas for example, health education. This strategy represents a personal integration by the student on the basis of multi-disciplinary evidence and discussion with a view to enhancing understanding and judgement in those areas of practical living which involve a complex consideration of values. An example of this approach was the well-documented Humanities Curriculum Project (Stenhouse, 1968) with the practical resolution of issues by each student being the integrating element. Issues inherent in this Project were broader in scope than any organized form of knowledge. An aim of this integrated project was to encourage independent, self-motivated learners who had flexible habits of thinking and skills of enquiry which

were transferable to all educational pursuits. This student-centred, enquiry-based approach to integration identified certain generalizable skills, attitudes and intellectual capacities which characterize all learning and can not to be identified with or confined to particular subject matters or disciplines. Integration was apparent in the students own self-directed enquiry.

Assessment within an integrated programme of study requires particularly careful planning especially where team teaching arrangements exist. General principles of assessment need to be established which have validity and are congruent with the aims and purposes of the programme.

Criteria for assessment have to be established which might, for example, within an integrated arts context be separated into the four disciplines of art, music, dance and drama or be arranged on a core/specific basis. The core/specific strategy acknowledges there are certain aspects of an integrated arts programme which are common to all the subjects concerned, for example group and social skills, and that there are also aspects which are subject-specific which also need to be assessed. Additionally, assessment needs to be both formative and summative. In its formative aspects, the assessment of students will enable them to identify personal strengths and ameliorate weaknesses by the process of goal-setting. Within an integrated arts programme, there should be individual and group assessment as students will be involved in both types of activity, an emphasis on the development of the ability to critically self-evaluate plus a course work assessment component.

Integrated curricula have many interpretations and realizations but in each instance they reflect a practical alternative to the difficulties experienced in a curriculum divided into distinct and frequently unrelated subject matter. Subject-based curricula can become fragmented for students and learning difficulties may arise from the constant switch of attention from one subject to another.

Programmes of integrated studies are frequently based on a conviction of the value of a more flexible approach to learning in order to accommodate a wider range of educational experiences, teaching strategies and learning opportunities. Integrated studies

programmes require more than simply the provision of more flexible timetable arrangements as such programmes represent a different educational rationale and different educational ideas rooted in different philosophical views about the nature of knowledge and the process of learning.

2. 'Pictures At An Exhibition' : A Practical Example

As arts specialists ourselves, we believe that having a working knowledge of other art forms as well as one's specialist area of expertise, is important. Integration of the arts is not being advocated here *instead of* specialization within one art form but in *addition* to that necessary specialization for arts teachers.

In this section of the paper we describe and reflect upon an integrated arts project, 'Pictures at an Exhibition'. We embarked upon the project during 1990-91 and it encapsulates our integrated arts philosophy. We describe the working method, record and comment upon an analysis of the responses collected to the approach from a variety of sources and define how the project exemplifies many aspects of the integrated curriculum as reported in the literature which is the focus of the initial section of the paper.

From talking to and observing student teachers, it became clear that many of those involved in arts education have a limited view when talking or writing about the arts as well as when teaching arts subjects. This attitude, sometimes held with an assertion that the purity of the separate art forms needs preserving, we believe to be unhelpful to us as teachers and to our students.

In practice, an arts teacher may wish to show how one art form influences or inspires another or may be using terminology which has meaning (frequently subtly different) in another art form. This latter situation often arises in the theoretical aspects of arts teaching where historical, stylistic and critical studies are being discussed. What, for example, are the similarities and differences between the Minimalist work of the artist, Carl Andre and John Cage, musician?

The 'Pictures at an Exhibition' project described in this paper was practical in nature and built-in from the outset was the idea that surveys would be conducted to elicit responses to this way of working from teachers in the schools and from students on the Art Elective and Music Elective Programmes.

In essence, 'Pictures at an Exhibition' encouraged a group of student teachers to respond to visual art and music through movement. The educational value of the project, and the performance which resulted from the work, was to demonstrate that an integrated approach heightened awareness and understanding of the various arts forms. In particular, for students to perceive how the arts share certain expressive, aesthetic and intellectual qualities and yet are different.

From the outset, a programme was conceived which was genuinely integrated at both the theoretical and practical levels. No one art form was to act as a service industry for another. All were of equal importance and had to be considered in relation to each other at every stage.

a. The Project

Certain limitations, largely of a practical nature, determined both the final presentation and the extent to which a truly integrated arts approach could be adopted. These constraints had to be acknowledged and attempts made to ameliorate their potential for demotivating the troupe. These constraints could be categorized under three headings, namely method of working, resources and time.

The first potential constraint was that although the writers had worked in this way previously, an integrated arts approach was completely new to our students. So, it was decided, that as part of an on-going commitment to an integrated arts approach, the reactions of the participants and our audiences would be surveyed, the results of which might lend weight to the cross-curricular arts cause.

The second constraint was the one of resources, in particular the financial allocation to this project. Since the performance would be quite a complex and highly technological one involving lighting, simple costumes, sound equipment and computer graphics, we had to discover ways and means of begging and borrowing without draining the modest financial allocation. In this we became experts. Indeed, without the unstinting co-operation from all sorts of people within the community outside of our institution, the performance would not have been possible.

Finally, time would be a problem. All of us, students as well as lecturers, would be working outside of lecture time as there was no scope for any integrated arts work within existing timetabling arrangements. Thus all preparation, discussion and rehearsals would be extra- as well as cross-curricular. In this connection, it was decided that due to time constraints, the writers would largely decide upon both the form and content of the final presentation.

This decision created ideological conflict for us, albeit one born of necessity. Ideally, we would have encouraged the students to take advantage of the opportunity to evolve their own ideas, based on their own interests. Such a strategy is congruent with the philosophy of an integrated approach. However, although we did determine the choice of paintings and music, other aspects of the production, such as the movement and the costumes, were the responsibility of the students. Thus students ideas and suggestions were incorporated into the overall scheme, combining flexibility with structure.

b. Form and Content

The decision to work with a small group of selected students, made rehearsals and preparation easier to manage. The students were drawn largely from an art specialist group but some who had followed a general course in music were also involved. All of the students shared a common interest in the arts in general and a few had an aptitude for dance and movement.

Altogether there were seventeen students involved: nine performers, three student musicians, one student action painter, a stage manager and three stage hands.

During the preliminary discussions which did not involve students, it was decided that a series of paintings from the modern period would be integrated with music and interpreted by the students through dance and movement. The paintings were chosen by the authors using the criteria of contrast in style and subject matter and suitability for interpretation through music.

For the first discussion with the students, slides of the seven paintings were shown to them together with music synchronized with four of the slides. Music had largely been selected which reflected the intention to make the musical contribution as varied as possible. Thus, it was decided to use a live band of students and staff, a solo singer, some taped music and music composed especially for the occasion using a computer.

The expertise of the students was an important contribution when it came to the point where music, art and movement inter-linked. The first rehearsal sessions were tentative affairs, consisting of listening to the music a few times then trying to extract ideas from the students with some appropriate comments from the lecturers.

The previous dance experience of some of the students from movement classes, had been mainly in following choreographed steps and routines which they performed with considerable precision as a group. We capitalized upon this expertise in the last dance 'Broadway Boogie Woogie' but it seemed difficult to get the imaginative ideas for a freer, more imaginative response to the music and visuals that we had envisaged.

Accordingly, it seemed sensible to begin working with a painting which could be interpreted in a stylized way with set steps and movements rather like a ballet. The painting was the famous 'La Grande Jatte' by Seurat which depicts riverside

scene with figures seeming to be frozen in time. The music chosen to reflect this rather static quality of the painting was 'Gymnopedie Number 1' by Erik Satie, with the melodic quality and the general nature of the piece seeming to embody the mood of the painting. The music was arranged for flute and piano and it was performed live in the final performance.

The music was eminently suitable for a choreographed ballet sequence which would exploit the students' stylistic strength. Beginning in this way with a dance style familiar to the students, was designed to build their confidence to the point where they would begin to experiment in a more improvised and expressive way with movement. Movements to the first painting/music combination were worked out surprisingly quickly and the end result of music, movement and painting went on to form the first sequence in the final programme.

Experiments were made in the early stages to find the most effective means of projecting the paintings onto a large screen at the back of the small stage which we would be using for our final performance. The actual performance area was made even smaller by equipment and the live band. Various experiments were made with three slide projectors to project the images onto various points on the back screen. These would require three operators who would need to be briefed for timing and synchronization. The quality of the projectors was crucial to this method but the possibility of changing the positioning of the image was an advantage over a single, projected slide.

After some discussion with another colleague in the department (Birnie Duthie) who has a high degree of knowledge and expertise in the area of computer graphics, we took his advice and had the slides transferred to computer images. This decision immediately opened up a whole new realm of possibilities: colours in the paintings could be changed and cycled live in time with the changing character of the music and some animation could be incorporated where appropriate.

This computerized dimension was probably most effective in the sequence based on Edvard Munch's painting, 'The Scream'. The terrifying nature of the painting was mirrored by the music which had been especially composed by Robin Henderson using synthesized sounds and stored on computer disc. Masks made by the students, had been made in the skull-like image of the painting and coloured gold and black which would prove to be extremely effective under stage lighting.

In addition to the live music which would be performed by a small group of musicians consisting of staff and students, it was decided to include some 'live' or action painting. The action painters were a student and a lecturer and they responded to the movement and music by producing one or more paintings on stage. They were on stage during the course of the performance in view of the audience who would be able to follow the stages involved in the creation of the paintings and the relationship between the artists responses to elements of the presentation. One of the most effective moments in the final performance came at the very end where the completed paintings were left in a pool of light after the performers had left the stage.

The computer graphics added another 'live' dimension to the final presentation. Although the paintings were digitized into the computer in advance so that colours and animation could be programmed in advance, actually setting the process in motion was live. This involved acquiring a video projector specially designed to project and enlarge computer images onto a screen.

The presentation was finally called 'Pictures at an Exhibition', a title taken from a piece of orchestral music by the 19th. century Russian composer Moussorgsky in which he responds in music to various paintings. Different arrangements of this main musical theme were used at the beginning and end of the production.

Two public performances were staged and the audiences, largely teachers, were surveyed as to their response to an

integrated arts approach. Later in the year, the troupe were invited to present 'Pictures at an Exhibition' at a local Art Elective school. For this performance, students from the Art Elective and Music Elective programmes were invited and these students' responses to the performance were surveyed.

Basically, the programme remained unchanged except that it was decided to involve the school students at the host school in the performance in a meaningful way. It was also planned to extend the idea of integrated arts further into the area of working across cultures and consequently, some of the school students' art work was transferred into computer graphics for another part of the evening's entertainment. The students computerized a piece of graphic work which was their response to a traditional Chinese dance. This computerized work was then projected behind the dancers whilst the dance was performed. The potential for the development of a cross-cultural dimension to an integrated arts strategy is exciting and we would welcome the opportunity to pursue this aspect further.

c. The Surveys

Two surveys were conducted to attempt to gauge the audience response to an integrated arts performance. For the first survey, the respondents were mainly teachers but the second survey was at a local school where the replies came predominantly from students on the Art and Music Elective Programmes.

From the teachers responses (n=285) there was a high demand (78.1%) for an integrated arts degree course and 80% (228) of the teachers believed that the integrated arts approach was highly effective. The summary of this data is presented in Figure 1.

This data when compared with the responses from the students (n=262) shows a high degree of similarity, with the students stressing even more (84.4%) the demand for a degree programme in the integrated arts. in Figures 2 and 3 respectively, the summaries of the students responses and a comparative analysis between the two surveys are presented.

Additionally, open-ended questions were included in both surveys and the response to the question:

"What do you think would be the benefit to schools if teachers worked with their students in an integrated way across the Arts?"

elicited these interesting, codified replies:

- *Integrated Arts programmes will reduce the all too prevalent compartmentalization of knowledge – 83%*
- *Will enable students to think in way other than linear, which in our system predominates, and this will encourage the development of problem solving skills – 83%.*
- *Great benefit to schools if they worked in an integrated way across the Arts – 82%*
- *Will create more opportunities for cohesive learning – 81%*
- *An extremely creative and expressive method of working – 79%*
- *Integrated projects for schools will motivate students more than traditional discipline-based learning – 74%*
- *Reduces the restrictions of subject boundaries which too often inhibit learning – 69%*
- *Will enrich the Arts curriculum for students – 67%*
- *More opportunities for creative teaching – 66%*
- *Encourages a cross-fertilization of ideas – 66%*
- *An extremely exciting, imaginative and stimulating method of working – 65%*
- *School students would find great pleasure in working across the Arts and such a programme would be extremely popular in schools – 62%*

When the open-ended responses from the students were analysed, interesting differences in their replies became apparent. It is suggested that there are interesting research issues which emerged during this analysis which could be pursued further with a larger population.

In all, there were 262 responses from the student survey, which could be divided into the following groups:

Art Elective Programme Student (AEP) – 157
Music Elective Programme Student (MEP) – 82
Others – 23 (largely teachers and non AEP/MEP students).

Of the AEP students, 59% (92) made responses to the six open-ended questions and 41% (65) made no such response. With the MEP students, 28% (23) replied to the open-ended questions and 72% (59) made no response to these questions. From this information, we decided to see if we could analyse the data further to see if we could see any differences in the quality of student response to the open-ended questions.

We looked at the range of response categories and here the two student populations were very similar in the particular responses they made. These responses can be summarized as:

MEP Analysis

Response Categories: (numbers of students answering)

*Arts integration an interesting approach for students **70%** (16)*

*Natural affinity between the Arts **57%** (13)*

*Working across the Arts will be more effective for learning than single art subjects **48%** (11)*

*Career opportunities enhanced with an integrated Arts approach **30%** (7) {not mentioned by AEP students}*

*Arts integration will result in a wider understanding and appreciation of the Arts **26%** (6)*

*Arts unified by emotion and feeling so can be effectively taught in an integrated way **22%** (5)*

*Many opportunities for cross-cultural work in an integrated Arts approach **22%** (5)*

AEP Analysis**Response Categories:** (numbers of students answering)*Natural affinity between the Arts* **92%** (85)*Working across the Arts will be more effective for learning than single art subjects* **79%** (73)*Arts unified by emotion and feeling so can be effectively taught in an integrated way* **62%** (57)*Arts integration an interesting approach for students* **84%** (77)*Arts integration will result in a wider understanding and appreciation of the Arts* **70%** (64)*Many opportunities for cross-cultural work in an integrated Arts approach* **49%** (45)

Although the MEP students percentage response was considerably smaller in the majority of categories, there was a high degree of agreement on the point of making teaching interesting for students. Of the MEP students, 70% (16) felt that an integrated arts approach would be extremely interesting for students and 84% (77) of the AEP students concurring with this view. Overall, the percentage of responses by the MEP students was lower than those made by the AEP students in the range of categories.

Two particularly perceptive responses made by both groups of students which we feel reflects both sensitivity and awareness were:

"The arts are unified by emotion and feeling so can be effectively taught in an integrated way"

(MEP – 22%, AEP – 62%) and:

"There are many opportunities for cross-cultural work in an integrated arts approach"

(MEP – 22%, AEP – 49%)

An additional comparison between the two student populations was also possible with the 'nil response' category for the open-ended question. Of the MEP students, 62% (86) made no reply to the question which was designed to elicit their views, whereas 37% (202) students from the AEP programme declined to express their views. It was noticeable too, that in the quality of ideas expressed in the students' responses, that there seemed to be appreciable differences in the replies between the two groups of students. This is

the area which would merit further detailed examination and exploration but which, for the purposes of this study, were not directly apposite.

There was also the opportunity for further, additional comments to be made by the students in both programmes in answer to the question "**Any other comments you might wish to make about the performance?**".

These comments were analysed and can be summarized as:

ADDITIONAL COMMENTS MADE BY AEP STUDENTS:

Enjoyable from an audience's point of view **97%** (89)

An imaginative and creative performance **59%** (54)

Integrating the Arts affects and engages all human senses
49% (45)

Develop and enhance different ways of knowing **40%** (37)

Incorporate other Arts e.g. poetry, film, drama **32%** (29)

Keep Arts separate **9%** (8)

ADDITIONAL COMMENTS MADE BY MEP STUDENTS:

Career opportunities for students would be enhanced if they were able to follow an integrated arts programme **30%** (7)

Typically then, from this study, an AEP student was almost twice as likely to make a response to a range of six open-ended questions as compared to an MEP student and the 'nil response' category accounted for 62% of the total possible response categories of these six questions for the MEP students.

A similar generalization for a typical AEP student would be that the 'nil response' categories of response accounted for 37% of the total possible responses.

Clearly there were some very marked differences in the types of response made by the two groups of students, not least of all in the 'additional comments' category. It would be interesting to survey a wider population of these specialist students, particularly MEP students where the number for the study was small.

Further research issues which emerge from this survey could focus upon the substantiation and reliability of this finding. Also, illuminating possible causes for these qualitative differences in student response might include an investigation into the styles of teaching on the two programmes and the content of the respective syllabii.

Conclusions

From the literature and our experience, it is apparent that much human knowledge has been organized quite effectively and without difficulty, in an integrated way. A changing society will inevitably create new bases for the organization of knowledge and these will require that the traditional organization of knowledge, whether of subjects or disciplines, be changed to meet these changing needs.

To balance an integrated view of knowledge, the needs and interests of students plus the needs of society is no easy matter. Integrated curricula endeavour to create of an environment and disposition where students can organize their knowledge in ways which are meaningful to them and to society:

"If we are to justify the introduction of new combinations of subjects and areas of knowledge on the grounds that such reorganization is necessary to meet changing social needs or to ensure that learning has meaning and relevance for the pupil, then those new combinations can not be arbitrary collections of subject matter but must have some central focus..... In short, they must represent changes in the organization of knowledge that are meaningful both in social terms and to the individual pupil".

(A.V.Kelly, 1977)

It might, therefore, be more profitable to be engaged in the search for an interdisciplinary logic that will weld knowledge together rather than to continue to search for those forms which create difficulties when teachers consider it appropriate to organize learning in an integrated way.

Education through the arts should be conceived as a single minded activity. There is a need for an aesthetic field within the curriculum, a family of related disciplines, all of which are rooted in aesthetic response and aesthetic expression. At the centre of this aesthetic field is the student, perceived holistically and with interests and needs which must be balanced alongside of the wider needs and purposes of education. Arts teachers need to be flexible, sensitive and versatile in their approach and whilst maintaining their rightful insistence on specialization not promoting the perception of the single, discrete art subject but encouraging a whole range of expressive possibilities within an enormous variety of media and forms.

Too often the arts have had their backs against the curriculum wall. They have frequently been forced into this position by curriculum planners who fail to acknowledge that education through the arts is education for the development of critical self-awareness, knowledge and the growth of perception and imagination. Above all else it is concerned with that way of knowing which is to do with the intelligence of feeling. Those involved in arts education at what ever level must find a common cause, discover and articulate their common interests and express themselves as far as possible in a common language. We can not do better than reiterate the words of Malcom Ross here to provide the impetus for that common cause:

"I am convinced that we have to assert the essential vitality of the expressive impulse when we have to defend the cause of the arts in education. And I begin to feel that cause can never be safe, that it will always need fighting for". (Malcom Ross, 'The Arts and Personal Growth', 1980).

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