

Case Study C: We go to galleries

The Arts, Language and Languages, and Health and PE

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Introduction

The teacher is the glue that holds the experience together. (Carl, education officer)

The New Entrant/Year 1 class in this case study was in a school that has established long-term relationships with a local art gallery and a local museum. Whole-school strategies have evolved, and school-wide planning aims to develop cumulative LEOTC experiences for all the students at the school. The experiences are embedded in class programmes, with the overall aim of helping students develop a life-long interest in going to galleries and museums: ‘We go to galleries’ is an integral part of the students’ lives within this school community.

This case study explores the involvement of the New Entrant/Year 1 class on a visit to the art gallery. For some, it was their first visit to the gallery with a class, although all had been before either when new entrants or with their families. As this was to be one of the many times that the students would visit the art gallery over the course of their primary schooling, an important aim was to introduce the students to appropriate gallery behaviour. It was also important that they enjoyed their time there, and that they would have the opportunity to establish a positive relationship with the gallery education officers.

The school was a co-educational, contributing integrated school with a roll of 160 and a decile rating of 6. Alice (the teacher) had a Bachelor of Education and one management unit. She had taught at the junior primary level for 15 years. There were 26 students in the class – 16 boys and

10 girls. Three of the students were Māori, one Samoan, one Tongan, two Kiribati and 19 Pakeha New Zealanders. At the time of the research the age-range was from 5.0 to 6.4 years. Alice described her class as mixed-ability.

Two education officers were interviewed – Carl and Rachel; Carl had been employed as an education officer for 10 years and had a Bachelor in Fine Arts, a Masters in Fine Arts and a Certificate in Adult Teaching. Rachel was relatively new to the gallery; she had been an education officer for two years and had a Diploma of Teaching and part of a Fine Arts/Visual Arts degree.

The relationship between the school and the gallery is outlined below.

A thriving school–gallery relationship

A continuity of visiting

The school has developed an ongoing, mutually beneficial relationship with the local gallery and the local museum and all classes in the school usually visit each place once every year. The teachers and Alice knew the education officers because they had visited with classes for several years. Alice commented:

It's actually a school-wide thing and we actually all go, you know, we don't say these 5-year-olds are too young, we don't say the older ones are too old. We pick the activities. I mean the gallery generally gives you a guide as to what level it's appropriate for, but we make our own decisions depending on classes and so it builds on top, you know. So every year they go again, they learn something more. It's not just left.

The continuity of visits enhanced the students' learning, as their experiences were cumulative. In addition, visiting was not ad hoc, but was planned on a school-wide basis. This meant that teachers could integrate the out-of-school experiences into their classroom programmes. Positive reasons for regularly visiting the gallery and museum were summarised by Alice:

Firstly they are facilities that we don't have available to us at school. Also it is very, very well run, like they actually organise it extremely well. I think we go because the exhibits are excellent and he [education officer] brings the exhibits alive for the students. It's not like just looking at an artwork. They actually do things with it and the students create art from the art that is there. They have the classroom bit but there's always a practical, hands-on thing that happens that's fun. It's always to the level of the students. They give some experiences that we can't always do at school. They have resources that we don't all have at school.

Education officers as specialist teachers

Alice saw the education officers as important contributors to the students' learning, because they provided appropriate resources and experiences different from those teachers provided at school. She also saw the education officers as having a special talent for animating and enlivening the art exhibits. They were efficient organisers, had excellent teaching abilities, and provided hands-on activities not available at school that fostered the practical involvement of the students. Moreover, they matched the learning activities to the students' learning levels. The art gallery as a place for learning also contributed to the students' learning as it provided access to different facilities and resources not available at school, and the quality of the exhibits was always high. All of these reasons contributed to building and maintaining the long-term close relationship between the school and the gallery.

The education officers agreed with Alice about the importance of being a teaching resource different from those available at school and especially focused on current art exhibitions:

We are focused on our exhibitions. It's a primary resource and a point of difference. We stay within the bounds of the exhibitions. (Rachel)

Rachel confirmed how interacting with someone besides their teacher impacted on students' learning, mentioning how some students changed their behaviour when visiting the gallery. Teachers also had the chance to observe their students in a different context, and to learn new things about them:

The teachers sometimes say to us they like their students to be taught by someone else. Also, the kids behave differently and they've found some, you know, like naughty boys or something and they come here and they are no longer the naughty boys and they can answer questions and they're absolutely silent in school. It gives a chance for a teacher to observe and they actually discover things about their kids that they've never known. (Rachel)

The gallery offers new experiences

Alice thought students learnt new ways to behave in the gallery environment, and that visiting the gallery might lead to the learning of different skills:

With attitudes it's not only what they actually do there. But it's actually the change of environment and the way we behave in a different environment. It's about how different environments require different skills. Like in the art gallery, one of the most important rules is you do not touch the art. Students like to touch, but if you ask my class, every single one of them knows that rule. And respect, that sort of attitude comes through. (Alice)

Alice also valued gallery/museum visits because they provided her students with new, motivational experiences. She said:

The students are excited. They're keen to go and even if they only come out with one thing and even if, for some of them, all it is, is a new experience, then it has been worthwhile.

The education officers believed that visits also contributed to learning because they created opportunities for students to build new understandings and to build on their existing ideas. Visits could enhance classroom programmes, as they could act as a catalyst for generating ideas, or could be used as culminating activities. Carl commented:

Visits sort of bring together everything. ... We either use it towards the end of the unit or at the beginning, so that it introduces an idea or we can use it at the end and it just consolidates everything. And it's also like we do it one-way and then they see it in another way. And so they realise that this concept actually relates to a different context.

Compatible purposes

Alice and the education officers also believed it to be important that teachers prepared for visits and understood the aims of the exhibits and associated learning outcomes, so that they could integrate the gallery experiences into classroom programmes. They all thought that compatible purposes enhanced LEOTC visits. Alice and Carl agreed that visits assisted students' learning, because they provided a catalyst for other activities and were a rich source of ideas:

I mean it might even roll over into the music, movement and drama that we do. It might roll into story writing for some of them. For some students who don't get a lot of experiences it's another thing that they can add for their oral language. ...So I mean all in all it is worthwhile. (Alice)

So we're just the springboards and away the teachers go. It's good, as they can do something afterwards. (Carl)

Opportunities for the teacher

Finally, visits provided Alice with opportunities to learn new skills and develop new understandings which she could then use in the classroom:

I'm not artistic myself, but ...I have learnt skills that I can now use... things I can use with another class at a different time. And even from my own learning point of view as to what is art, because four years ago I might have said something wasn't art. Whereas now I know that ... there are different ways and so I try and pass that on to my students and they're not going to be my age when they learn it. They're going to learn it now.

Visits to the gallery/museum were viewed as highly valuable because of the contributions they made to students' learning, for their ability to enrich classroom programmes, and for their ability

to enrich students' lives. The education officers' skills and knowledge, and the relationships they fostered with the students were important for creating and contributing to worthwhile learning opportunities. Visits could also contribute to teachers learning new knowledge and skills.

Before the visit

Teacher views and planning

Goals and rationale

This particular visit was related to an exhibition at the art gallery entitled 'Gridlock: cities, spaces and structures'. Contemporary art explored architecture, design and town planning, and the ways in which the built environment affects our daily lives. It examined how people react to the rules, order and scale inherent in cities. Video projections, sculpture, painting and photography were included. The education officers provided a variety of school programmes related to this exhibition. Alice chose a programme that used dance and movement as a way to interpret the exhibition. She was clear about her reasons for taking the students on the visit. She identified the curriculum area she was targeting:

It's to do with the arts curriculum but it's more than art and visual art. It is movement. Every week for the juniors we have music, drama and dance, and so this time they're ... actually going to relate the city, you know, the city art, to themselves, and movement and facial expressions and things like that.

She identified the overall learning outcomes – to develop students' ideas about movement, and to broaden their ideas about art:

We've taken them many times where they've come away with something on a piece of paper. This time I want them to see that art is not necessarily a picture on a wall. They will go around and they will see the art that's being displayed and then instead of going into the classroom and producing something like they normally do ... They're actually going to come back with thoughts, not with a piece of paper.

She intimated that the new arts curriculum provided some obstacles for her, and that she saw the students' involvement at the gallery as a way to provide them with different movement experiences:

It's the newest curriculum at the moment, and the thing is it hasn't always been that easy to actually use. So this is another way of consolidating it again, because as I said we've been doing dance/drama and movement every week in different ways and now we're going to do it somewhere else.

Teacher preparation

Alice had prepared herself for the visit. She had read the material provided by the education officers. She undertook some of the movement activities in the pack with the students, and she helped them to prepare for the visit by discussing art gallery rules of behaviour with them. She had planned the sequence of lessons but indicated that for this NE/Y1 level the sequence was very simple, and that she was only focusing on a small number of learning outcomes. Her overall learning outcomes were:

- there are rules of behaviour when visiting art galleries
- art is more than paintings
- you can use yourself to interpret art.

Her lesson sequence was:

- Session 1: Art gallery rules. Movement activity
- Session 2: Discussing the concept of art
- Session 3: Gallery visit
- Session 4: Book making, discussing the concept of art.

Teacher expectations

Alice thought that the visit would be good for some of the students, as they would need to exercise self-control, and take responsibility for their own actions. She expected that some would have difficulty taking responsibility for their own actions and behaviours, and that learning about drama and movement could present challenges for others:

For some it will be good for their self-control, you know, for some of them, they will find it very difficult in a new situation to actually behave and so from an attitude point of view that might be the only thing they learn is that this is the way we behave when we go somewhere else. Even traveling in the car to get there, and listening to another adult, you know, and taking responsibility for their own actions. All those sorts of things come in. And when you get into movement as well and drama, I mean that's quite different from sitting at a table and drawing or cutting or pasting.

Role of the education officers

Alice believed it was important to go to the gallery because the education officers were very focused on art, and so they could guide the students by discussing specific artworks, using particular vocabulary; and by examining particular aspects of the artworks. The education

officers' specialist knowledge was acknowledged as important, as they could help the students interact appropriately with the artworks. The gallery space was also acknowledged as important for fostering different reactions in the students:

Just the different space I think down there for the kids to be doing movement and it's different from doing it in the classroom. And you see the room they've got set up has actually got lighting. So that will be interesting to see how that impacts on the kids' learning, too, the actual difference in the places.

Role of the teacher

Alice undertook several roles when taking students to a gallery. She acted in support of the education officer, helped with difficult students, looked for opportunities to make follow-up connections back in the classroom, and was a learner along with the students:

Basically I learn what the students are learning and when the education officer lets them go individually I tend to go round like he does and question the students or point things out to them or say did you notice this. I watch my students who don't have the self-control, and basically I'm aware of what he's doing so that I can follow up with it, so then I get an idea of exactly what I want for the follow-up activity. I mean sometimes there is no follow-up. You know, they come home with an artwork. But this particular time they're not going to and I want to finish it off with a book.

Student views

Before the visit, six students were interviewed in two groups: Sally, Ian and Cathie, in group one, were five-year-olds and new entrants while James, Gina and Zach, in group two, were nearly six years old and Year 1 students. All had been to the gallery before, with their families.

Views of galleries

The group one students commented on their previous visits:

Sometimes you use some ink and water and do some art. (Gina)

It is different from a classroom. People there help cos we do some art and they tell us what to do. (Zach)

People help you sorta like think out. (James)

The younger students were concerned about the rules of gallery behaviour:

You get to see stuff and walk around and look at stuff and no touching. (Cathie)

At the art gallery there is no biting. (Sally)

The students had several ideas about what they thought they might see at the gallery. For instance, Cathie thought they might see ‘pretty cool stuff’ like jewellery; Ian thought they might see ‘art and pictures of maybe leaves or mountains or trees’; Zach thought that they would see ‘art and watch a video, we did that last time’. These comments show the students’ early understandings about art galleries. They also had ideas about what they might do, and again these ideas were related to their broad conceptual understandings of an art gallery. Gina thought that they would learn how to do art stuff, as did Ian; and Sally thought that they would ‘look at pictures, play with your mum (mother) and take your mum to look’. James thought they would ‘do work and get ideas that would help with work’ and Cathie that they ‘might get a lollipop’; all ideas connected to previous LEOTC visits.

The students were less sure about what they thought they might learn, with only three of them responding: Cathie – ‘might learn writing’, Ian – ‘how to make stuff’, and Sally – ‘not to be naughty’. Ian also thought that going on a visit would help him learn because he could ‘see stuff, see more things’, and Sally also thought that the visit would help with her learning because it would ‘be cool fun’.

Preparation

In getting ready for this particular visit, three students were concerned about their behaviour and ‘being good’. For example:

You have to get your shoes and uniform on properly. (James)

There is no running, no touching and put your hand up. (Zach)

You can go in a bus and be quiet. (Ian)

Two students (Cathie and Ian) mentioned that the teacher helped them to get ready. She ‘helped you make art’ and ‘helped you draw stuff and see stuff there’.

People who help with learning

The people at the gallery would help them learn. Other helpful people included mothers, fathers and the teacher, as well as the older students in the class. The education officer (Carl) was mentioned as being particularly helpful. For example:

Carl, the shopkeeper that keeps the gallery, he’ll help you. (Cathie)

Carl – he helps you cos we’ll do some art and he tells us what to do. (Gina)

A sense of anticipation

All agreed that the proposed visit promised to be fun, and they were eagerly anticipating it:

I'm looking forward to it. I liked it the other times. You get to do art. (Gina)

We get to do fun activities. It's sort of like playing but it's actually like... it's fun... it's sort of fun, but it's sort of like teaching us to learn. (James)

We don't know exactly what we'll do. It's like a surprise. (Zach)

You can listen to stuff. (Sally)

You'll have some paper with artwork and you can hang it on the wall. (Ian)

The students saw the visit as motivational. They knew that the education officer would help them once they were there, that they would be actively involved in learning, and that they were going to see art (particularly pictures) of some kind.

Education officers' views

Value of LEOTC

Both education officers believed that LEOTC was important, for several reasons. First, school visits to art galleries provided meaningful contexts for students to learn about art. As Rachel said:

Art galleries provide real meaning for art works. Students can engage with them. There is quite a difference between looking at an artwork in a book and looking at it on the wall. ... When they stand at the front door they've already got expectations going through their minds as to what the word art gallery means and so on. So the architecture of the building and just the idea of coming out of school and going to this place that is not ordinary in some way or other. So it's taking them out of themselves, just in going to another venue other than their classroom to learn.

Second, the education officers provided specialist knowledge and skills, and they could provide different experiences from school:

The students can meet the artist who can add in things. We can add to the students' learning about the process of making an artwork. ...It makes them better thinkers. Just filling them in about, you know, how art is developed. (Rachel)

We have specialist knowledge on the artworks that even a secondary art teacher probably wouldn't have. We can provide specialist materials and techniques not always used in schools and so we can add value to the learning experience. (Carl)

As well as being beneficial for students, coming to the art gallery could also be beneficial for the teachers. As Rachel said:

We do try and use materials and techniques that whilst they aren't difficult for teachers to perhaps use at school they just perhaps wouldn't even think to use them, or you know, it just wouldn't be easy enough for them because you know they're really busy. ... Teachers come in and they do something in here and they say, you know, I could do that at school really quite easily.

Features of this exhibition

Both Carl and Rachel discussed the aims of the Gridlock exhibit. These included connecting to students' existing ideas and building on these, the motivational effects of being involved with large artworks, and broadening students' ideas about art:

There's always something like Gridlock, which is based on what art generally explores in relation to living in the city. It's always quite nice because you know the kids are going to have some ideas in their heads and they can relate to it. They know what it's like to go down a street and there are strangers at the end and they know about the staircases and all about being small. It's quite an experiential sort of learning. ...I think one of the strengths of a show like this is teaching students that they can make art out of anything. And that art is about a lot of concepts. It's an idea and it's not just about drawing something. It's about the thinking behind it. It challenges one's own preconceptions and also of cultural stereotypes in general. (Rachel)

The size of some of the exhibits is impressive. The scale is important. They're surrounded by the images. Also the sound surrounds them. In this context they are not in their living room with their fizzy drink or on a sofa, they're with a group of students, unsure what might happen next, sort of edgy, but also kind of a little safe as well. (Carl)

They explained the foci for the exhibition when young students visit. A two-fold focus was employed: a focus on the city as art, and a focus on drama. Developing knowledge and skills related to both drama and art were important:

There are two kinds of things going on at once. ... Drama for young students is to do with the concept of drama itself. It's sort of like an introductory thing definitely. ... Art-wise, I think it does come back to being about making art about anything. That is quite an integral thing. ...It's to do with similarities and differences too and you know comparing one thing with another, comparing our lives with other people and seeing how things are different and really talking about that sort of thing. (Rachel)

It is the knowledge but also the skills. It would have been the drama, controlling one's body for a particular effect and also teamwork or groups of bodies moving in certain ways. So it is definitely part of the skills side. But also the skill of observing and listening, observing an artwork and listening obviously to instructions when you're in the building, you know, with focus. (Carl)

Education officer roles

To help Alice prepare her students for the visit, the education officers had sent her their newsletter about the exhibit, together with a resource booklet of educational support material. This booklet described the exhibition, outlined the education programme objectives, provided

lesson descriptions, reiterated gallery rules, provided an extensive list of at-school activities, outlined information about street art, city and building facts, and listed a glossary of terms and other suitable resources. Carl and Rachel hoped Alice would use the programme to help build a platform for the visit.

In the classroom before the visit

This lesson was undertaken the day before the gallery visit. Alice began with all students sitting in a class group on a carpet area of the floor, which was kept free of furniture for whole-class tasks.

First, they recapped the three rules for gallery behaviour, an aspect they had talked about the day before. The students told Alice the rules: Don't touch the artwork, no running and put your hand up to talk. These were written on the whiteboard. Students then moved into groups of three, to share ideas about what they thought would happen at the art gallery the next day. Ideas included walking around and looking at the art works, and doing some art themselves. The students all agreed that they would see and do art. Alice teased out their ideas about art with the question 'What is art?' Responses included 'like what you draw', 'it's stuff in an art gallery', 'art is something that you make', 'it's colours in pictures', 'it's paintings and drawings' and 'it's stuff to do with drawings'. The most common idea expressed was that art was somehow connected to drawings. All students had a concept of art as paintings and pictures. No students thought of art as anything else, for example sculpture or video.

Following the class and group discussions the students individually drew a picture, and wrote a sentence of what they thought they would do and see. Looking at paintings and drawings dominated the art drawings that the students made.

The visit

The students arrived at the gallery at 11.00am, together with their teacher Alice and several parents. Once inside the entrance to the gallery Rachel greeted them, and she asked them about the gallery rules. The students readily explained the no running, hands-up and no touching rules.

Everyone went to the first exhibit. In a darkened room there was a large mirror image video of a man running through empty city streets. The students were seated and asked to watch and listen to the two videos. Rachel then asked a series of questions to help the students to focus on and

connect with the running man. For example: 'What's he doing? Where is he? What is happening? Is he looking tired?' The students looked from screen to screen and freely answered. She introduced the idea of acting out a scene: 'Is someone really chasing him? Is this really happening?' The students replied 'No.' She then talked about pretending, acting, and drama. She introduced the students to the idea of using their body, face and voice to react to the art on display. She had the students stand and act out being tall buildings, being skyscrapers

Rachel took the students to see the other exhibits. As the students viewed the exhibits, Rachel asked questions about them, introduced city vocabulary, sometimes explained how the artwork was made, and sometimes talked about the artist's intentions. She always had the students interpreting the artworks and reacting to them through movement. She wanted the students to enter different roles in their interpretations. For example, they skateboarded in slow motion after seeing a video of a skateboarder skateboarding in slow motion in an empty car-park building; they put on spectacles for a costume and acted out being old after seeing a video of old people walking around a city; they walked stair patterns on the floor after viewing gridlines on a wall.

After they viewed all the exhibits, Rachel took the students to the gallery classroom. This had been emptied of furniture, and had gridlines taped to the floor. These gridlines assisted the students to use the space for dramatic purposes. The lines/squares became walls, roadways, buildings, footpaths, cars, lifts and so on. Rachel elicited suggestions from students to create a drama about a journey across the city to take a present to Santa. The students readily engaged with Rachel in the creation of the dramatic narrative, and they were able to recognise the distinction between the dramatic and the real. With Rachel acting as the facilitator and narrator by calling out the actions, the students participated in, and interpreted the storyline. Some of the parts of the dramatic work included going up and down in lifts, crossing busy streets, listening to car noises, greeting strangers, being an old person, opening and closing doors, travelling in cars, and handing Santa his present.

Rachel concluded the visit by asking the students what they would see in the city that they would not see in the country. Responses included shops, doors, big buildings, tall buildings, famous people, lots of people, rectangles, stairs, and lots of cars.

Throughout the visit, Alice encouraged the students to join in the movement and dramatic activities. Sometimes she joined in, by taking different roles in order to deepen and extend the students' engagement and learning. She also took photographs throughout the visit, of the students acting out various roles and moving in response to the artworks. The parent helpers also

entered into the dramatic activities, role playing and acting alongside the students. They encouraged reluctant students to participate by demonstrating some movements, by getting them to copy their movements and by praising their efforts.

Rachel had assisted the students to interpret the artworks through drama. They had used dramatic space, played different roles, focused on specific actions and movements, freeze-framed an action, used various facial expressions, improvised, and moved in slow motion. They had worked alone and with others. Throughout this activity, Rachel had been the catalyst for action, and the knowledge source of the artworks. Although drama was an integral element in the interpretation of the artworks, Rachel had not omitted explaining the key elements of each artistic piece to the students. However, as is seen in the work produced by the students the next day at school, the dramatic activities and their involvement in them had the most impact.

After the visit

In the classroom

The next day Alice sat the students on the mat area. She began the session by opening the class discussion with a question ‘Yesterday we visited the art gallery and we made things. What with?’ Matthew replied ‘Your body’. Alice helped the students to recall the events of the gallery visit, especially the dramatic activities they had undertaken in response to the art works. She used the photographs she took as prompts. For example:

Alice: We went upstairs and we did some pointing. Why were we pointing?

Zach: We looked up at the buildings.

Alice: Why did we wear glasses?

Sophie: We were old.

Alice: James, can you show us what we were doing? James bent over and walked slowly.

Alice: That’s it, old and slow. Look, here is a photo I took of some of you being old and slow.

Alice helped the students to think about the gestures used, the roles played and the props they had used.

There were conversations about the grid art work, moving in slow motion while skateboarding, watching the mirror image video of the running man and becoming tall buildings, and acting out their class-created story of taking a present to Santa. For example:

Alice: What did we do when we went into the classroom?

Tara: We took a present and travelled across a busy city.

Ian: We went down a lift and along a road.

James: We went in a taxi.

Gina: We went up the lift.

Carol: And we gave our present to Santa.

Zach: And we had to use the grids on the floor.

Alice helped the students to recall their experiences, by focusing on some of the artworks and also on some of the dramatic activities.

She then introduced the students to the classroom activity that she wanted them to undertake as a follow-up to the visit. She wanted them to recall their gallery experiences of creating art through movement, and to then draw themselves. She instructed the students:

I'd like you to draw something you did to create a piece of art. The picture has to be of you because you were the art. It could be you meeting a stranger. It could be you old with your glasses on for a costume. It could be you falling off a skateboard.

The students went to their tables and began their drawings.

They were clear about the task goals and understood what they needed to do. Alice then helped the students to make a class book of all their drawings. While Alice helped each child to write a sentence for their drawing, she spoke to them about the visit. This helped them to reflect on the actions, movements and dramatic roles they had undertaken. For example:

Alice: Tell me what your picture is all about.

James: I walked up the stairs.

A: Talk to me about when you were a piece of art.

J: I gave Santa a present.

A: What did you have to do?

J: Movement.

A: How did you show you had a present? James showed Alice by holding his upturned hands together.

A: Yeah. What did you pretend to do?

J: I pretended to give Santa a present.

The work shows that the students were able to recall some of the drama activities they were involved in at the art gallery, that they were able to represent their ideas visually, and that they understood that drama can be used to tell stories and convey ideas.

Student reflections

The six case study students were interviewed in two groups about their visit to the art gallery. Sally, Ian and Cathie, the 5-year-olds, were in group one and James, Gina and Zach, the 6-year-olds, were in group two.

The students responded positively to the value of their visit to the gallery. The younger students said:

I liked giving the puzzles to Santa. (Cathie)

I loved skateboarding. (Ian)

I liked looking at the movies. (Sally)

The older students said:

It was cool. (James)

It was awesome. It looked like they (people at the gallery) had changed it (the artworks) and I didn't know that they changed it. (Zach)

It was cool. I liked the videos. (Gina)

All agreed that the visit had been worthwhile, with two students specifically mentioning their enjoyment of participating in the dramatic activities, and two more students the videos. Zach's statement about the changing nature of artwork displays at the gallery was perceptive.

The children recalled what they had seen and some of the activities they had undertaken. For example:

The block things on the wall. (Sally)

The lines that looked like windows. We did the pattern, two up and two down. (Cathie)

The floor like windows. At the end, the grids on the floor. We lay down like concrete. We stretched our bodies out. We acted. We did slow people stuff. (Ian)

The artwork on the wall. (James)

Us pretending to be friends and we were strangers before. (Zach)

Us doing slow motion. I liked us doing that. I saw patterns. (Gina)

The grid patterns repeated in various locations made an impression, as did the dramatic activities.

All the students described what they had learned:

I learned four steps forward, two steps sideways. (Cathie)

I learned all the action in the movies. And you're not allowed to run, not to touch the art. ... A city is a town. The houses were in blocks in a town. (Sally)

I learned that some of the art was not real – the people were acting. ... A city is a very big town. (Ian)

We learnt about stuff, like what people do in the city. ... You could draw the tower. You could copy off the art and make a model. (James)

We learnt about the city. You can go up high in the elevator. (Gina)

We learnt that cities are big. The Skytower and the elevator went up and up. ... I learnt about the art on the big wall. He put four km of tape on and then took two km off. ... Very high buildings are not that good. If you are afraid of heights you could be scared. (Zach)

These statements indicate that the students could identify their learning; had developed new skills (Cathie, Sally); had some new understandings about art (Ian, James, Zach); and had new understandings about cities (Sally, Ian, Gina, Zach). They also show that the students viewed the art gallery as a place where they could learn.

The students thought that learning happened through their interactions with others. The students said that Rachel, Alice and the parents were the people who had helped them learn. Every student commented on how adults had helped with their learning:

We listened to Rachel. And we looked. She had glasses in the box. She helped me with the glasses. (Sally)

We listened to the lady Rachel. She teached us to do stuff. (Ian)

Rachel teached us to go in steps. She did it first and we had to copy. (Cathie)

Rachel showed us the artwork. (Gina)

Rachel taught us what to do. (Zach)

Rachel let us go all round the place. (James)

Our teacher helped us just a little bit. She doesn't help very long. She only helps at school, not somewhere else. (Cathie)

My mum helped me a bit with doing the skateboard and doing the path. I didn't know the actions.
(Sally)

Sometimes the parents were telling us what to do, if we be naughty and they helped us listen and they drove us. (Zach)

Rachel was the prime learning helper, with Alice and parents also viewed as helpers, albeit on the periphery. The students' learning was influenced by the circumstances in which they found themselves. They adapted to the context they were in, and to the people facilitating the learning opportunities.

Finally, the older students offered some advice for other students when visiting galleries.

They need to know the rules – no running. (Zach)

No touching the art. Put your hand up. (Gina) Yeah, cos that's how you learn to be patient. (Zach)

For these students, knowing how to behave appropriately in an art gallery influenced their learning.

Teacher reflections

Alice's overall impression of the visit was that it was worthwhile, and that it went very well. She thought that the students had gained new skills and knowledge from their experiences.

They brought back quite a lot. The foundations have been laid. For most of them the skills were completely new. The activity that we did today reinforced the idea that an artwork can be them. Being able to do something intangible was great. They went in with the right attitude and by the end were moving more confidently.

She believed that the place and exhibits helped with the students' learning. She explained:

The atmosphere especially in the first room fostered learning. It was darker. It was big. We could sit in the middle and watch the two videos. The sheer size was impressive. The different areas that we went to contributed, as did the changing focus and the changing physical aspects.

She also believed that the tools used helped with learning. For example:

Rachel's use of glasses, such a clever prop but so useful in helping the students get into role. I liked it that the students got to see that art is not just a picture on the wall. They already knew that. They became more aware that moving picture is art.

She thought that there were strong connections to the curriculum, especially drama.

There were strong connections to drama. It is difficult at the lower primary level. The focus on drama through the use of art was excellent.

Various people had helped with the students' learning, and they had made the experience more worthwhile. For instance:

There was no doubt that Rachel was the main teacher. She facilitated everything. My main role was mopping up around the back and motivating some and I was taking photos. Some of the parents also helped by joining in the acting. The students were not really partners in learning – it was more individually based. Yes, Rachel was the main person.

As follow-up activities, the students, in order to learn more from the experience, would finish their book which would then be displayed in class for ready access. The group was intending to read the book in assembly, so that others in the school would know what they had accomplished. In addition, Alice would remind the students about the activities they had undertaken. She would also use some of Rachel's activities in her own drama teaching:

I noticed all of the activities and ideas that Rachel used. I'll use them myself. I really liked the simple use of glasses to help the students imagine being old. I could get together a collection of other items for a similar use. I mean it was very inexpensive PD for me.

Alice gave her reasons for why other teachers should take their students to galleries:

Use the gallery. Take what's offered. They are trained to do a very good job. A teacher doesn't know what they know. All they do relates so well to the Arts curriculum. It is good to be involved. It contributes so much to students' learning.

Education officers' reflections

Both education officers were interviewed after Alice's class had completed their gallery experience.

Rachel commented on the value of the experience. The two-fold focus on cities and drama was important, as was the fact of introducing the students to the idea that art can be made from many things:

The visit went well, I think. Dramawise and about the cities. I mean there were the two kinds of things going on at once. ... The drama for the young students was to do with the concept of drama itself, that's what I was doing. It's sort of like an introductory thing definitely. But, in general art-wise, I think it does come back to making art about anything. That is quite an integral thing and I think I achieved that today.

Rachel also commented on how the size of some of the exhibits, and the use of gallery space impacted on the students' perceptions:

If you think of those little kids, they're only that big and those size things would just, well just imagine how big they were to them. The scale is really important. They're surrounded by the image and also the sound surrounds them. In the upstairs mezzanine level, they were thrilled to be able to look down, you know, it's kind of like a three-storey block.

Carl had some advice for teachers wishing to bring students on a site visit for LEOTC, to ensure that the students gained from the visit. He advocated that teachers prepared themselves before bringing their class, by having some understandings about the specific exhibition; that they were familiar with the resource the education officers would use; and that they had identified the main learning outcomes relevant for their students:

Teachers need to come along and talk to us before they bring their class. They could read through the resource if they haven't had time to visit. Then they could find the key points for their programme, as they know what the kids have been doing at school already. The teacher is the glue that holds the experience together.

Finally, Rachel commented on providing positive experiences for students, in the hope that these will help them to develop a life-long relationship with the gallery:

We take a life-long learning approach. We'd like the students to feel welcome to come back. So we try to give the students a sense of ownership of the gallery. We try to make sure that the experience is positive.

Key points from Case Study C

On reflection, the case study presents several key points:

- The school–gallery long-term relationship was important. This visit was a foundation visit, part of a school-wide strategy and one of many visits which the students would experience throughout their primary years. 'Gallery going' was woven into the fabric of school-life. Students at the school expected to go to the gallery. They learned what to do and how to act in the gallery. They were in a community of 'gallery goers'.
- The teacher–education officer partnership was also important. The teacher and education officers knew each other, talked with each other, developed shared learning outcomes, valued each other's contributions and had common beliefs about how gallery visits enriched students' lives.
- Sound preparation by the teacher and the education officers before the visit increased the value of the visit. The teacher knew what the exhibition was about and the activities that the students would undertake. With this information in mind, she had provided experiences in class to help the students think forward to the visit. This included learning about ways to behave at the

gallery, and thinking about what might be seen. The education officers had liaised with the teacher about the visit, had provided resource material, and had prepared the activities for when the students visited the gallery. Common expectations were developed as the joint preparation built the students' anticipation.

- Access to exhibits and spaces at the gallery not available at school contributed to new experiences for the students.
- The education officers enlivened the exhibits through their specialist knowledge and skills. They therefore provided distinctive learning experiences. The students shared their enthusiasm, had positive experiences and therefore responded to the learning experiences with confidence. They saw the education officers as 'good' teachers.
- Follow-up experiences after the visit enriched the students' learning, as they were encouraged to reflect on their visit and the impact of LEOTC.
- The students saw that learning opportunities were not just confined to school. The gallery was also a place for learning, especially about art.
- The students learnt new skills and understandings related to art and drama which contributed to them valuing the gallery as a special place for them to visit.

Evidence of learning

Evidence of learning from Case Study C is provided in the commentaries in Tables 1, 2 and 3 below.

Table 1. Student commentary on their learning

Before the visit	After the visit
You get to see stuff and walk around and look at stuff and no touching. We'll see pretty cool stuff, like jewellery. We might learn writing. (Cathie, 5)	I liked giving the puzzles to Santa. I saw the lines that looked like windows. We did the pattern, two up and two down. I learned four steps forward, two steps sideways. (Cathie, 5)
At the art gallery there is no biting. We'll look at pictures, play with your mum (mother) and take your mum to	I liked looking at the movies. ...It was not good with the one that goes forward and back. I saw the block things on the wall. I learned

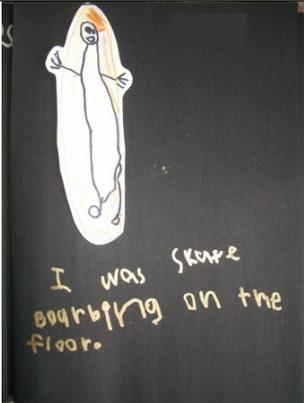
Before the visit	After the visit
look. We'll learn not to be naughty. It will be cool fun. You can listen to stuff. (Sally, 5)	all the action in the movies. And you're not allowed to run, not to touch the art. ... A city is a town. The houses were in blocks in a town. (Sally, 5)
We'll see art and pictures of maybe leaves or mountains or trees. We might learn writing. No running. You'll have some paper with artwork and you can hang it on the wall. (Ian, 5)	I loved skateboarding. I saw the floor like windows. At the end, the grids on the floor. We lay down like concrete. We stretched our bodies out. We acted. We did slow people stuff. I learned that some of the art was not real – the people were acting. ... A city is a very big town. (Ian, 5)
Sometimes you use some ink and water and do some art. We'll learn how to do art stuff. I'm looking forward to it. I liked it the other times. You get to do art. (Gina, 6)	It was cool. I liked the videos. I liked us doing slow motion. I liked us doing that. I saw patterns. We learnt about the city. You can go up high in the elevator. (Gina, 6)
It is different from a classroom. People there help cos we do some art and they tell us what to do. We'll see art and watch a video. We don't know exactly what we'll do. It's like a surprise. (Zach, 6)	It was awesome. It looked like they (people at the gallery) had changed it (the artworks) and I didn't know that they changed it. I liked us pretending to be friends and we were strangers before. We learnt that cities are big. The sky tower and the elevator went up and up. ... I learnt about the art on the big wall. He put four km of tape on and then took two km off. ... Very high buildings are not that good. If you are afraid of heights you could be scared. (Zach, 6)
People help you sorta like think out. We'll do artwork and get ideas that would help with work. It's sort of like playing but it's actually like... it's fun...but it's sort of like teaching us to learn. (James, 6)	It was cool. I saw the artwork on the wall. We learnt about stuff, like what people do in the city. ... You could draw the tower. You could copy off the art and make a model. (James, 6)

Before-visit statements indicate that the students believed the visit would be motivational and fun. They all thought that they would see art (particularly pictures) of some kind. Two (Cathie, Ian) thought they might learn writing; the three younger children were concerned about gallery

rules of behaviour; the three older children all thought that they would do some art, and made reference to previous visits.

After-visit statements indicate that the students were able to identify their own learning. They believed they had developed new skills; for example, walking in a grid pattern and learning the actions from the videos. They stated that they had some new understandings about art; for example, some art is about people acting, you can copy the art and make models, and galleries change their art displays. They said that they had new understandings about cities, including the structure of cities (layout – houses in blocks, large size, multi-storied, high buildings, elevators), the materials that might be there in cities, and the notion of there being strangers in cities. Their comments also showed that they learned new drama skills, including moving in slow motion, acting in role (being strangers) and seeing videos with forward and backward motion. Their comments showed that they were able to use city language and drama language. All the students saw the art gallery as a place where they had learned.

Student work before and after the visit

Before the visit	After the visit
 <p data-bbox="253 1409 756 1482">We will bring artwork home. Painting or drawing. (Ian, 5)</p>	 <p data-bbox="849 1434 1235 1465">I was skateboarding on the floor. (Ian)</p>



You only walk and you see stuff on a table.
(Cathie, 5)



Cathie



It might be a surprise at the art gallery. (Sally, 5)



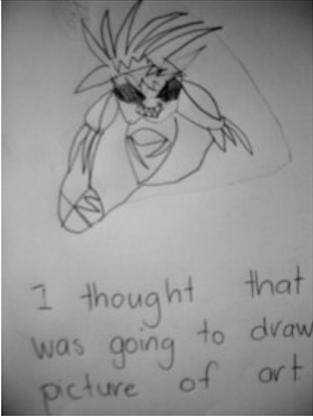
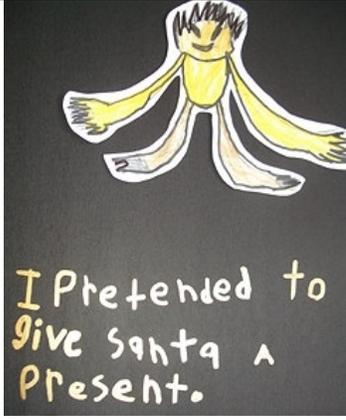
I pretended that I had a real toy and real flowers for Santa. (Sally)



We will do art and hang it up.
Gina, 6



Gina

 <p>I thought that was going to draw picture of art</p> <p>I thought that I was going to draw a picture of art. James, 6 (picture drawn before visit, comment added after)</p>	 <p>I Pretended to give Santa a Present.</p> <p>James</p>
 <p>I thought that the art gallery did not change</p> <p>I thought that the art gallery did not change. Zach, 6 (picture drawn before visit, comment added after)</p>	 <p>I pretended to fall off a SKATEBOARD.</p> <p>Zach</p>

Students' drawings and writing before the visit showed that the students were able to anticipate what they might see and do at the gallery. They were able to predict. Their work shows that they thought that they would see things at the gallery, especially paintings/drawings, and it also shows that they could explain their own ideas. The predominant perception they held about art was that it was paintings or drawings.

Students' drawings and writing after the visit show that they were able to recall some of the drama activities they had been involved in at the art gallery. Their work shows that they could visually represent their ideas about themselves at the art gallery. It also shows their understandings that drama can be used to tell stories and convey ideas. Finally, drawings of the older boys show the influence on their illustrative styles of cartoon characters.

Table 2. Teacher commentary on student learning

They brought back quite a lot. The foundations have been laid. For most of them the skills were completely new. Being able to do something intangible was great. They went in with the right attitude and by the end were moving more confidently. I liked it that the students got to see that art is not just a picture on the wall. They already knew that (art is a picture on a wall). They became more aware that a moving picture is art. They used Freeze Frame as part of the scenario. Most of the students were able to impersonate an older person when wearing the glasses by bending over, holding their back, walking very slowly. Zach was very good at using his body to show movement. Ian also was able to move his body on the spot using height changes and body turns to show speed. James was a little self-conscious during this activity. He said it wasn't real. Gina found this activity more difficult. Her body position was quite static and she could not show speed through body position although she was good at falling off her skateboard at the end. We ended the session with a drama that followed a storyline with the whole class involved in telling the story through movement. All six students found this easy to participate in. No one was self-conscious as they were part of a large group.

Table 3. Formal summative assessment

Alice chose two drama learning outcomes for formal summative assessment: the ability to explore elements and techniques of drama and the ability to contribute ideas and participate in drama, using personal experiences and imagination. She assessed these against three success criteria.

- re-tell a story using a drama technique called Freeze Frame
- use a prop to become someone different
- use drama to share ideas about daily life.

She used a four-point scale: Not Yet (NY); Developing (D); Achieved (A); and Excellent (Ex). Her recordings for the six case study students were:

Success criteria	1	2	3
Sally	A	D	Ex
Cathie	A	A	A
Ian	A	A	Ex
Gina	A	A	D
James	A	A	NY
Zach	Ex	Ex	Ex

Alice's commentary on her students learning was based on her observations of her students at the gallery. Her comments give evidence of her belief that they learned through undertaking the visit. She commented on several aspects, especially art and drama outcomes. Included are comments related to students gaining new skills, such as the use of 'Freeze Frame' as a dramatic technique. She also commented on their altered conception of art, that it can be a moving

picture, and is not just confined to pictures on a wall, a notion they all held before their visit. Mention was made of some students' ability to use their bodies to show particular movements – a range of responses were reported. Finally, Alice commented on their ability to work as a class group in order to tell a story through movement, and how all the students were able to do this. All these comments related to her aims.

Alice also formally recorded the achievement of her students in relation to dramatic outcomes. Though she had other learning outcomes which related to concepts of art and developing appropriate visitor behaviour at the gallery, she chose not to summatively assess these. Her focus on drama for summative assessment was because she was not very confident in teaching drama and so she took the opportunity to observe her students undertaking drama in order to assess their skills and abilities whilst they were being taught by the education officer, a person skilled in this area.

Table 4. Education officers' commentary on student learning

Rachel: When they stand over the front door they've already got expectations going through their minds as to what the word art gallery means and so on. So the architecture of the building and just the idea of coming out of school and going to this place that is not ordinary in some way or other. So it's taking them out of themselves, just in going to another venue other than their classroom to learn.

Gridlock, which is based on what art generally explores in relation to living in the city. The kids are going to have some ideas in their heads and they can relate to it. They could relate to the same thing with the city, they know what it's like to go down a street and there are strangers at the end and they know about the staircases and all about being small. ... I mean as far as art goes, I think one of the strengths of a show like this is teaching children that they can make art out of anything, that anything has the potential to be art. It's an idea and it's not just about drawing something.

The moving images, well we know they affected them. We heard a comment that some children were scared. I mean if it goes beyond a certain point it is a negative thing but that's ... we're thrilled when someone is a bit scared or whatever. It's quite an experiential sort of learning.

Carl: We try to add value to, you know, their learning experience, so we have to do things that teachers can't easily advocate back at school. ... The sheer size of some of the exhibits is motivating for learning. If you think of those little kids. I mean they're only that big and those size things, well just imagine how big they were to them. Scale is really important. They were surrounded by the image. Also the sound surrounded them. In the context, they were not in their living room with their fizzy drink or on a sofa; they're with a group of children, unsure what might happen next, sort of edgy but also kind of a little safe as well. The place itself influences their learning - the upstairs kind of mezzanine level, they're thrilled to be able to look down, you know, it's kind of like a three-storey block.

Drama for these young children was to do with the concept of drama itself, what we're doing. It's sort of like an introductory thing definitely. Today would have been the drama, controlling one's body for a particular effect, and also teamwork, or groups of bodies moving in certain ways. So it must definitely be part of the skills side. But there was also the skill of observing and listening, observing an artwork and listening obviously to instructions when you're in the building.

Rachel and Carl's commentary highlighted the importance they placed on connecting to students' existing ideas and extending these. Both commented on the impact of the gallery space and the exhibitions on young children's affective abilities. They also commented on how they aimed to extend student ideas about the concepts of art and drama. They mentioned that these students had learned about controlling their bodies for a particular effect, and that groups of bodies can move in certain ways. Skills of observation and listening were also a target.

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