

The spectacle of artistic assessment in the practice of art teaching

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THE SPECTACLE OF ARTISTIC ASSESSMENT IN
THE PRACTICE OF ART TEACHING

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A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

School of Art History and Art Education
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2013

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Abstract

This inquiry scrutinizes the spectacle of assessment in art teaching practice. My research uses case studies (Stake 2000), together with fieldwork interviews from three experienced art teachers to form 'Teacher Scenarios'. The focus on the perspective of the teacher enhances cased-based knowledge (Shulman, 2008, 2004, 1999, 1986) within the confines and 'performativity' of school organisation and process (Ball, 2000, 1991).

Guy Debord in *Society of the Spectacle* (1967/1994) argued that spectacle was an apparent public display and that images mediate social relations among people. Consequences include an objectification of individuals and a false sense of unification, masking actual alienation, and fragmentation of experience. A conceptual discussion uses Jameson's postmodern analysis of the social shift from production to consumption (1983), Baudrillard's rethinking of simulacra and authenticity (1996), and Foucault's explanation of symptoms and surveillance (1963) together with Brown's explanation (1999) of the symptomatic nature of social reproduction in the educational milieu, to reinvigorate Debord's original economic construct. Collectively they provide an appropriate applicative framework of 'Symptoms of the Spectacle' to analyse case studies and art teacher scenarios.

The three narrative cases informing the research include the clinical treatment of ADHD in relation to the learning potential of boys, the banality of celebrity, and streamlining as Modern design. Teacher interview transcripts follow each case to exemplify how spectacle works in artistic assessment. My interpretation challenges system-generated beliefs about artistic assessment practice in three ways. Firstly, art teaching comprises new teacher case-based assessment knowledge, which is typically concealed within the localised context of the art classroom. Secondly, symptoms of assessment as a spectacle are evident in the practice of art teaching. Finally, art teachers negotiate individual student assessment to ensure equity and the perception of *doing the right thing* within social relations.

Exposing gaps in understanding how assessment is undertaken, then adapted to meet prescriptive functions in schooling, allows the concepts of authenticity and performativity to be valued. Tensions between system agendas are set against teacher beliefs and equity as teachers overtly comply with system requirements yet simultaneously work at the local level maintaining the *ecology* of the art class.

Acknowledgements

The kernel of the 'big idea' at the heart of this investigation originated in my professional work as a Visual Arts teacher and as a Head of Department in State Government high schools. I sensed that external influences, as they impinge on teacher professional judgments and time, intensified teacher work leading to a frustrating sense of compromise. This state of affairs led to what I call teacher guilt. In a practical sense, this research endeavours to account for those sources of compromise. At the same time, I genuinely wanted to recognize art teachers' work, embodied in a commitment to the discipline of Visual Arts, their students, and to the value of equity in learning and teaching.

The College of Fine Arts, UNSW has supported this research with periods of funded study leave. I have also benefitted from Faculty Research Grants to assist with conference presentation and travel. I am grateful to have had the support of the Dean of COFA, Professor Ian Howard, and past Heads of the School of Art Education, particularly Ms Amanda Weate who guided the fieldwork phase of the investigation. Professor Neil Brown imparted valuable insights regarding the conceptual platform of this project, in the course of MArtEd studies and subsequent supervision. His influence is evident throughout this work. My greatest thanks go to my steadfast joint supervisors Dr Penny McKeon and Dr Jay Johnston whose support and expertise has been invaluable in concluding the project. Associate Professor & Director of PG Research, Leong Chan has been adroit in administrating the Faculty Research community. I am grateful to Dr Gay McDonald, School of Art History and Art Education, Graduate Research Coordinator, for strong leadership in advancing our Postgraduate research culture. The librarians at the Clement Semmler Library have been tenacious in tracking down recalcitrant references and securing interlibrary loans during the life of this project. Research Coordinator Ms Joanna Elliot has maintained a calm and gracious approach in all our dealings over the life of the study. I am indebted to the teacher respondents who agreed to participate in the fieldwork for the study, sharing experiences and perspectives on their work with disarmingly direct and insightful frankness. I extend my appreciation to those undergraduate Art and Design Education students at COFA, UNSW who have given context to many ideas included in the courses I delivered over the life of this project. The path of this research has at times been circuitous and it has taken some time to reach my destination. The unswerving support of my husband Peter and my daughter, Alexandra throughout this process has sustained my resolve and made everything possible.

List of Publications and Presentations

Conference Publications

Snepvangers, K. (2007). The Cult of Celebrity & Medical Misadventures: Two Case Studies Symptomatic of Assessment as a Social Construction. *Research Impacts: Proving or Improving? Australian Association for Research in Education, (AARE)*, Fremantle, Australia.

Snepvangers, K. (2001). What Teachers Think About Assessment in the Visual Arts: Searching for Authenticity. *Australian Association for Research in Education, (AARE)*, Fremantle, Australia.

Conference Presentations

Snepvangers, K. (2012). Developing Ecological Narratives: Teachers' Localised Perceptions of Assessment in Art. *InSea/USSEA Conference*. Indianapolis, USA.

Snepvangers, K. (2002). The Spectacle of Authenticity in the Assessment of Students in Art & Design. *Australian Association for Research in Education, (AARE)*, Brisbane, Australia.

Snepvangers, K. & Yorke, A. (2002). Transition 101: Technology, Engagement and the Art of Conversation in First-Year Art and Design Education. *Australian Association for Research in Education, (AARE)*, Brisbane, Australia.

Snepvangers, K. (2001). In Search of 'Authentic Assessment'. *National Art Education Association, (NAEA) Conference*, March, New York, USA.

Snepvangers, K. (1998). Ethical Dilemmas of Qualitative Research in an Art Educational Setting. *National Art Education Association, (NAEA) Conference*, April, Chicago, USA.

Acronyms and Abbreviations

ABC	Australian Broadcasting Commission. The National broadcaster on radio and television in Australia.
ACARA	Australian Curriculum, Assessment and Reporting Authority. A Federal Government agency charged with development and implementation of the National Curriculum in Australia. http://www.acara.edu.au/default.asp
ACDE	Australian Council of Deans of Education. http://www.acde.edu.au/pages/index.asp
ACER	Australian Council for Educational Research
BOSNSW	Board of Studies New South Wales. The State Government department responsible for policy and curriculum development in NSW. http://www.boardofstudies.nsw.edu.au
DET	Department of Education and Training.
DETC	In 2012 now known as Department of Education, Training and Communities The NSW State Government department responsible for employment of teachers in NSW schools. http://www.dec.nsw.gov.au/home/
ELE	ELE 468/668 <i>Directions in Arts Education</i> , a course code referring to a unit offered by the Faculty of Education in Deakin University's Open Campus Program.
HSC	Higher School Certificate. The Higher School Certificate is an examination conducted during the final year of secondary schooling in New South Wales, one of the six states in Australia. Other states have final year examinations, each with their own system and name of the examination. For example, Victoria has the Victorian Certificate Examination (VCE). The final year of schooling in Australia is Year 12, which is the sixth year of

secondary school. Typically, students in NSW completing the HSC are 18 years of age.

My School	<p>MySchool is located on the ACARA website and enables searches of the profiles of almost 10,000 Australian schools. Statistical and contextual information about a school in any community can be readily located and compared with statistically similar schools across the country.</p> <p>http://www.myschool.edu.au/</p>
NAEA	<p>National Art Education Association. The largest professional National art education association in the USA. NAEA is a creative community providing advocacy, advice and professional development. NAEA was established specifically for visual arts educators, university professors, researchers and scholars, teaching artists, administrators, and art museum educators.</p>
NAPLAN	<p>National Assessment Program Literacy And Numeracy. In 2008, NAPLAN commenced in all Australian schools. Every year, all students in Years 3, 5, 7 and 9 are assessed on the same days using national tests in Reading, Writing, Language Conventions (Spelling, Grammar and Punctuation) and Numeracy.</p> <p>http://www.naplan.edu.au/</p>
NSW	<p>New South Wales is the most populated state in Australia.</p>
NSWTF	<p>New South Wales Teachers Federation is the State Union that represents Government teachers in NSW State schools. Membership is not compulsory.</p> <p>http://www.nswtf.org.au/</p>
OBOS	<p>Office of the Board of Studies. Another way the BOS is referred to.</p>
SAT	<p>Standard Attainment Tasks Tests intended to show whether students have reached the National Curriculum learning targets in England, Gregory and Clarke, (2003).</p>

- SC The School Certificate was the examination after four years of schooling conducted at the end of Year 10. It has now been replaced, from 2012 with a Record of Student Achievement (RSA).
- SMH The Sydney Morning Herald, a daily newspaper of record and long publication history. Secondary school results from the HSC Examination, for example, are typically printed in this newspaper.
<http://www.smh.com.au>

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Chapter One

Overview of the Study

Background of the study

Education and the process of schooling are social constructs that readily cross the divide between professional practice and public interest, at least in the developed world. There are many reasons for public attention. In the first instance, virtually everyone has experienced some level of formal schooling. Thus, we all carry a heuristic concept, in other words, a rough model of what education is, drawn from how it was in our day. Subsequently those of us who are parents establish a personal connection between schooling and children, our children in particular. Through these shared experience education becomes a universally shared entity within and amongst groups. In many ways, education is an instrument of inclusion or exclusion in social settings, given that people have what could be referred to as 'informed' opinions because we have all been to school.

Debates within families, communities, bureaucracy and Government administrations are vehement, contested and ever shifting. The quality and competence of teachers, the comparisons of performance of students among schools and the relative effectiveness of curriculum and Systems are regularly scrutinized by the press and in the community. The larger National debate of 2012 in Australia concerns the funding of schools, with a major Federal Government review of schooling by David Gonski, recently tabled in Parliament (Review of Funding for Schooling – Final Report, 2011). Then there are the so-called league tables, derived from results of annual HSC examinations, undertaken in Year 12 as the terminal high school qualification. NAPLAN tables are derived from Nationally administered literacy and numeracy tests conducted at key moments in primary (Years 3 & 5) and secondary schooling (Years 7 & 9). The test results are engaged within complex socio-economic criteria, organized by school, region, State and educational system. The advice is directed back to the school and parents. It

also informs needs planning which might direct funds and resources to disadvantaged or underperforming areas.

When league tables are published the media devotes column inches to the results, which are subsequently used by parents to make so-called informed choices about suitable schools for their children. The media dissemination of this material causes a rapid transformation of intent. The snapshot of developmental achievement drawn from a test on one day over several years becomes, in the minds of many, an unequivocal assessment of absolute worth. Such is the way the assessment tail can wag the educational dog. In a short space of time, the test industry has boomed, with past NAPLAN papers, practice tests, after-school coaching colleges colonising the free time of many children whose anxious parents see this as a road to success. A parallel market caters for parental desires for entry to Government selective schools where entry is predicated on academic merit, again ascertained by a standardised test in Year 5, or within the last two years of primary school. Global league tables of National performances are compiled by many organisations including the OECD (Office of Economic Cooperation and Development). Australia is currently perceived to be rating worse on this measure, which is causing agitation in Government and Opposition ranks and much chest beating by the media.

The focus of my study is the particular way that the spectacle of assessment is understood and enacted by teachers. In this way my investigation takes up one aspect of the array of existing literature on assessment in general education. My study is important because it also tackles the difficult question of undertaking assessment in art education, which traditionally is a contested domain. Finally, my work is specifically focused on the social milieu of the classroom from the perspective of the art teacher, as reflective accounts. My approach is important as the majority of assessment literature concerns the way assessment should be undertaken. Rather, my interest lies in the perspective of high school art teachers going about the daily business of assessment, as part of the demands of their crowded working day. Artistic

assessment has its own character and challenges, which extend the assessment criteria shared with other subject areas.

To provide background to the significance of the study, this chapter firstly explores a key debate in the field regarding the rise of outcomes-based assessment versus an argument by Kevin Donnelly (2005) on the need to have planning and execution of assessment remain in the hands of teachers. This central debate in curriculum and pedagogy is taken up in the first part of the chapter. It examines whether to have an external stakeholder, such as a centralised curriculum authority with responsibility for students' assessment, or the rather different approach of a purported return to classroom basics. This is discussed, using a newspaper article by Donnelly and several opinions based on the article. The reason why newspaper and other media articles are given such prominence in my research is that they show the public way that teachers' work is reported upon, using various data sources and opinions. The perception of teachers as a knowledgeable group of people is challenged via such examples of mediated communication, as on the one hand we have the formal requirements of policy closely aligned with high-stakes testing. Tenets of assessment orthodoxy, once they have been created by the education and testing system, are subsequently packaged, interpreted and disseminated by print and electronic media. In this way, teachers' knowledge, teachers' work and business are produced and circulated in a pre-digested form, ready for consumption by the general public.

Chapter One further articulates the structure of the study, setting out how the chapters unfold across the literature review, conceptual discussion and finally the case studies and conclusion. This chapter structure leads into a discussion about the relevance of the study. Relevance is articulated in the light of possible symptoms to identify spectacular aspects of artistic assessment and secondly to ask what teachers do within the range of competing and conflicting demands. These demands are not just about demands on professional time, as my research extends to investigating demands on their professional judgment and the way they are afforded choices and autonomy in assessment practice. In the section on the

relevance of my study ongoing significant debates in assessment are canvassed using the context of Assessment for Learning that has currency in contemporary syllabus terms. Finally, the trajectory of assessment debates in terms of a National Curriculum and syllabus development are set out, including the perspective of Enid Zimmerman (2003) from the United States together with National debates in Australia.

Chapter One sets out the limitations of the study, including the way that teacher transcripts are presented as scenarios appended to the case studies in Chapter Four. The content of the study therefore does not address in detail the exhaustive amount of literature on implementation of assessment in visual arts. Whilst I am conscious of the mainly female cohort of art students in training institutions and the reciprocal majority of women art teachers, this forms a separate spectacle, in terms of gender and the feminized workforce in education more generally, as distinct from my present focus on curriculum and assessment. The significance of this aspect of the social sites of art teaching in particular may well be addressed in further research and publication using the rich data collected as part of this inquiry. Questions of power/knowledge are of ongoing relevance to the work of art teaching and my investigations.

In Chapter One, the design of the study and the emergent case study method is also set out. The significance of case study method as an appropriate choice of method for practice based fields of study such as art teaching, is followed closely by the description of the process of conducting my research. Phases and types of questions, as well as a discussion of how the cases were formed, is examined together with research method inclusions such as ethics and sampling. Analysis and interpretation are set out in an integrated way with my approach to respondents, stakeholders and transferability in terms of case study research discussed in terms of the way my research approaches generalisation, as a concept. Legal and clinical metaphors are used to highlight the approach to representing art teachers' stories of assessment as 'Teacher Scenarios'. Finally, Chapter One concludes with a discussion of

symptomatic diagnosis, and the use of a set of criteria, termed, 'Symptoms of the Spectacle' for the purposes of the research design.

A glimpse into the public's interest in the particulars of assessment can be gleaned from a series of exchanges, which appeared in the *Sydney Morning Herald* editorial pages on 31 January in 2005. An article by Donnelly dealing with a proposed shift to outcome-based curriculum initiated a short exchange amongst two other educators. The title of the initial article, signals Donnelly's key claim that *Classroom basics have a better outcome*. The other two pieces, one by Professor Gordon Stanley, then President of the Board of Studies New South Wales (31 January), the other by Max Redmayne (2 February), are published responses from the letters section. They represent initial reactions and alternatives to Donnelly's article, thus providing a snapshot of a particular moment in the public debates about assessment. Such thumbnails are useful in capturing the interaction of some stakeholders who are engaged in assessment debates.

My research does not focus on outcomes-based approaches to assessment. However, perceived government preferences for outcomes-based curriculum models (as identified by Donnelly, 2005), are relevant because Government presents a formalised system representing the kinds of actions required by teachers. The ongoing debate about the efficacy of assessment as the authoritative and influential driver of new curriculum in New South Wales continues to inform and construct teacher-student, teacher-curriculum and teacher-context encounters. The teacher has to negotiate and fit, neatly adapting to embody current policy and practice, while working and living within a social reality which represents authority over the daily planning of what students will achieve as a result of having completed a task. This is illustrated by Donnelly's comment that "Those who control the NSW curriculum argue that an outcomes approach represents best practice" (Donnelly, SMH, 2005, January 31).

The expertise of two of the authors commenting on outcomes-based assessment is established through their authority in the field. Donnelly was

director of Education Strategies and the author of *Why Our Schools are Failing* and Stanley is a relatively recent former President of the Office of the Board of Studies, NSW. Stanley's response was provided in the letter section immediately after Donnelly's comment, and titled *Primary Schools are still following the syllabus* (Stanley 2005, Letters, SMH, January 31). Stanley states:

It is misleading to claim that the NSW primary school curriculum has moved away from syllabuses to an outcomes-based approach to curriculum ("Classroom basics have a better outcome", SMH, January 31). The NSW primary curriculum is, and always has been, syllabus-based, specifying the content to be taught as well as the knowledge, skills and understanding that are to be achieved at each stage (Stanley 2005, Letters, SMH, January 31).

Stanley's response is from the perspective of the State Government agency responsible for syllabus development in NSW, the Office of the Board of Studies. I have not focused on Stanley's response as it conforms to the perspective of the BOS, which aims to "provide teachers with clearer guidance about which aspects of the syllabuses should form the central basis for their teaching" (Stanley 2005, Letters, SMH, January 31). Even though the letter does not directly address the issues of outcomes-based assessment except as a counterpoint to Donnelly's claims, Stanley does acknowledge that a re-thinking of what is essential in syllabus provision as well as guidance *for* teachers' is what is important.

The remaining correspondent Max Redmayne, Head of Mathematics at Marist College Eastwood, brings a classroom position as an informed educator to the discourse. In briefly supporting a rejection of outcomes-based curricula Redmayne states, "Be assured, Kevin, that the vast majority of thinking teachers and parents in NSW agree with you. Faceless members of the Board of Studies, take heed" (Redmayne, 2005, Letters, SMH, February 1). A concern is registered from the perspective of the teacher, as it is being suggested that a faceless group of bureaucrats plan and prepare syllabus material at some distance from the execution of curriculum in the classroom.

Beginning the debate in 2005, Donnelly defends the traditional curriculum model of a syllabus as the basis for the planning and execution of curriculum in schools. He is critical of a then new consultation paper, prepared by the NSW Board of Studies, thus:

Significantly, the paper maintains the commitment in NSW to what is known as an 'outcome-based approach' to curriculum. In the past, [prior to the early 1990's] schools have decided what will happen in the classroom by having a syllabus that outlines, at the start of the year, what is to be taught. An outcome-based approach, on the other hand, shifts the focus to the end of the process by detailing what students should be able to do and achieve at the completion of a set stage (Donnelly, SMH, 2005, January 31).

The relevance for teachers of identifying such a change in focus, driven by assessment, illuminates the shifting nature of assessment policy and practice. An outcome-based focus moves the terrain towards new pre-arranged goals of curriculum and significantly, for the examples in this thesis, anticipates changes in the kinds of interactions and actions taken up by teachers. My interest is to reveal what kinds of interactions are in operation from the perspective of a teacher, by examining some assessment interactions sampled from qualitative interview transcripts, undertaken with visual arts teachers in secondary schools in Sydney, New South Wales.

Donnelly lists the qualities of a traditional syllabus-based approach as compared with an outcomes-based model, in the statement that,

Whereas a syllabus is more traditional, stressing the importance of the basics, regularly testing students and requiring teacher directed lessons, outcomes education embraces fads such as group learning, non-competitive assessment and restricting education to what students find most relevant (Donnelly, SMH, 2005, January 31).

The focus on outcomes is also confusing here, as contemporary concepts of subject relevance, group learning and what Donnelly terms 'non-assessment' belie an interest in the end product, the outcome. Further complexities also

arise when Donnelly suggests a return to traditional testing, as the way forward in the debate.

Detailing such a debate, however, allows the case studies set out in Chapter Four to nestle within the arguments presented. The significance of teacher knowledge developed through this thesis, through case studies and 'Teacher Scenarios' from practice, recognises that an outcomes-based approach leaves little room for unanticipated products (which are valued in art classrooms) or indeed professional judgement (which is a sought after quality in teachers). My research presents teachers with a range of possible, alternate scenarios from which to ascertain resonance with their practice. Rather than a set of prescriptions, rubrics or strategies about how to conduct assessment, my research is generative, and respects teacher knowledge and judgement within subject and classroom contexts. In this way, the case studies in this thesis rely on teachers' strong grasp of key established assessment practice in the field.

As indicated in the previous statements from Donnelly, traditional approaches to curriculum tend to give authority to teachers, as professionals deeply immersed in the learning process. Alternatively, an outcomes-based approach seems to privilege student-centred learning, offering non-competitive and equally valued experiences. Such an approach signals high relevance for students, yet simultaneously there is a concurrent emphasis on structurally systematic outcomes. It is here in the language of pre-determined outcomes that teachers now, it seems, have custody of professional judgement. The shifting context of assessment practice is exemplified in the debate in the press, and this debate alone presents a high level of complexity for teachers in their everyday work. My research concerns what teachers actually do within these broader debates about assessment practice.

Structure of the study

Chapter One provides background to the study, then sets out reasons for the topic choice and the ongoing relevance of the study. In addition, it identifies

limitations as well as the conceptual logic and structure of the investigation. The second part of Chapter One traces the design of the study with an explanation of the appropriateness of a qualitative and emergent methodology in the context of art teaching and case study research.

Chapter Two establishes key positions drawn from the literature of assessment, beginning with the broader context of the educational field and with issues of high-stakes testing. This is followed by a discussion of Government and syllabus perspectives. The particulars of artistic assessment in visual arts are then examined together with authentic assessment, an important focus for my study. Lastly, literature considering teacher knowledge, professionalism and perspective concludes the literature review. The representation of the teacher's perspective was a primary motivation for the study, and this section of the literature review examines gaps in existing literature particularly in regard to artistic assessment and the voice of the teacher.

Chapter Three sets out the conceptual structure linking symptomatic analysis of key ideas in visual arts (authenticity, consumption and spectacle) to ideas in artistic assessment. Artistic assessment is presented through some key scenarios from fieldwork data simultaneously providing an interwoven discussion of cases and theoretical ideas to explain events as they unfold in the daily, localised context of a classroom. This chapter anticipates the interpretive dimension of this thesis in Chapter Five.

Chapter Four considers narrative case studies that are drawn from three separate fields of human affairs. The cases from education, popular culture and design history/artworld are used to exemplify 'Symptoms of the Spectacle' as defined by Brown (1991). In this way cases are utilised from other disciplines in a similar way to Shulman's assertion (1986): "Cases are documented (or portrayed) occasions or sets of occasions with their binaries marked off, their borders drawn" (Shulman, 1986, 12). Shulman also marks out the difference between describing an event and the interpretive

dimensions of developing a case. The generalizability of a case according to Shulman is linked to theoretical and conceptual ideas.

Shulman notes that physical cases of beer for example, are immediately apprehended, while visual identities are differentiated from more complex ideas of a 'case'. Complex cases according to Shulman are found in classroom settings and include elements such as "teacher expectations" (12). Shulman makes an argument for case knowledge and the importance of the teacher contribution to cases as a way forward in research into teacher knowledge. He argues, "there is no real case knowledge without theoretical understanding" (Shulman, 1986, 12). Building on these ideas, my study provides a conceptual base for understanding issues of assessment practice in art teaching.

In Chapter Five as the conceptual logic of the thesis unfolds, the key arguments of the thesis are articulated and summarised. The conclusions of the study involve statements of revealed case study knowledge in the practice of art teaching. This examination of overlooked dynamics that continue to structure the development and application of assessment constitutes a unique investigation. Informed with a theoretical base, each case also presents fieldwork data from the perspective of the teacher, thus contributing a significant set of new case study knowledge to research in art education.

Relevance and significance of the study

From my classroom experience, first as a high school art teacher then Head of Department and later at university, together with subsequent academic research, it seems that the intensification for teachers regarding appropriate procedure and curriculum development within the context of outcomes and assessment has become palpable. The resultant 'felt' response is of significance and begs for investigation. This study looks at symptomatic aspects of artistic assessment, conceived from the perspective of the art teacher. I investigate how teachers resolve the range of complexities and

competing sets of requirements in the everyday world of assessment in the localised context of the art class.

My study is also set within the move in the middle of the first decade of the twenty first century in Australia, towards 'Assessment for Learning' in curriculum, in both New South Wales (NSW) and Victoria. The policy context for this shift in the NSW education system comprises a major change of direction in systemic curriculum development, implementation and evaluation. The conceptual innovation of this shift is delineated through a series of Departmental publications. These collectively make up mandatory system guidelines for curriculum planning and assessment. For example, "Assessment for Learning" is a concept embodied in the most recent New South Wales *Visual Arts Years 7-10 Syllabus* (2003, 57), and supporting documents such as *Advice on Programming and Assessment Visual Arts 7-10* (2003, 13).

Assessment and reporting are set out in both documents in a dialogic relationship. Assessment is set in the context of "*The Board of Studies, K-10 Curriculum Framework*, which is a standards-referenced framework" (NSW Visual Arts Years 7-10 Syllabus, 2003, 57). The focus here is on outcomes and levels of achievement, with standards as a "reference point" (57) for assessing and reporting student progress. Designed to be inclusive, improve feedback mechanisms and increase the scope of student involvement in self and peer assessment, the language used is goal-orientated with student and teachers asked to demonstrate evidence of achievement. The premise is that learning is the main criterion for "judging the quality of assessment materials and practices" (58). Reporting is defined as "the process of providing feedback to students, parents and other teachers about students' progress" (59). Teachers are encouraged to bring together evidence that "extends the process of assessment for learning into their assessment of learning" (59). In this way, feedback is undertaken within the structure of levels of achievement of specified standards, where teachers are asked to make judgements based on behaviours, which can be observed and measured, all within a language that provides a common way for all assessment and reporting to be talked

about and recorded. The context across school courses and curricula in the State of Victoria, including the philosophical drivers of 'assessment for learning' are set out in a Department of Education and Training document titled *Current Perspectives on Assessment* (2005). The author's state:

These directions indicate a shift from decontextualized to authentic, contextualised assessment practices; from using one single measure to using multiple measure to build a student's learning profile; from assessing low level of competence and understanding to assessing high level skills; from assessing a few to assessing many dimensions of intelligence; from isolated assessment to integrating assessment within the learning and teaching practices; and from teacher directed assessment to increasing student responsibility in the assessment process (*Current Perspectives on Assessment*, 2005, 3).

Despite these changes over the past decade to assessment practices as described previously, and a useful diagrammatic representation of "Directions in Assessment" on page three of the document, ongoing uncertainties for teachers when using assessment as an organisational and structural device for learning are still found. After all, a teacher's main remit is to their students. The move to authentic assessment practices is a value most art teachers would embrace and whilst the ideas of "Assessment for Learning", as outlined above, appeal to broad principles of learning that most teachers would find to be reasonable, these new directions in NSW (2003) and in Victoria (2005) are located within an ongoing high-stakes testing environment in both States. Furthermore, "Assessment *for* Learning" arguably suggests that assessment should be the first consideration in terms of learning, before curriculum and before pedagogy. Such a shift in curriculum relevance would logically also require allocation of valuable time for teachers to implement processes. It follows that creating systems to record and demonstrate evidence of student learning could become a focus for teachers as they try to place assessment at the forefront of learning in their classroom.

Further evidence of teacher disquiet, even within the 'Assessment for Learning' environment, can be seen in an example from the perspective of the State Union, the NSW Teachers Federation (NSWTF). A 2004 article describes the reasoning behind NSWTF bans on compilation of individual

student assessment portfolios. As noted by then NSWTF President, Jennifer Leete, “portfolio reporting is not only banned, it is also regarded as not being required by DET” (Leete, 2004). Teachers were advised not to prepare student assessment portfolios as it was in terms of teachers’ work, unreasonably time consuming and not a system requirement. Adding more time for assessment to an already busy day, together with a tendency for preparation of assessment portfolios to eat into teachers’ legitimate creation of student learning experiences, threatened to privilege assessing and reporting over learning and teaching.

Over six years later, in an article published by the Union (NSW Teachers Federation), evidence of disquiet is still apparent. In the article, *Lessons from the US on Assessment* (Uren, 2010, 8), Uren uses the research of Arizona State University Professor David Berliner, presented at an assessment symposium, to outline the need to consult schools and argues that assessment should not be dominant in curriculum and pedagogy. The article further scrutinizes the relationship between high stakes testing and its detrimental effect of creating educational inequality. The “high stakes” referred to in the Uren article were the MySchool website (which ranks schools), the National NAPLAN tests (which rank individual students), and the current Review of Funding for Schooling. The clear link between finding a common point of comparison of assessment measures to apply to all schools and students in the public domain, and the costs, accountability and funding arrangements of the economy is also of interest in my study. This support for diverse learners resonates with Zimmerman’s concerns (2003) with standardised tests. Zimmerman also voices support for diverse learners and highlights the need to address inequality in the context of schooling and in particular the context of art teaching.

This investigation seeks to understand some of the complexity for art teachers. Media interest in the public face of assessment, specifically the public dissemination of school and student results via websites and newspapers, create a level of interest in publishing education stories, that among other effects, pit one school against another. An alternative scenario

here would look at socio-economic privilege/disadvantage in a simplistic or even polemical way. The media interest generates public interest as individuals try to ferret out the best 'deal' for themselves and their offspring. The media in this way could be seen to be selling newspapers on the back of education stories. Newspapers from broadsheet to tabloid regularly proselytize alarm, discrimination and scandal instrumentally, in order to sell their product. This is a trend that is accelerating in online media where anyone can be a journalist. My study utilises a number of media examples to illustrate the role of media in the creation and dissemination of ideas. To show the significance of this aspect of teachers' work, in Chapter Four in the second case study concerning celebrity, the role of media in relation to the creation and maintenance of celebrity spectacle is examined.

Although the perspective of the State Union provides another set of guidelines 'for' teachers, and yet another stakeholder in the debate, the main point is that all teachers regardless of school type or Government regulation are subject to a diverse range of potential daily judgements that affect the localised context of their classrooms. The assessment debate is also political, as indicated by teachers' strike action in 2012, over performance pay in Victoria and Queensland. The perspective put forward by the Union is also useful in providing a view of assessment other than those Government policies and documents 'received' by teachers, through syllabus and curriculum change and policy review.

In NSW subject syllabuses are submitted to major and minor changes, typically within ten-year cycles (Visual Arts 1987, 1994, 2003) and National Curriculum agendas (2010, 2012). However, the system within which subjects are nested K-6, (Kindergarten to Year 6), K-10, (Kindergarten to Year 10), K-12 (Kindergarten to Year 12), HSC Pathways, Life Skills, syllabus inclusions, and now an emergent National Curriculum, triggers further course/syllabus revisions and readjustments. One of the significant elements explored in my study is the practice of teachers who must implement and evaluate new requirements while simultaneously required to up-skill their own knowledge base and assessment repertoire. This aspect of teacher interest, disquiet and

take-up is significant in terms of the implementation of assessment within curriculum and pedagogy. Teacher assessment practices may ostensibly conform to new or revised protocols. In the period from the early nineties to the present teacher responses to change have been achieved despite a slow but inexorable withdrawal of support from both the policy authority (BOSNSW) and the implementation authority (DETC). The inspectorate, consultants and regional networks have withered in the face of funding cuts and successive bureaucratic reorganisations. Yet at a deeper ecological level, teachers are also required to maintain the same sense of equity and reward from syllabus to syllabus, over extended periods of time. This significant conundrum is examined in Chapter Two in the literature review, with reference to Walter Doyle's ecology of the classroom.

My study has used fieldwork drawn from mid-career secondary classroom Art teachers and Heads of Department, recorded as narratives arising from interviews. Though the fieldwork took place some time ago, I contend that the attitudes evidenced in transcripts have remained intact throughout different curriculum/assessment iterations. Exemplar snapshots from fieldwork transcripts of teacher interviews provide a useful data set from a teacher perspective to illustrate and contextualise the case studies in Chapter Four. The full transcripts are available to the reader as an Appendix on CD. The material has not been exhaustively analysed within the scope of the present research, having begun as part of preliminary unpublished work.

Limitations of the study

This investigation presents a set of symptomatic examples, as narrative case studies, presented in Chapter Four. These are subsequently discussed in Chapter Five, in the conclusion of the study, as interpretive outcomes. The examples begin with three case studies drawn from contexts beyond the world of art education and are used to reveal some of the possible ways of understanding complex phenomena in the public domain. Symptoms are retrospectively set out in the case studies, and provide a vignette of possible ways to understand assessment practice in art teaching. The perspective of

the teacher, in this instance described as 'Teacher Scenarios', is used to limit the scope of the study. The symptomatic examples are presented as exemplars of the features that could constitute an explanatory set of considerations for practice, that allow the ideas emerging from the 'Teacher Scenarios' to have a wider application beyond the individual teacher. The significant outcome of my study is a theoretical and interpretive set of ideas that link individual classroom practice exemplified as 'Teacher Scenarios' to a framework of explanation beyond the scope of everyday practice.

The study does not intend to provide a new curriculum model of assessment practices or assessment rubrics for teachers. The study is also limited in the scope and detail of syllabus and related documentation included. The research does not focus on classroom implementation of assessment; therefore only limited coverage of assessing student products and evaluating school programs is included. This type of material has been limited to looking at the approach taken towards assessment in broad terms, in different decades in NSW Visual Arts syllabus documents. In this chapter and Chapter Two for example, the Years 7-10 (or Stage 4 and Stage 5) Visual Arts syllabus in NSW provide context for the study and anticipate the parameters within which teachers work. Stage 4 (Years 7 & 8) covers the mandatory compulsory years for Visual Arts, which together with Stage 5 (Years 9 & 10) represent the middle high school years. Inclusion of syllabus material on Stage 6 (Years 11 & 12) was therefore limited in scope as this study sought to find a way to work **with**, rather than **for** teachers. I have chosen not to focus on the exhaustive amount of material on the professional implementation, delivery and explanation of the Visual Arts syllabi. Rather, my inquiry undertakes to systematically reveal practices that are often hidden, in order to understand how assessment processes are constructed and construed in the rich context of a classroom. This focus on authentic teaching and learning (Zimmerman, 2003, 1997, 1992 & Torrance, 1995) and advanced knowledge acquisition (Efland, 1995) is consistent with Torrance's argument that "the purpose of large-scale assessment design [is] more likely ... to be interpreted in terms of the validity and reliability of test results rather than the improvement of teaching and learning" (Torrance, 1995, 156). The

construction of schooling as 'big' education underpinned by 'big' testing regimes and cycles has the effect of objectifying the school based players and reducing them to onlookers who are acted upon by the situational context in which they find themselves and from which they cannot escape. Torrance highlights the critical role of teachers in approximating authentic teaching and learning in the school setting. This aspect of my study is revealing, in so far as understanding the way an individual teacher is placed within system requirements and prescriptions makes explicit the way "art teacher guilt" can be understood. Torrance states:

The larger the scope of the assessment programme, the narrower the design of the assessment tasks is likely to be. This may not trouble policy makers ... who are ... interested in accountability and have a belief ... in competition, but it ought to, since it returns us to ... the potentially negative consequences of narrow programs of assessment on the quality of learning and achievement (156).

Narrow programs of assessment, highlighted by Torrance, such as high-stakes testing and government and syllabus perspectives are discussed in Chapter Two, to situate the teacher reflections within contemporary sites of contestation.

In Chapter Three, the conceptual discussion in the study is focused on key theorists whose work is linked to key concepts for this analysis: Debord (1994/1967) on spectacle, Jameson (1983) on consumption, Baudrillard (1996) on authenticity, and Foucault (1975) on symptoms. In Chapter Four exemplar case studies from general education, popular culture and design history provide a literary examination of the spectacle, exemplified as 'Symptoms of the Spectacle' (Brown, 1991). In this way the practitioner/teacher perspective and key events exemplify a bigger picture/idea. In the same way that symptoms are indicative of a larger problem in forming a medical diagnosis, profiled sections of fieldwork data used in the study are symptomatic of a larger issue in assessment practice.

This study does not undertake a full ethnographic investigation of classroom life. Collected fieldwork data applied to my project was deliberately limited in

scope, to create highlighted exemplars of the concepts involved in thinking about assessment as an aspect/artefact of art teaching practice. The genesis of the study was motivated by the analysis of fieldwork data as cultural phenomena. However, in choosing to understand the concepts and ideas involved in assessment in the practice of art teaching as case study knowledge (Shulman, 1986), the study necessarily focused on a narrative and theoretical structure, with vignettes from the field to uncover new ideas. The study uses narrative data interviews to look at mundane material with which teachers are familiar, though they may consider it unremarkable or insignificant.

Design and methodology

This project is designed to examine the process of assessment in the practice of three secondary art and design teachers. This project provides a scenario of the way secondary art teachers' understand and implement assessment as a practice. Using cases and stories about assessment, the narratives of three respondents have been analysed to provide a set of scenarios that anticipate the complexity of artistic assessment. A naturalistic paradigm, outlined by Egon G. Guba & Yvonna S. Lincoln (1981), is an appropriate qualitative method for an investigation of conflicting value frameworks, as description rather than measurement is the aim. A qualitative approach signals that the concerns and issues of people are to be portrayed in terms of value conflicts. Blanche M. Rubin (1982) uses Staley S. Madeja (1977) to explain that the naturalistic method is clearly suited to an investigation of multiple perspectives and individual meanings. Similar notions, about the importance of individual concerns situated within a particular context, are valued in art and design education pedagogy. For example, "respondents" rather than subjects as well as "material" rather than data inhabit Guba and Lincoln's work (Guba & Lincoln, 1981, 185). The terminology used in the study takes up a qualitative approach by using words such as respondent in all access negotiations, interviews and correspondence. Transcripts of interviews use the words interviewer and respondent throughout as opposed to researcher/subject relationships.

My inquiry uses case study methodology, based on the work of Robert Stake (2000). The use of case studies as a research method derives from the particularly situated issues and questions about assessment from my work as a secondary visual arts educator. The word “derive” is important here as “Case study is not a methodological choice but a choice of what is to be studied” (Stake, 2000, 435). Stake’s reading of methodological choice and the appropriateness of selecting ‘what’ is to be studied, is critical as it sets the atmosphere and ambience of a study as concerned with particular localised contexts and situated instances of assessment in visual arts education. The research applies case study methodology (Stake, 2000, and Miller & Crabtree, 1999, 2005) to analyse the practice-based experience of three secondary art and design teachers. Using the conceptual discussion of Debord’s *Society of the Spectacle* (1994/1967), contextualised in Brown’s ‘Symptoms of the Spectacle’ (1991), this project tests the proposal that assessment practices are applied according to the spectacular advantages they afford, as interpreted against a localized, situated and contextualised understanding of visual arts assessment practice. Case study methodology informs the qualitative design of the study. This approach sets up the methodology of the study by developing three case studies drawn from general education (ADHD), popular culture (celebrity) and design history/artworld (streamlining) to provide a set of illustrations of ‘Symptoms of the Spectacle’ (Brown, 1991). Symptoms are then used to conduct a ‘symptomatic analysis’ of the fieldwork data. Thus the data sets in the case studies are drawn from two sources. One set is drawn from my investigation of clinical, popular and artworld exemplars, as a set of premises for investigation. Subsequently, the second data set is drawn from three secondary school settings in metropolitan Sydney NSW. The three school sites provide a range of examples to triangulate the ‘Teacher Scenarios’, which make up the transcripts. From Spradley’s (1980) “Descriptive Question Matrix” one key descriptor “events” (82-83) is utilized in the symptomatic analysis. Each site provides evidence for analysis and interpretation, and this enables each teacher’s contribution to be conceived of as one case for analysis. My approach is based on events, analysing three sets of teaching

practice as one case. This reflects practice-based activity, manifest as an event as opposed to focusing on one setting to find evidence of patterns across cases. The latter is a common strategy in other case study analyses.

The research data for the inquiry is not pre-specified as the methodology of unstructured interviews across three school sites allowed the fieldwork data to emerge. This gives the study a sense that what is noticed and initially receives attention may mutate as the scenario proceeds. Such emergent aspects of the design reveal evolving patterns. Probing and member check questions built into the research design also allow the emergent analysis and interpretation of myself as the researcher to be shown. Throughout the development of this inquiry I have opted for an investigative and reporting approach, which is characterised as organic rather than structural. For example, the construction of the interview questions and art teachers' replies uncover what types of encounters are important in the daily life of an art teacher. This nascent approach contrasts with application of a computer-based statistical package to data analysis. Certainly Stake emphasises "designing the study to optimise understanding of the case rather than generalization beyond" (Stake, 2000, 436). Finally, throughout the inquiry, the reader will have noticed that the theoretical aspects of the study metaphorically allude to case-based strategies derived from medical and legal fields of study. Law proceeds on precedents established case by case. The medical practitioner uses diagnosis of symptoms to inform a judgement about the nature and gravity of the illness for the particular patient, as a case for treatment. Emphasis then is on the clinical and practical application of assessment as a practice, proceeding on a case-by-case basis.

The importance of the case in practice orientated fields

As Stake observes, cases are studied for example in medicine because a person is ill, neglected or requires attention of some kind. Other practice-based fields of study such as legal and artistic arenas also provide highly appropriate discourses for case study methods. For example, medical and

legal fields typically resist the appeal of applying treatment on a pre-specified application of rules or 'scientific laws'. Rather, they have an interest in, and favour the **particular** case. In the practice of art teaching, practitioners also have individual students as the focus of their attention. The clinical aspects of the application of judgements cohere with the level of investigation needed to inform a diagnosis of particular educational needs. Thus, practice implies a particular setting in which the details of a specific case apply, with a focus on knowing-how to go about the activity in order to successfully manage and resolve the case. When compared with earlier instances or cases, the particular case, may or may not have similar scope and lines of inquiry. This process is something akin to the way assessing a student's success in learning requires the diagnosis of the 'case' of the learner as an individual and the learners (the class) as a group to be diagnosed. Determining the best most effective pathway or action for their success in learning is an organic rather than a systematic process that utilizes pre-specified sets of rules and procedures. For example, medical clinical examination is focused entirely, certainly during the initial stages of the illness, on the diagnosis of a particular problem for that particular individual. The generalizability of the case is secondary and may appropriately at this point receive scant attention. Once the diagnosis is made, the symptoms of the particular case can be placed alongside other cases to contribute to the clinical diagnosis of perhaps a syndrome, and its acuteness or chronic potentiality. In other words, a case study acknowledges the particular set of conditions surrounding the case. Conditions include intrinsic factors that situated stakeholders bring to the case and the intentionality of the persons involved in any exchanges during the case. These are recognized as vital components of the specificity of the case. It is important however for me as the researcher to bound the case, then identify the significance of each pattern or sequence to establish coherence.

Significantly, for the coherence of my study that uses signs, symptoms and events as key organisers, Stake brings into play clinical and medical metaphors in providing an explanation of the aims and purpose of case study methodology (Stake, 2000). For example, Stake uses symptoms to describe strategies of inquiry that are at home in medicine, law and the social sciences

where the practitioner studies and records the details of particular cases in order to “draw attention to the question of what specially can be learned from the single case” (435). Stake goes on to identify a number of key moments and organising devices in the construction of a case. He identifies cases as simple or complex and says, “It is one among others”. Delineating what Stake refers to as “the one” (436), allows for the setting of research parameters to focus on what is discussed and what remains outside of the case. Stake makes reference to the importance of setting out the scope of the research and bounding the case. In order to facilitate the establishment of case parameters the following headings structure and bound the remaining discussion on materials and methods:

- Scope of the case;
- Research process;
- Forming the cases;
- Analysing the cases;
- Ethics, sampling and triangulation;
- Naturalistic generalization and transferability of a case;
- Legal precedent and clinical treatments;
- Symptomatic diagnosis;
- Interpretation

Scope of the case

This project is designed to examine the process of assessment, in the practice of art and design, from the perspective of the teacher. My inquiry aims to provide a scenario of the ways secondary teachers’ understand assessment as a practice. Using cases and stories about assessment, my research analyses the narrative of three respondents, as ‘Teacher Scenarios’ to anticipate the complexity of artistic assessment. My study is empirically located within the larger field of qualitative research (Guba & Lincoln, 1981). This qualitative approach portrays the concerns and issues of people in terms of value conflicts. Rubin (1982, 61) uses Madeja (1977) to explain that the

naturalistic method is well suited to investigation of multiple perspectives and individual meanings. Similar notions are valued in art educational pedagogy.

Research process

Rubin (1982) has identified a three-phase naturalistic evaluation process and contrasts the naturalistic approach "with more conventional pre-ordinate designs that utilize a priori concepts stated as hypotheses and that attempt to test these specific hypotheses in a controlled environment" (Rubin, 1982, 58). Rubin's three phases are familiarisation, action and synthesis. Even though she is describing an approach to assessment and program evaluation, the analytical procedures used are appropriate qualitative devices in my study. She emphasizes emergent design qualities, a responsive approach (Stake, 1975, and Guba & Lincoln, 1981, in Rubin, 1982), and a pluralistic value perspective. Rubin's model as a framework results in a three-phase study with a timeline:

- Familiarisation Phase - concerned with a basic acquaintance with the field, the development of initial schedules and analysis procedures. Ethics approval involving gaining entrance to the three settings chosen for the study. Identifying stakeholders and gatekeepers relevant to the study and securing their approval.
- Action Phase - interviews with respondents, unobtrusive observation and document analysis are used to uncover significant assessment events, and acts emerging from actual practice. Spradley's Descriptive Question Matrix (1980) provides the mechanism for focusing the analysis of material in the context of data collection so that emerging domains and kinds of assessment are compiled and reviewed at regular intervals by myself as the researcher. Subsequent interviews comprise member checks with respondents, to clarify meanings and kinds of assessment practice as identified by me and allow respondents to check collected data. Member checks provide reciprocity to participants in the study and allow for emergent analysis during fieldwork.

- Synthesis Phase - the aim here is to present case studies (Stake, 2000) of assessment practice, using two data sets. One set is drawn from my analysis of clinical, popular and aesthetic/historical cases and the second data set is drawn from teacher interviews and represented as 'Teacher Scenarios'. 'Symptoms of the Spectacle' as articulated by Brown, is deployed as a lens to frame each case study and to capture the multiple viewpoints and values of the respondents, as well as the domains and kinds of assessment relevant to the audience of the study.

The timeline for the data collection phase of the study as set out in my Research Proposal spanned two years divided as follows:

Year 1 - (mid-late 90s)	Familiarisation Phase - 6 months Begin Action Phase - 6 months
Year 2 - (mid-late 90s)	Complete Action Phase - 6 months Synthesis Phase - 6 month

In terms of the types of questions for respondents, the qualitative methodology of James Spradley (1980) was used to identify initial focus grand tour questions, for each field-based interview. A list of the initial interview questions designed for use with participants in the study is included in the Appendix. Throughout the interview data, the questions asked of each respondent are clearly indicated in bold, with coding beginning with "I" for Interviewer. The salient point however is that the questions change over the timeframe of the study, consistent with the emergent research design. As a developing piece of data collection, the questions are also emergent and based on partial review and analysis by myself as the researcher prior to the next scheduled interview with each respondent.

Forming the cases

Stake's case study methodology (2000), was used to collect qualitative data in situ from three field-based secondary visual arts teachers. My study in context, with exemplar cases, concentrated on teachers, not students. Case study is defined as "an intensive or complete examination of a facet, an issue, or perhaps the events of a geographic setting over time" (Stake, 1978). My study included detailed documentation of visual arts assessment practice, to reveal the properties of the case. To enhance validity and triangulation the case is bounded by the three respondents being conceived of as one case for analysis. As the fieldwork proceeded and a significant database was constructed, my research focus evolved from that of immersion in a fully naturalistic study, to an interpretive synthesis. The relationship between the teacher perspective presented in their words and interpreted by myself, as *scenarios*, has been termed 'Teacher Scenarios'. This term encapsulates classroom events that the teachers advanced as central to their value set and educational practice. The conceptual discussion of Chapter Three engages four critical thinkers, Debord, Jameson, Baudrillard and Foucault, as a means to generate, then analyse three exemplary cases that in turn are clinical, cultural and aesthetic/historical in character.

The 'Teacher Scenarios' as reflective observations of recurrent aspects of school routines and assessment practice are set out and interpreted in relation to the exemplary cases. A particular data set (scenarios) is engaged with a more transferable set of cases. The exemplary and conceptual nature of the three cases enables the teacher perspectives construed as scenarios to reveal hitherto unregarded qualities of teacher actions and beliefs. Each case has been written as an interpretive narrative using Miller & Crabtree's conception of clinical research as "telling a methodologically, rhetorically and clinically convincing story" (Miller & Crabtree, 2005, 626). The project has three parts to the experimental process, comprising:

Part 1. Interviews with art and design teachers;

Part 2. Member Checks with art and design teachers;

Part 3. Document collection.

In the first part of my study for the interviews with art and design teachers, each respondent was asked a series of questions, which sought to uncover holistic meanings and processes in the application of assessment in practice. Consistent with qualitative research design, as outlined by (Guba & Lincoln, 1981), use of the researcher as a human instrument was important in emergent data collection. The questions, responses, and interactivity of the researcher and respondent are aimed at encouraging the respondent to relate their “histories, anecdotes, hopes, fears, dreams and beliefs in their own natural language” (Guba & Lincoln, 1981). The purpose of a series of three qualitative interviews with each respondent, scheduled across a calendar year was to collect detailed information and conduct member checks to enable assemblage of a map of what is going on in visual arts assessment practice.

For example:

- *Day One Interview:* Background/Establishment Domain: how meaning is used in practice, involving faculty responsibilities, individual responsibilities, individual tasks, across a typical day. What are the rules, conventions, policies and procedures, contextual factors in your work as an art teacher? (Wider school and community, school, faculty, individual).
- *Day Two Interview:* Theoretical Domain: respondents’ theories about why they act, involving each art teacher and how each one works because of the context, how each one operates within these rules, conventions, theories and practices?
- *Day Three Interview:* Enactive Domain: the structure and reconstruction of meanings, involving each art teacher and their classroom assessment practices, what each person does? For

example, how does each person go about everyday work practices and what does each person do in a day that is about assessment.

In the second part of the study during the member checks with art and design teachers, confirming and disconfirming questions were developed for the follow up interview/member checks with respondents. The focus during the second and third interviews was on reviewing transcripts from the previous day. In developing a picture of each setting, documents were also collected at each site and were used to inform and support the interviews, member checks and other site data.

Analysing the cases

Data was sorted, analysed and categorized under Stake's case study rules. In building a pattern of what is going on in visual arts assessment practice, data has been classified according to various characteristics that differentiate each instance of assessment as a case. In seeing what kind of thing visual arts assessment is, data was assembled according to the typicality of what might reasonably be expected to be involved in the social context of assessment as a practice. Stories about assessment have been written as events, selected from a range of possibilities. Seeing how the data is distributed, framed and linked across and between sites and respondents, together with member checks, will assist in establishing the truth-value of the study.

Ethics

The research has approval from both the NSW Department of Education and the UNSW Ethics Committee, as the research was conducted in three public school sites in Sydney, NSW. Broadly the ethical considerations associated with my study comprise the following elements. The aim of the study is to provide new knowledge about assessment in visual arts and design, for the purpose of developing an account of artistic assessment, specifically in the practice of art and design teaching. Respondents were encouraged to be frank in their comments, and the open-ended, interpretive qualities of the

study at times involved critical comments linked with analysis of emergent data. Respondents were made aware of the likelihood of this situation, and they were informed throughout the study by member checks. All material in my study is confidential. Confidentiality is essential in a study of this kind, with teacher perspectives as a focus. Respondents were given a colour-code and identification number and no names are used in any publication. Participation was voluntary and the negotiation and completion of participation statements, guidelines and informed consent was an integral part of the research design. The number, sex, and age range of participants (including inclusion/exclusion criteria) comprised three female participants (as most art & design teachers are female). They were all experienced art teachers with an age range between 30 and 55 years. The average number of years teaching secondary visual art was 15 to 20 years. As part of the purposive sampling, described in the Methodology section of the study, inclusion/exclusion criteria for respondents involved number of years teaching experience in art and design education (10 years plus), and their geographic location. The proximity of respondents in Sydney, NSW was an important factor in their selection, as being able to reach the location each day for interviews was an important consideration in the sample size.

Sampling

“The validity, meaningfulness, and insights generated from qualitative inquiry have more to do with information-richness of the cases selected and the observation/analytical capabilities of the researcher than with sample size” (Patton, 1990, 185). Consistent with the traditions of qualitative research design, the sample size for my study provides for an intensive study of extended practice of three secondary art and design teachers. Conducted through observation of their practice in context and consistent with ethnographic approaches to research, validity is achieved through triangulation as opposed to generalisability through sample size. To clarify the sampling focus of qualitative research, Michael Patton (1990) in Miller & Crabtree (1999) suggests that researchers “typically focus in depth on relatively small samples, even single cases ($n=1$), selected *purposefully*”

(Patton in Miller & Crabtree, 1990, 33). “He contrasts this with quantitative research designs which ‘typically depend on larger samples selected randomly’ (p.169)” (Miller & Crabtree, 1999, 33-34). Making a distinction between the two approaches is necessary as random and or representative sampling is of little value, when investigating the complexity of assessment and the value frameworks surrounding the everyday working practices of a teacher is the aim. As Patton indicates, because typical quantitative research designs use survey inquiries,

one’s sample should be representative of some larger population to which one hopes to generalise the research findings. In qualitative research, which typically uses *field* or *documentary/historical* research styles, sampling is driven not by a need to generalise or predict, but rather by a need to create and test new interpretations (Patton in Miller & Crabtree, 1999, 34).

For example, the one off random and representative survey questionnaire would not yield enough rich data for analysis using narrative inquiry, and survey data would not provide the kind of data useful in the study of the language of assessment within the localised context of the visual arts classroom. In case study, and in qualitative research methodologies generally:

Typically, the investigator wants to increase the scope or range of data exposed to uncover multiple realities and/or to create a deeper understanding – what McWhinney (1989), calls ‘an acquaintance with particulars’ (Miller & Crabtree, 1999, 34).

Miller and Crabtree cite many authors in relation to their interest in localised and situated conditions, for example Bogdan & Biklen, 1982; Glaser & Strauss, 1967; Guba & Lincoln, 1989; Lincoln & Guba, 1985 and Patton, 1980, 1990). Miller and Crabtree, again using Patton, go on to discuss the inappropriateness of random sampling for qualitative approaches to research methodologies. Patton traces central distinctions between representativeness and information-richness, stating:

In experimental and survey research, sampling strategies focus on *representativeness*. In field or documentary/historical research, sampling strategies strive for *information-richness* (Patton, 1990 in Miller & Crabtree, 1999, 34).

Some key ideas and assumptions about why random and representative sampling strategies are inappropriate for qualitative research methodologies are summarised here from Miller and Crabtree (1999):

- sample size is usually small, which would introduce a large sampling error if one's purpose were to select a group that was representative of a larger population;
- true random sampling assumes knowledge sufficient to define the larger population from which the random sample is drawn, and qualitative studies make no such claim;
- true random sampling assumes that the characteristics of interest are normally distributed in the population, [also] not assumed by qualitative researchers;
- some data sources are "richer" than others, and a random sampling strategy could cause the investigator to miss the best opportunities for gaining information (Marshall, 1996 in Miller & Crabtree, 1999, 34).

Approaches to the way theory is developed and verified are also implicated in the sample size selected for my study. Quantitative studies, what Miller and Crabtree call materialistic inquiry, begin

with a priori theory which is relatively fixed, that is one has an explanation for something that is to be tested. This explanation is purported to hold in some universe that must be clearly defined. Theory is tested quantitatively in the context of a random sample (to avoid investigator bias), using large enough numbers of subjects to demonstrate statistical significance (Guba & Lincoln, 1989, 34).

Constructivist inquiry, on the other hand starts with a priori theory or understanding that is flexible, as seen in the way Miller & Crabtree call on other analyses (1999, 34-35) from Creswell (1998), Glaser & Strauss (1967), and Guba & Lincoln (1985). For the purposes of my study, there is no universal closed truth, clearly established a priori about assessment; rather like other constructivist approaches my study “begins with a theory or understanding that is expanded, modified and confirmed in the context of the study” (Miller & Crabtree, 1999, 35). In other words, as analysis and interpretation proceed in the context of the study, new directions, perplexing questions and verifications emerge as the data is collected and analysed.

Triangulation of data

This study uses a number of devices to provide a range of points of evidential data for the case. Triangulation is the term used by Guba and Lincoln (1981) to describe the importance in qualitative research of providing a number of checks and balances to support the collection and analysis of data. For the data set included in each case study (clinical, popular culture, aesthetic/historical), each case was chosen because of the differing perspective it offered. A range of fields of inquiry were utilised in the selection process, to enable the presentation and understanding of the theoretical concept of spectacle. In order to see how spectacle works, it was necessary to include data from a broad range of human affairs. For example, general education was chosen as Case One, because of the understanding afforded from the broader educational field with regard to the clinical misdiagnosis of ADHD. In Case Two, on popular culture, the particular mechanics of production and consumption engaged in celebrity were important to articulate. Finally in Case Three, a case from the artworld about the power of aesthetics in understanding ‘streamlining’ as a concept in design history is included. The reason for the inclusion of this artworld example case is that the case articulates the complexity of relationships and networks that exist behind the scenes in the narrative of a particular history. The appearance of the seamless concept of streamlining therefore allows a discussion about how

histories are written and the power of aesthetic ideas to disguise what may be going on in the real world.

Each case then has been purposively selected for inclusion in Chapter Four, to provide a range of evidentiary points that enable the articulation of a conceptual discussion of 'Symptoms of the Spectacle'. Each case is therefore informed by a different set of ideas, which bound the cases and provide a rich mix of ideas from diverse fields of study. In Chapter Two, Efland (1995) articulates the importance of the location of the seeds of change in art education, beyond the domain of art education itself. The cases from diverse fields have been included to give credence to this view. For example, Case One is from general education and looks into the idea of misdiagnosis. Case Two drawn from popular culture is concerned with means of production and the mechanics of making a star. Finally, Case Three from art and design history looks at the role and perceived seamlessness of 'style' as an aesthetic concept in producing history and consumer good for sale.

The second data set of 'Teacher Scenarios' drawn from interview transcripts with teachers engaged in each case study provide exemplars of how 'symptoms' of the phenomenon of the spectacle could be evidenced in teachers' work. This section of the 'Teacher Scenarios' used the following range of data collection methods:

- member checks;
- three sites versus one case;
- three unstructured interviews;
- six structured interviews;
- participant observation/ field notes;
- document collection;

The following organisational system as a key for data analysis provides the study with a way to mobilise collected data, and to institute a clear traceable path between the case studies being described as events by myself as the researcher, later in Chapter Four, and actual data from respondents in the field.

The number of sites in my study total three, all government schools in the Department of Education and Training (DET), Northern Sydney Region Education Area, New South Wales, Australia, comprising:

- Blue High School;
- Pink High School;
- Yellow High School.

In terms of the interviews, the total number of full days at each site was three (3) working days, so nine (9) days in the field, spread across a nine month period, plus two additional debriefing days with each respondent. Each school was visited once, before I moved onto the next school site. That way the data collected could be analysed as it emerged and the premise of conceiving of the three sites as one case, was considered as data emerged from each site in conjunction with the others. In other words the data from one site was not collected in full from one site, then from the next, and then from the third. That way I was able to look at emergent data across the three sites of the study. The total number of Interviews was fourteen (14), comprising four (4) at Blue High School, five (5) at Pink High School and five (5) at Yellow High School. The interviews are all coded, by day, and by sequence during the day, then line by line. The fieldwork data from the three school sites is listed in no particular order. The number of interviews varies according to the way each respondent chose to respond to the interview questions: see Chapter Five Conclusion, for more detailed interpretation of the type of interview data available for my study.

The coding, pages and line numbers for each interview follow:

Blue High School = 4 interviews comprising:

Blue Day One, Interview One. (B.1.1.), Line numbers 1-711 (Pages 1-15 or 15 pages);

Blue Day Two, Interview One. (B.2.1.), Line numbers 713-1038 (Pages 16-22 or 7 pages);

Blue Day Three, Interview One. (B.3.1.), Line numbers 1039-2012 (Pages 23-44 or 22 pages);

Blue Day Three, Interview Two. (B.3.2.), Line numbers 2013-2584 (Pages 45-54 or 10 pages).

Total number of Blue line utterances is 2584.

Pink High School = 5 interviews comprising:

Pink Day One, Interview One. (P.1.1.), Line numbers 1-1118 (Pages 1-23 or 23 pages);

Pink Day One, Interview Two. (P.1.2.), Line numbers 1119-1176 (Pages 24-25 or 2 pages);

Pink Day Two, Interview One. (P2.1.), Line numbers 1177-1567 (Pages 26-33 or 8 pages);

Pink Day Three, Interview One. (P3.1.), Line numbers 1068-2648 (Pages 34-56 or 23 pages);

Pink Day Three, Interview Two. (P3.2.), Line numbers 2649-2802 (Pages 57-60 or 4 pages).

Total number of Pink line utterances is 2802.

Yellow High School = 5 interviews comprising:

Yellow Day One, Interview One. (Y.1.1.), Line numbers 1-755 (Pages 1-16 or 16 pages);

Yellow Day Two, Interview One. (Y.2.1.), Line numbers 756-1621 (Pages 17-34 or 18 pages);

Yellow Day Two, Interview Two. (Y.2.2.), Line numbers 1622-1989 (Pages 35-42 or 8 pages);

Yellow Day Three, Interview One. (Y.3.1.), Line numbers 1990-3166 (Pages 43-67 or 25 pages);

Yellow Day Three, Interview Two. (Y.3.2.), Line numbers 3167-3760 (Pages 68-80 or 13 pages).

Total number of Yellow line utterances is 3760.

Each paragraph in the Appendix, either uttered by the Respondent or the Interviewer has been separated by a blank line to facilitate review and analysis, the sub-total number of utterances by line, is Blue (2584), Pink (2802) and Yellow (3760) culminating in a total number of lines in the transcripts listed above. In addition to the initial transcripts total number of utterances, member checked transcripts provide an additional number of utterances for analysis. Member checked transcripts begin with the code MC prefacing the interview collection data.

In accordance with qualitative data collection and triangulation methods, where respondents are informed and shown data collected for the study in a model of reciprocity, all interview texts were checked with respondents on the date following their collection. This member check of the collected and transcribed interview data allowed each respondent to see in a hard copy print format what had been collected. In most cases, the member checks involved clarification of terms, names or unfinished sentences. Member checks were also an opportunity to refine the terms of the inquiry, check for disconfirming evidence and to use probing questions to clarify and expand the respondents' previous utterances. Not all interviews and respondents required any changes to be made so some transcripts only have been edited to reflect the member checked changes expressed by respondents. Importantly for the design of the study, each succeeding interview text follows in sequence and is formed immediately after each interview from review and analysis of the previous interview data. Consistent with the methodology of qualitative inquiry, new questions for each interview were generated from preceding interviews, and in this way, emergent analysis began during the process of data collection.

To reflect a qualitative naming and referral system, the study follows the approach by Guba & Lincoln (1981) towards participants, seeing them as active subjects contributing to the emergent nature of the study, rather than viewing participants as objects of study. For example, the participants in my study are referred to throughout all transcripts as respondents, and the researcher is referred to as the interviewer. Rather than referring to the participants as subjects of study, the term respondent conveys the active contribution of participants in the construction of data sets. Initial coding of each data episode is prefaced with either an R or I in each transcript. R or I in my study refer to Respondent (R) as the participant and Interviewer (I) as the researcher. Each line has then been coded with a number so direct reference back to the verbatim transcript can be easily followed and located within the text of the study.

In summary, a piece of interview text may therefore be cited in text as (P.1.2.I.34).

This coded data set translates as:

Pink High School.

Day One.

Interview Two.

Interviewer.

Line number 34.

An explanatory note to the reader of my thesis: as line numbering became too difficult to administer across one large document containing all transcripts, Blue, Pink and Yellow High Schools have been separated on the CD in the Appendix for the purpose of reviewing the fieldwork data.

Contemplative approach to data, respondents & method

The angst experienced by art teachers when confronted with the 'right way' to conduct evaluation in their art classrooms, is the inspiration for my study. Teachers are often subverted in their efforts to achieve ideal conditions and conflicts arise that render the choice from alternative courses of action moot: this Guba and Lincoln (1981) refer to as an action problem. The eclectic world of art education is set within a flux of conflicting value frameworks. From my experience in secondary schools it seems that there are some who have the knowledge and know the 'right way' and some who do not. Life as an art teacher is therefore a constant struggle between such factors as initial training, self and peer practice, student practice, regional consultative practice, syllabus demands, current research, community, school and faculty demands, Visual Arts Higher School Certificate Marking Processes as well as Department of Education and Board of Studies requirements. This list of mainly art educational practice based frameworks and agendas, is by no means exhaustive. Added to this diverse mix are contextual contradictions arising from behaviourist revivals in education. For example, these are seen in the recent focus on standards and outcome statements in NSW Curriculum documents, where observable and measurable behaviours are the focus.

The dilemma for art teachers also lies in the conflicting value conceptions about assessment, among the various stake-holding audiences. Governments, bureaucracies, institutions, schools, teachers, parents, and students all have a plethora of often competing value frameworks which inform the kinds of responses required to maintain existing relationships, accountability and satisfy industry demands. Assessment is in the public gaze and teachers are often required to seek the satisfactory resolution of controversial and competitive acts, events and motivations. Such a value-laden context is appropriate for an investigation of intentionality and motivation of an individual teacher.

The importance of stakeholders

Stakeholders were an important consideration in the selection of research method for this study of assessment from the perspective of the teacher. Stakeholding is an interesting term used by Guba and Lincoln (1981) as on the one hand it promises that your 'stake' in the educational investment will be kept under vigilant surveillance, and on the other contains the seeds of a kind of monetary exchange that has already occurred. The stakeholders it would seem have on the one hand an altruistic interest in their share of the market and maintenance of their stakes, and on the other the stakes are high for those that may lose their interest and wealth. The gambling and criminal overtones implied in the words 'high stakes', such as the huge risks involved in gambling away money, or becoming involved in a law-breaking activity are well represented in fictional stories and real-life dramas. The taking of big risks coupled with the fear of making a mistake are echoed in the terms 'high stakes testing' and 'high stakes assessment' as introduced in Chapter Two, in the literature review. Here, the importance placed on particular life changing examinations and other testing regimes reveals the damage that can be wrought among unsuspecting teachers and their students.

In naturalistic evaluation methodology, stakeholders are given a place that is an important antidote to scientific inquiries that often underrate the voice of

the subject. The researcher, investigating inanimate objects, like a rock or algae has a greater degree of control over the 'stakes' of the inquiry whilst remaining largely unaware even of the idea that there may be stakeholders interested in the inquiry. The purpose of my research then is to investigate and map the practical dilemmas faced by art teachers, here conceived as stakeholders when they undertake assessment in their visual arts classrooms.

Naturalistic generalisation and transferability of a case

In a naturalistic inquiry, case study allows for the presentation of assessment in 'this case', not assessment as instances of theory. In this way, the case may not refer to other cases of assessment practice, but 'this case' may share characteristics and qualities with assessment of this kind. In arguing for the generalisability of case study method, Stake (1978) in an article titled *The Case Study Method in Social Inquiry*, begins with some beliefs and issues associated with generalising from case studies. Stake argues:

It is widely believed that case studies are useful in the study of human affairs because they are down-to-earth and attention-holding but that they are not a suitable basis for generalisation (Stake, 1978, 5).

However, Stake goes on to argue that case studies possess generalizable qualities, a claim he substantiates using a number of arguments. Stake begins by articulating his perspective on experience, knowledge, understanding, explanation, Truth, and scientific versus naturalistic or everyday generalisations. He ends with a discussion about the appropriateness of case study methodology for various fields of study, the primacy of describing and articulating the 'target case', and how in case studies, "the demands for typicality and representativeness yield to needs for assurance that the target case is properly described" (Stake, 1978, 7).

In a similar way to Stake, Mary Kennedy (1979) from the US Office of Education, in a paper titled *Generalizing from Single Case Studies*, notes the "many evaluators [who] have expressed frustrations with group comparison

studies (e.g., Snow, 1977; Stanford Evaluation Consortium, 1976; Bryk & Weisberg, 1978), [note that] single case studies have been suggested as an alternative methodology worth exploring” (676-677). Kennedy uses medical terms such as treatment and symptoms to explain the value of the single case. Use of such clinical terms is also helpful for my research. The medical and judicial metaphors are useful here in an educational context, as cases not only form the basis in these fields of practice-based study, they also provide strong associations and arguments about the merit and appropriateness of the research method used in the educational terms of this study. Just as my research is interested in the detective story and the crime scene, from the point of view of the inferential motives and evidence involved in understanding the moves of each protagonist, Kennedy’s work on the capacity of cases to be generalised is reminiscent of Brown’s detective story, featuring Dupain, and the symptomatic diagnosis, outlined in Chapter Three, in the conceptual discussion of the study.

Using Kennedy’s terms, this study is not a general case, as this case is not a “situation in which knowledge of a specific case may be generalised to great segments of the population” (Kennedy, 1979, 661). Kennedy uses studies by medical clinicians and cases in law to explore a range of approaches to the generalizability of the special and general case. While she notes that the clinician is interested in “extending knowledge of the general case to a specific case” (662) she also notes that problems arise when large group *experimental* methodologies are applied, as they are “only useful when treatments and hypotheses can be specified”. However, in educational terms, Kennedy argues that, “program evaluators can rarely specify anything” (662). No doubt a medico or a detective would have similar problems in applying general replicable prescriptions or pre-specified formulae to large patient groups or criminals at large. In arguing for the capacity and importance of generalizing from a single case, Kennedy characterises firstly legal, then medical cases. As the methodology of case study is used in this study, it is appropriate now to spend some time setting out my approach towards the methodology, in particular, the question of generalization and transferability.

Legal precedent and clinical treatments

The terms used in the heading above are borrowed from Kennedy. As an educator writing from the perspective of the US Office of Education, she presents an interesting and persuasive argument for the tendency to generalize from a single case. She is making connections between educational evaluation and case study methodologies as applied in clinical and legal contexts. In other words she is focused the significance of the individual case, then on establishing precedent and finally on letting the receiver of the information work out the applicability and interpretation of the new advice to their own situation. As the following quote regarding legal precedent explains:

The term “case law” refers to that portion of the law built up from specific cases rather than from statutes. These specific cases are resolved on the basis of statutes, but the interpretations of statutes that are made in each case set precedents for future cases. Thus the decision reached may be generalized to future cases. If decisions are described in terms of general ideas, then these ideas may become principles and take on a life of their own (Cardoza, 1921 in Kennedy, 1979, 672).

Though these decisions may be stated with the intention that they be generalised, it is the later court which must decide whether in fact a particular decision generalizes to its own case. Thus it is the receiver of the information who determines the applicability of a finding to a new situation. For that reason, the rules by which these judgements of generalization are reached might be useful to the educational decision maker who needs to judge the generalizability of a single-case to his own situation (Kennedy, 1979, 672).

This is sufficient explanation of the generalizability of case study method, as the results of the present study are not intended as some kind of presumptive new model or textbook on how to do assessment for teachers. Rather it is hoped that teachers will see enough of their situation to take forward some of the rules of engagement into future classroom, staffroom and bureaucratic negotiations. Kennedy goes on to look at four criteria for generalizing from cases that “are clearly designed to provide guidance to *users* of information,

not to those who generate it” (674). In borrowing from legal precedent then, teachers could focus on how teacher case study knowledge could resonate and perhaps be taken up in practice.

The clinical notion of a case can also be employed in the possibilities for transference of events, characters, action and narrative from my version of assessment to other sites and contexts. According to Kennedy, medical practice and clinical psychology as disciplines of study, “serve individual clients, and much of their clinical knowledge develops from the accumulation of findings about treatment effects on individuals” (675). Kennedy notes that the reasons for studying individual cases may be “to learn more about etiology, more about particular treatment effects, or because the cases are unique and need to be carefully studied to determine whether in fact the patient has a new, as yet unrecognised ailment” (675). Theoretical explanations are secondary to the evidence in this approach, which places the symptoms and signs of assessment at the forefront of the investigation. In effect, there is a kind of two-layered approach here. The first line of clinical defence seeks to make the individual well. From the perspective of my study, the main reason you would study an individual clinical case relates more to assisting the individual to recover, feel better, obtain a diagnosis and gain an improved life outcome. However, there is also a second compounding implication bounding the case, and that is for the case to add to accumulated knowledge about a particular pathology or disease manifestation as a structural piece of scientific classification. In other words, scientific generalizability is waiting latently in the background, though Kennedy states, “no inference is necessarily involved” (675). She notes, “Like generalizations in law, clinical generalizations are the responsibility of the receiver of information rather than the original generator of the information, so that the evaluator must be careful to provide sufficient information to make such generalisations possible” (675).

Of interest for the assessment focus of my study, are Kennedy’s analogies between the appropriateness of case study method for judging a child’s reading ability, rather than the application of testing and scores. Like my

hunch that testing is a tricky and contested topic, she is sceptical of the capacity of a test or graded score to determine a child's capacities in reading. In other words she is interested in the qualitative dimensions of a child's developing understanding and grasp of reading, by seeking an appropriate way to extend meaning into what it is that the child actually knows and can do. She notes how "a child's reading ability would be described for oral versus silent reading, reading of different kinds of material, interest in reading, and so forth, rather than described simply by a grade-equivalent score" (676).

To return to the concept of generalization, it is clear that, as Kennedy contends, "In both legal and clinical fields, we see that generalizations are frequently necessary from single cases, but it is also clear that these generalizations are done by the user of the case data rather than by the person who originated the case data" (676). This idea about the reception of the material being primary resonates well with the qualitative focus of my research. In addition, "generalisation is not from a case to a population but rather from a case to another case" (676). Case-based knowledge is helpful as it acknowledges that the user

will ultimately make their own decisions as to whether his findings are applicable in their situations. In fact, the user [in this case teachers] will probably, like the judge in court, study an array of available examples and pick the one which most closely approximates his own situation (676).

Kennedy concludes with a statement about the value of single case studies versus group studies, "because group comparisons, may not generalize to individual cases" (676). Using legal and clinical scenarios to enable reception, search and comparison, my work becomes an example of an earlier case, one case amongst many cases or instances. The concept of a decision in my work is not strictly a decision, in the sense of the word as a complete resolution. Rather, my work would reside in the realm of providing enough narrative evidence to show the way the case was constructed, showing what it is like to conduct assessment in a localised classroom context. The possibility of making analogies to a particular reader's personal situated context then

becomes feasible. The judicial and value laden sense of law and medicine as socially constructed disciplines is concerned with the accumulation of evidence about individual cases. My case adds to the accumulated mass of individual previous experiences of, examples and choices/decisions made about assessment. However, the interpretive narrative structure of the case resists categorisation and reduction into yet another prescribed task or directive. As an approach to program evaluation, Kennedy's work is useful as it allows construction of another case of assessment and assists in the accumulation of evidence and knowledge about assessment as a phenomena in schooling.

Telling stories

Having an interest in qualitative investigation means being interested in investigating a story from the perspective of the respondents in the study. Stake (2000) refers to "storytelling as cultural representation and as sociological text" (441), which provide useful starting points for the study. Representations of a culture sit nicely within the confines of this study, as my interest in the re-presentation of simulacra allows for one more investigation to be added to the data about assessment. One crucial piece of information however, stops this story from being a mere simulacrum of assessment orthodoxy. Stake refers to the traditions of oral history and folklore and suggests that storytelling "is becoming more disciplined in a line of work called *narrative inquiry*" (441). In telling a story, one of the most salient points here for the methodological integrity of the study is Stake's point about how "the researcher decides what the case's *own story* is, or at least what will be included in the report" (441). As Stake suggests, telling the whole story becomes difficult and may end up actually saying nothing, as there is a fine line between telling a *story* and telling *the story*. Telling *the story* may involve an assumption that this was the only story to be told and in fact represented the true and correct story to be included in historical texts.

The methodology of this study then, tells a story of assessment as a practice. Rather than attempting to provide an exhaustive account of assessment from

the data collected, the methodology provides for an account of assessment in the everyday working practices of art teaching. The appropriateness of using narrative as a methodology for this case study is revealed in the work of Muller (1999). Her work is also used to show the application of narrative to case study research. “The story of the individual patient [and in this case the art and design teacher scenarios, based on fieldwork transcripts] – ‘the case’ – is still, despite the reliance of the medicine on scientific theory and generalizable results, an important mechanism for understanding how general scientific knowledge is applied to particular individuals” (Brody, 1987; Hunter, 1991 in Muller, 1999, 221). How knowledge, policy, external events are applied to an individual, is also of vital interest in my work. What is methodologically interesting is how various assessment applications, treatments and narratives are actually taken up and used, or not, as the case may be. The applicability and use value to particular individuals of certain shifts, repositioning the diagnosis during the patient (student) – physician (teacher) exchange allows reasons for actions to be explored.

However, application understood in the context of agency and disclosure works in more ways than a simple transaction between physicians applying treatment to individual. It must also be acknowledged and factored into the discussion, that application and use of certain mechanisms, tests, treatments, symptoms and signs, as well as the final diagnosis, are utilised not only as a factual set of procedures to be followed by both patient and physician. Interestingly, scientific and dogmatic claims as to the efficacy and truth of particular treatments present the way medicine would like to be apprehended. Deferring diagnosis and installing a range of testing mechanisms, together with a range of human professional support, provides detachment from the physicality of the illness and importantly, supplements a sense of mystique and magic surrounding the physician as healer.

In explaining why researchers have taken up narrative inquiry, Muller, like Kennedy (1975), discusses the inadequacy of scientific methodology in the complex task “of representing and interpreting human action and individuals lived experience” (1999, 222). Muller, citing Beeson, goes on to suggest that

“narrative studies have emerged in such diverse fields as anthropology, psychology, sociology, education, literary studies, and history and are now beginning to appear in health research” (Beeson 1997, in Muller, 1999, 222). My interest is consistent with Muller’s, as many questions cannot be asked, let alone answered within the convergent realm of much scientific method.

Symptomatic diagnosis

My research builds on orthodox approaches to assessment and evaluation using three case studies to proffer a number of accumulating exemplars symptomatic of assessment as a socially constructed phenomenon. The cases anticipate dynamics and psychosocial dimensions of assessment practice. All case studies, one focused on clinical indicators in ADHD, the next on the cult of celebrity, and the third on the perceived ‘naturalness’ of modern design, provide a mechanism to explore assessment practice from the perspective of the teacher. Using a qualitative approach to data collection and analysis, the research applies aesthetic concepts such as consumption, authenticity and symptomatic analysis evident within case studies exemplars, to assessment practice emergent from fieldwork data. Best practice examples abound in terms of structural models and approaches to assessment; however, my research examines assessment culture in art education, through examination of key events in practice. In other words, the social and motivational aspects of assessment are of interest here. For example, the case studies and fieldwork explore tensions surrounding the uptake, use and mobilization of assessment by art teachers, thus informing current policy debates on outcomes-based assessment.

This inquiry uses three case studies. The first case emerges from educational research into the clinical indicators of hearing loss and subsequent implications for a boy’s learning. The second case is borrowed from popular culture and provides an analysis of some of the key qualities engaged with the contemporary concept of celebrity. In the third case, rhetoric surrounding the production and reception of modern design is systematically dissected, paralleling the symptoms and mechanisms of the spectacle in art and design.

The case studies have been chosen to provide exemplars of some of the shifting dimensions of social practices in the public domain, beyond the rather narrow focus of secondary teaching. Such case studies were necessary components of my research as they highlight the importance of acknowledging that there is a large range of pre-existent beliefs and practices in the social domain, whether in the educational, popular or any other domain. Understanding the complexity and existence of social motives, and in this instance its sustained and perpetual manner is important in popular culture as well as in the educational field. Subsequent realisations that existing social practices may at times be inaccurate and in need of change and challenge also inform the notion of accumulation mentioned in the abstract. Accumulation in the context of my research refers to gradual accrual of case-based evidence to suggest that there is something else occurring in assessment practice and its public display. Such a claim is based on the accompanying case studies, which also allude to the idea that there is a psychosocial dimension to the uptake, usability and pretexts involved in many activities in the public domain.

My investigation identifies some key aesthetic concepts such as authenticity and consumption from the case studies, applies them to transcripts and domain analysis from fieldwork data. For a further discussion of authenticity and assessment practice see Brown (1991). These case studies anticipate some of the dynamics and psychosocial dimensions of assessment practice when compared with evidence from my field-based case study research. Case Study One questions the authenticity of clinical diagnosis of ADD/ADHD. Case Study Two provides an example of how an individual becomes the focus for public scrutiny. The cases use aesthetic concepts of authenticity and consumption to explore instances of social relations. Questions about the authenticity of assessment or other educational practice signal contemporary debates in the art and design education field. Passive consumption of ideas or images in the context of a discussion on celebrity also provides a useful set of analogies to engage with art and design education. The case studies provide useful mechanisms to engage with some

instances of fieldwork data and teacher transcripts as scenarios to explore assessment practice from the perspective of the teacher.

Interpretation

The design and methodology allow me to speculate that teachers bring other agendas, such as departmental expectations, student, psychosocial and artworld conceptions of value, to the everyday practice of assessment in classrooms. My hunch has been that the range of motives utilized among art teachers, presents the outward appearance of a spectacle of assessment in visual arts and design education. A self-generating spectacle is symptomatic of the processes of assessment, where teachers are complicit in constructing assessment as a process, which is disengaged from any values in assessment itself. The art teacher guilt mentioned already as the motivation for my study is the result of the conflict of values between satisfying prescribed assessment processes, and individual views and beliefs about students and about art. This study suggests that much of what is envisioned as an assessment practice becomes a kind of “infotainment”, a vehicle to convey news about itself rather than setting out true assessment goals. Assessment is not just generated by departmental frameworks, and this project seeks to map the production of assessment as a spectacle, as opposed to the substance and traditional orthodoxy of assessment most typically presented as “teacher-proof”.

Chapter Two

Literature Review

Genesis of the study

The literature review takes up contextual debates, dilemmas and frameworks surrounding artistic assessment in the practice of art teaching, in the first instance by examining the broader educational field, starting with high-stakes testing. A discussion of Government and syllabus perspectives surrounding art teachers follows, then the specifics of artistic assessment in visual arts education literature has been examined. Nested within art education discourse is the relatively recent development of Spectacle Pedagogy, which is a timely inclusion. The appropriateness of Spectacle Pedagogy in the context of my inquiry is reflected in the title. The title of the study also utilises the work of Guy Debord in *Society of the Spectacle* (1994/1967) to frame an explanatory theory for the inquiry. Authentic assessment is another important focus for this research, as 'authenticity' and 'performance' are key terms in assessment procedures. Finally, discussion of literature on teacher perspectives in the broader educational field and subsequently in art teaching, concludes the literature review.

The educational terrain explored in the literature comprises: High-stakes Testing, Government and Syllabus Perspectives, Artistic Assessment in Visual Arts Education, Spectacle Pedagogy, Authentic Assessment and Teacher Perspectives in Education and finally Teacher Perspectives in Art Education. An exploration of the teachers' perspective was the initial impetus for undertaking this investigation. The last section of the literature review anticipates a discussion of the gaps in extant literature regarding the voice of the teacher in teaching practice. This research was conceived from my teaching experiences in secondary schools and subsequent postgraduate studies. The trigger in this work echoes Stephen Ball's sentiments when referring to the beginning stages of one of his key texts, as he states, "the origins of *Micropolitics* lie in a sense of frustration" (Ball, 1991, 166). For Ball,

this frustration is felt at the level of terror, most recently evidenced in his article *The Teacher's Soul and the Terrors of Performativity* (2010). Ball over the last few decades has pursued the question of performativity in the educational sphere. He offers this working definition:

Performativity is a technology, a culture and a mode of regulation, or a system of 'terror' in Lyotard's words, that employs judgements, comparisons and displays as means of control, attrition and change. The performances (of individual subjects or organisations) serve as measures of productivity or output, or displays of 'quality', or 'moments of promotion' (there is felicitous ambiguity around this word) or inspection (Ball, 2000, 1).

Ball does not write from the particular perspective of educational or artistic assessment. Rather, as a sociologist he is interested in key terms such as economy, accountability and comparison seen within an "emerging form of legitimation in post-industrial societies for both the production of knowledge and its transmission through education" (1-2). Resonating with the present study of emergent art education assessment practice, Ball has identified forms of time-space regulation that he indicates go beyond "a STRUCTURE of surveillance, as a FLOW of performativities both continuous and eventful – that is SPECTACULAR" (2) (emphasis in original).

In his discussion of markets and exchange relationships, Ball cites Jeffrey and Woods (1998) in *Testing Teachers* which is about the "UK regime of School Inspections" (Ball, 2000, 4) to set forth "teachers' experience of these inspections as a conflict of values, a colonisation of their lives, and de-professionalisation of their role" (4). In relation to the study of school inspections, Ball reflects on a problem that I also experienced as a secondary art teacher. Ball writes: "Here then is guilt, uncertainty, instability and the emergence of a new subjectivity – a new kind of teacher" (Ball, 2000, 4). Ball establishes a set of considerations that have the potential to provide a meaningful interrogation of teacher scenarios (for example from fieldwork data in my study) that can be examined to ascertain "continual accountability" (2) and "constantly recording" (2) in an uncertain field. For Ball, this culture of performativity is set in the context of mediated social relations, routine, ritual,

and the concept of fabrication. Ball paraphrases Foucault when writing:

... fabrications are versions of an organisation (or person) which does not exist – they are not ‘outside the truth’ but neither do they render simply true or direct accounts – they are produced purposefully in order ‘to be accountable’. Truthfulness is not the point – the point is their effectiveness, in the market or for the Inspection, as well as the ‘work’ they do ‘on’ and ‘in’ the organisation – their transformational impact (Ball, 2000, 9).

Such a description of the potential for performances to be undertaken in the service of producing an effect or mere appearance (fabrication) of accountability, whilst simultaneously providing a direct account, allows a space for interrogation to be opened up in the discourse on artistic assessment. Ball is also interested in the role of authenticity in this debate, and argues: “I might go as far as saying that while authenticity is certainly not intended as a normative condition it is intended to indicate a stance towards, an anticipation of the effects of, the discourse we employ” (19) – “a refusal to be mindlessly complicitous” (Pignatelli, 1993, in Ball, 2000, 19). Here authenticity is understood to mean that we have a duty not to be complicit in blindly accepting conditions as they are imposed.

Authenticity as an important concept in my inquiry is taken up in this literature review under the heading Authentic Assessment and again in the section on artistic assessment (Eisner, 1996). Further unpacking of the term occurs in Chapter Three, in the conceptual discussion of the study. Finally, to provide further background and context to the present research, the following statement by Ball is used to capture some of the dilemma for art teachers when they undertake evaluation in their art classroom. Ball asserts that:

There is the possibility that commitment, judgement and authenticity within practice are sacrificed for impression and performance. *There is a ‘splitting’ between the teachers own judgements about ‘good practice’ and students’ ‘needs’ on the one hand and the rigours of performance on the other* (Ball, 2000, 6). (Italics in original).

In summary, Ball is useful to my research as his sociological project over

many decades has been to investigate school organisational life. Whilst he does not focus on artistic assessment, the ‘side-lights’ of his ethnographic approach to the politics of the school, based on understanding “micropolitics”, dovetail with the approach used in my research. Ball utilises fieldwork transcripts and dialogue from teachers and others involved in the administration of schooling, to provide exemplars of larger research questions engaged with “struggles over policy” (Walford, 1991, vii). My research also utilises teacher interviews from fieldwork data. Excerpts from the data set of teacher transcripts, focused on events that occur in the daily routine of teaching, provide an account of a sequence of events or possible courses of action in Chapter Four, as teacher scenarios. Chapter Four integrates case study data sets with these teacher scenarios as vignettes to capture school processes in the context of artistic assessment.

Like the conflicting struggles outlined by Ball, from my experience similar dilemmas arise for art teachers as they engage with competing assumptions about the nature of art, education, evaluative practice and tutorial convention. The result is what Guba and Lincoln (1981, 304) refer to as an action problem for teachers, as the researcher suggests that conflicts arise that render choices from alternative courses of action moot. Disjunctions arising between what is said and believed and what is actually done warrant investigation.

High-stakes testing

The purpose of including high-stakes testing in the literature review is to provide a context for looking at the assessment practice of teachers. From my experience the range of requirements that are largely about accountability in assessment practice, surround a teacher from Government and State curriculum authorities, and construct much of the work of assessment in the localised setting of the classroom. The way the teacher decides to handle the myriad of demands regarding the public demonstration and implications of assessment are of interest in this work.

High stakes testing is widely discussed in educational literature. Although it is not my intention to consider the exhaustive literature available, which would form a dissertation in itself, a selection of approaches regarding the impact of high-stakes tests are set out. The focus on impact highlights the reception of testing with high-stakes attached. These publications set the scene for examining possible impacts on art teachers of testing programs in the practice of art teaching. In 2003 for example, an issue of the journal, *Theory into Practice* (Volume XLII, Number 1, Winter) was devoted to *The Impact of High-Stakes Testing*. Most of these papers, were attempting in the early part of a new century to link educational theory to an emergent and significant issue: the growing interest in high takes testing. For example, the implications around publishing league tables and possible gatekeeping functions of exams and other high-stakes testing programs, are discussed by Gregory & Clarke, 2003 in their paper titled *High-stakes Testing in England and Singapore* (66-74). They argue that schools and in particular, teachers have an increased workload stating: “At least once a year, schools must give parents a written report describing how their child is doing in each National Curriculum subject” (Gregory & Clarke, 2003, 67). Teachers must, therefore, account for their student results to the public, in an externally focused structurally pre-determined format and in records, beyond the localised setting of their classroom. In addition, if a child sits for the Standard Attainment Tasks (SAT - see Abbreviations and Acronyms), in one of the years that they are held then these results are also included in the reports:

The SAT's results are also published, through the print media and the Internet in 'league tables', which show the average SAT's results in all schools nationally. The league tables rank schools according to examination results. The tables do not take into account contextual factors, such as social and economic circumstances, nor do they factor in the special needs of the student population. The tables give high weighting to academic attainment on the performance tasks, but exclude other educational outcomes, such as personal fulfilment, moral development, or social skill attainment (Adnett & Davies, 2001 in Gregory & Clarke, 2003, 67).

Ranking and comparison of academic results appear to be the key outcome here, and the complexities of understanding the impact of social and economic disadvantage, for example, are overlooked. Therefore the problem with the very public dissemination of results is at the school level. Thus, as Gregory & Clarke suggest, “Publishing raw school-level results places schools in a marketplace environment, with each trying to attract more able students” (67). In summary, Gregory & Clarke assert that the effects of this marketplace atmosphere and encouragement of achievement on test scores include:

- Parents freely moving their children from school to school;
- Schools may select and control intake;
- More able students are selected before those with learning difficulties;
- Reinforcing local schooling hierarchies;
- Increased differences in the mean pupil academic achievement between schools;
- Reduction in mutually beneficial cooperation;
- Wasteful duplication;
- Speed of dissemination of best practice is slowed.

(Gregory & Clarke, 2003, 68).

The notion of the marketplace, as identified by Gregory & Clarke, is central as qualities that make up a market in the context of art teaching are critical. These concepts are worthy of note in my work as they exemplify issues that emerge when you package student assessment, for example, in the way described by Gregory and Clarke. In common with educationists such as Kenway and Bullen (2001), my research interest lies in the effects of such commodification.

Returning to Gregory & Clarke’s (2003) paper to once again looking at impact and reception, a contrasting view is presented under a section titled ‘Influence on Teachers’ and ‘Influence on Students’. This contrasting view is that Gregory and Clarke use Hargraves, to ascertain one positive outcome of high-stakes testing in relation to teacher perspectives. They argue:

One positive effect of the National Curriculum and its assessments is that teachers and students in England have a clearer conception of the performance standard expected at each stage of education compared with pre-National Curriculum days (Hargreaves, 2002 in Gregory & Clarke, 2003, 68).

This positive outcome, that of standardising the curriculum and assessment procedures to achieve greater understanding of what is required in curriculum and pedagogy, reflects part of the complexity in this area of high-stakes testing. For example, finding a common standard (standardised achievement tests) of student performance would typically not be an outcome that a Visual Arts teacher would value (Eisner, 1996, 7). Later in this literature review I discuss Eisner's assessment of what is valued in the art classroom. Gregory and Clarke also discuss the limitations of SAT examinations, particularly in relation to the use of the test for current students. In other words, Gregory and Clarke make the key point that testing may be useful for teachers in reviewing their approach to learning in the future, but not for the cohort directly subjected to the tests (Gregory and Clarke, 2003, 68).

The corollary here though, in relationship to my research project, is that the data provided by Government to teachers for review, in this instance is about normative achievement. A focus on increasing such a broad conception of achievement through published, comparative quantitative data, comprising standardised school results (such as national performance ratings with notes on differences in percentage points and between schools) is problematic for those who are impacted by high-stakes tests (2003, 68). The tension between striving for accountability, and transparency in publishing results, creates a difficult position for the authors as they struggle to explain how such examples of high-stakes testing programs relate to the development and learning of each individual child. Arguably the SAT examinations are monitoring the compliance and competency of the present teacher rather than the present student.

On high-stakes testing, Ruth Mitchell (2006) writes a research review from the perspective of The Center for Public Education, which is an initiative of the

National School Boards Association in the US. Mitchell argues that: “high-stakes testing increases the amount of learning, as evidenced by performance on other tests” (Mitchell, 2006, 7). Mitchell also questions the validity of many of the negative findings on effects of high stakes testing on students, by disputing the evidence that has been brought forward in the research literature and refuting negativity with studies that support the idea of high-stakes testing. She systematically lists the key debates in high-stakes testing including:

- Research on the Effects of Testing;
- The General Public’s Support of High-Stakes Testing;
- Attitudes of Teachers and Counsellors Toward Testing;
- Attitudes of Students Toward Testing;
- High-Stakes Tests as Educational Policy;
- ‘Teaching to the Test’: Harmful or Not?;
- Tests, Assessments and Student Learning.

These issues also emerged as being important for teachers in my inquiry, and the above list provides a useful summary of the issues pertinent to teachers and other stakeholder impacted by high-stakes testing. The main perspective in much of the literature involves Effects of high-stakes testing, because in an attempt to review competing requirements of both systems and accountability as well as the needs of an individual child, an implicit tension arises. A pressure point here is that the conception, format and delivery of high-stakes test results, as one of the policy-driven instances of public dissemination of outcomes, has been regularised and separated from the students and teachers in the localised context of the school.

The resultant objectification of students’ individual results as a reduced representation of their individual capacities in a public forum concerns critics of high-stakes testing. If the general idea is to improve individual student results, then schools, teachers and students have a challenge, as the results (for example from NAPLAN) would need to be picked up and carried forward

with each student, from year to year, from class to class and from teacher to teacher. This idea resonates with Apple's (1986) concern, when planning of "teacher-proof" curriculum and pedagogy is separated from execution and delivery. The issue is also reminiscent of the passive consumption of, for example, watching a B & W film, as the format and delivery is predetermined. Thus, the audience for the results are left unable to comment as the representation has already been aired/viewed/screened and there is no capacity for effecting change. The results are captured in a form, which is not subject to revision.

For the purposes of this inquiry from the teachers' perspective, another aspect of tension is that individual teachers are complicit in the production of student results. For example, with NAPLAN testing, individual school and student results are completed on the one day for all students then compiled for later comparison using a common, standardised form of presentation, as the results are prepared by an external agency for publication. The locus of control of the results is gradually and effortlessly removed from the site of its production. The resultant necessity to preserve the anonymity of individual students and schools, then takes priority, which ensures another set of mediated steps to put data in a form that is easily communicated, compared and understood by a range of stakeholders. As individual student and school results are prepared and mediated in the process of being made ready for communication to stakeholders, both intended and unintended effects are produced. Thus, the drive for display and transparency of school results (a requirement of Governments to be accountable to students, teachers, school systems and the wider general public) takes on a life of its own as the results are presented to be read, as an authentic representation of what is really going on in schools.

Stakeholders, particularly parents then believe that they are making sound choices for the selection of their child's schooling based on the published data. Slippage between sites of production and the later consumption of the published data, by a faceless mediator concerns many of the critics of high-stakes testing. Whilst a focus on the impact of high stakes testing is beyond

the scope of this thesis, the context is relevant as is the tension between value systems, to create a dilemma for educators.

Critics of high-stakes testing

Investigations into this type of assessment include Supovitz (2010), who provides a North American perspective on high-stakes testing and its effects. Similarly in the United Kingdom, Mason and Steers (2006) address the issue in a critical way and recently an Australian position is taken up by Polesel, Dulfer & Turnbull (2012) and Caldwell (2010).

Mason and Steers (2006) in particular provide a discussion that is specifically focused on what they term: *The Impact of Formal Assessment procedures on Teaching and Learning in Art and Design in Secondary Schools*. Their work is conspicuous as it exemplifies both the overarching problem of large, formalised assessment and the particular issues for art and design. They even go as far as to state: “Assessment is widely considered to be the most significant issue affecting art and design practice at secondary level” (Mason & Steers, 2006, 119). Mason and Steers express concern about the increasing ‘orthodoxy’ of approaches being adopted by art and design and, as they suggest, as a consequence of the examination system (121). The authors use the work of Doug Boughton (1995), to set out the problem for art and design, as the qualitative dimensions involved struggle to be represented by the linguistic and conceptual focus of examinations (124). They suggest that:

Common criteria have value in helping to focus the assessor’s attention on particular concerns but they do not provide absolute measurement standards – assessment of the arts in schools still requires aesthetic judgement and connoisseurship based on experience of what pupils at a particular age can achieve. Moreover, criteria are written at a level of generality intended to accommodate any possible response. Clearly this only works when like is compared with like: anything more challenging that does not conform to the particular conceptual framework of the examination is less likely to be properly rewarded, thus encouraging further orthodoxy (Mason & Steers, 2006, 124).

As well as voicing concern about “measurement standards” Mason and Steers identify some of central tenets in art teaching, as they highlight that: “Nationally and internationally, conflicting aims and values have always been in evidence in visual arts education” (124). The significance of this perspective for me is that the values that are absolutely the “lifeblood of art and design” (125) including “revolution, child centrality, expressiveness” (Thistlewood in Mason & Steers, 2006, 124-125) are placed at odds with formal assessment. Mason and Steers also highlight a gap in the existing literature and evidence base in the context of art and design. The impact of examinations on learning, curriculum and pedagogy remains central to the identification of lacuna in knowledge and they particularly highlight gaps in understanding “the extent to which external assessment dictates classroom practice” (129). This investigation redresses some of the gaps in the art and design assessment literature identified by Mason and Steers. Importantly, these authors also highlight the role of the teacher and the profession in this challenging work, as they reveal the different value systems at work in the current high-stakes testing environment.

To clarify the perspective of current Australian Government engagement with high-stakes testing, the following view is typical of the way a system such as NAPLAN can be considered high-stakes. In a 2012 report, Polesel, Dulfer & Turnbull stated:

Although there are several key differences between the Australian NAPLAN/MySchool model and the UK and USA models of student assessment programs, the publication of the results of the NAPLAN program on the MySchool website, with the associated media coverage, means that NAPLAN too may be labelled as a high stakes testing program (Polesel, Dulfer and Turnbull, 2012, 4).

Polesel, Dulfer & Turnbull in their literature review *The Experience of Education: The Impacts of High Stakes testing on school students and their families*, are similar to other researchers in this area, interested in the actual “experience” of undergoing a public testing regime. While the perspective of

the student and family are a related concern, it is not the main focus of the present study. The authors, however, highlight the media's role in making an assessment mechanism emerge as "high-stakes". As identified in Chapter One, the media and mediated communication has a significant role to play in these debates and in making what is essentially a Government policy – that provides accountability to the public – into a public display or in Debord's terms a spectacle. Polesel, Dulfer & Turnbull's findings set out the complexities involved in NAPLAN for teachers within a system devoted to apparent public display.

In 2009, Trevor Cobbold published *Competition Policies Will Leave Only Losers in our Schools*, in the Sydney Morning Herald. In this print media article, he alludes to the ongoing issues about market forces and competition. In contemporary education discourse, in regard to high-stakes testing, publication of data and the concept of performativity are highlighted in the argument presented as Cobbold suggests:

The Government's [Rudd and the Labour Government] key market innovation in education is to publish tables of school results, which inevitably means ranking schools on performance. Mr Rudd says this is designed to get parents 'to walk with their feet', that is, he wants to make the market work better (Cobbold, 2009).

Directly linking assessment results derived from testing to the economy and market forces, involves parents, schools, teachers and students in a swirling array of choices, including the ever-present threat of failure to perform. This "performativity" is reminiscent of Ball's earlier account in Chapter One, of modern schooling. The energy involved in keeping up with the market, can call into question whether or not competition, in the form of reporting individual school results, does induce student achievement. Citing studies by the London School of Economics, Cobbold deploys the discipline of economics to conclude that "If we persist in promoting a market in education, it is likely to exacerbate existing achievement gaps" (Cobbold, 2009).

The most recent example of the economic problem with high-stakes tests such as NAPLAN, is found in *The Decisions of the 2012 Annual Conference*

by the NSW Teachers Federation (2012, 8), where it is suggested that “[t]he misuse of NAPLAN data is a further means to assist the NSW Government in implementing its cost cutting agenda in NSW schools and must continue to be exposed”. Linking assessment to cost cutting, misuse of data and a competitive notion of market driven forces within a larger agenda of political decision-making, appears a long way from a focus on assessment as, for example, the provision of feedback to individual students.

The issues involved in general education here are linked strongly to the challenges also faced in artistic assessment. Eisner (in Boughton, Eisner, & Ligtoet, 1996) also alludes to the key functions of artistic assessment, largely as a mediator for feedback, through provision of multiple solutions via the clients themselves. (10-11). It is inside this rich and complex mix of competing demands for teachers, between high-stakes and advice offered by researchers and theorists, that the gap between the value systems of different stakeholders has been explored. High-stakes testing is a significant and growing contemporary phenomenon in general education, and is particularly relevant in art education, as discussed by Mason & Steers (2006). It is difficult to underestimate the critical need for teachers to have an informed understanding of the effects of high-stakes testing on students, art teacher autonomy and individual school performances within the broader educational field.

Government and Syllabus Perspectives

The National and State Education bureaucracies that oversee control of curriculum in NSW, such as The Office of the Board of Studies NSW, provide one view of assessment requirements, from the perspective of government authority provision. The perspective and mandated authority of the OBOS in the context of the NSW curriculum is an essential component in my discussion as the localised milieu of assessment is a focus of my inquiry. One of the dilemmas for teachers, I observed as a secondary Visual Arts teacher, was that mandated curriculum procedures concerning assessment are required to be added into the already crowded curriculum mix. Thus,

assessment colonises teacher time and space. For example, in the early nineties, a type of behaviourist revival is evidenced in documentation required by the NSW State Board of Studies (as the Office of the Board of Studies was then known) in the document, *Course Performance Descriptors for Year Ten in Visual Arts* (1991). When these very detailed and observation-based performance descriptors emerged, the clash with values as identified by Eisner (1996) with Visual Arts, was striking. Eisner (1996) contends that Visual Arts requires flexible methods of reporting, yet in the 1987 Visual Arts Syllabus, the Five Processes – Perceiving, Responding, Organising, Manipulating and Evaluating – could just as easily have been called Visual Arts behaviours, where action has been construed as performance. Areas for Assessment, provides groupings of the knowledge and skills objectives from the syllabus. These objectives are both observable and measurable. Objectives from the affective domain, such as attitudes and interests, have not been included because as the document states “they should not be used in determining a student's grade” (State Board of Studies NSW, Visual Arts Course Performance Descriptors, 1991, 2).

This document as an example of a credentialing mechanism, which aligns the five visual arts learning processes with an extrinsic School Certificate (SC), a NSW State-wide examination, conducted at the end of Year 10. In this document, knowledge and skills objectives must be observable and measurable behaviours. It has as its basis the behaviouristic “view of teaching as ‘applied science’” (Zeichner in Giroux, 1988, 123). Grundy's analysis (1990) of Schools' Renewal, which was a State policy direction in NSW, discusses a similar problem in what she sees as “a technical understanding of the evaluation process” (Grundy, 1990, 3). In this example, there is an interest in technical and instrumental control, with its underlying managerial pedagogy. One further example is provided in the next section, to indicate the quantity of documentary evidence required of teachers to satisfy assessment requirements. The particular instance of art teaching compliance in the *Subject Outcome Statement for Creative Arts 7-12* (1992) shows that evidence, atomisation of knowledge and continuous observation dominate syllabus requirements regarding assessment.

The *Subject Outcome Statement for Creative Arts 7-12* (1992) is a prescriptive document existing within the discourse of Schools' Renewal in NSW, published by the State Board of Studies. In contrast to the expressive, process-based approach of the 1987 Visual Arts Syllabus, where teachers were asked to align assessment tasks with such loosely defined aims as "the potential to think and act creatively" (Visual Arts Syllabus, NSW Board of Studies, 1987, 6), an incommensurable position is established. The Subject Outcome Statement for example, lists more than thirty pages of outcomes for Visual Arts. King (1992) has dissected the following details. There are eighty-one outcomes listed. Using an average of four assessment tasks per year, one student would be assessed three hundred and twenty four times. An average class of twenty-five students potentially would provide the teacher with eight thousand one hundred assessments. Five classes of twenty-five students would yield forty thousand five hundred assessments over that one-year period. Constructing such a schedule is an extremely difficult proposition for an already busy teacher. Such absurdity is clearly not going to happen. It is going to be edited, abridged, and even fudged.

The focus on observable and measurable behaviours provides a contrast to the 1987 Visual Arts Syllabus, and brings sharply into focus the staggering amount of teacher compliance required in assessment practice. No theoretical perspective or philosophical approach was provided. The term – Evaluating – as one of the five visual arts processes in the 1987 Visual Arts Syllabus as used, has both an intrinsic merit-based role in students' evaluative practice, within the "making" and particularly in the "studying" content of the syllabus and an extrinsic role as a performance descriptor. Reconciling and aligning such differing entities with actual assessment practice may reveal further disjunctions for teachers. Further, the 1987 Visual Arts Syllabus contains only four pages (out of a twenty-eight page document), on the topics "Assessment of Student Achievement" and "Evaluation of Programs". It is suggested teachers take note of student use of media, processes and subject matter, and that the effectiveness of the sequences of learning experiences can be considered by asking whether "the sequence of learning experiences

developed the students' visual perception, sensory awareness and imagination?" (NSW Visual Arts Syllabus, 7-10, 1987, 27).

Constructing a schedule to ascertain and measure visual perception for example is not a definite and settled proposition. The idea of even possessing the capacity to design a measure for perception is open to debate. In terms of continuity, "Assessment for Learning" as discussed in Chapter One, under the heading Relevance and Significance of the Study (p.10) was a key assessment approach used in the 1994 Visual Arts Syllabus.

The problem of representing standards and outcomes on a large scale, in particular for art education, is observed in various debates surrounding the proposed introduction of legislated Australian National Profiles or National Curricula. In response to an early version of the push for National Profiles, Brown (1997) writes about *The Meta-Representation of Standards, Outcomes and Profiles in Visual Arts Education*. Brown uses a semiotic analysis to argue that, "alternative pedagogies tell significantly different stories about outcomes and standards [thus] they form referential systems, which mark off curriculum, including national outcomes and standards in flawed but usefully different ways" (Brown, 1997, 42.). Brown uses the word representation deliberately to make explicit the way that he perceived outcomes and standards make reference to something else. In contrast to the stated claims of certainty and guaranteed student performance in the rhetoric of standards and profiles, Brown concludes, by stating that, because standards and profiles are ambiguous and opaque "like artworks", that they should be interpreted by teachers (34). The significance of this observation is that the localised context of the teacher is where the interpretive and meaningful dialogic exchange occurs, thus highlighting the important role of the teacher in student learning within an assessment environment. The recurrent nature of some of these arguments in the context of Government provision of curriculum firstly in the 1980s in Australia, and again in 2011-2012 is striking and will be discussed in the next section.

More recently, the Australian Curriculum, Assessment and Reporting

Authority (ACARA), is currently setting out national requirements for *The Australian Curriculum: The Arts*. At this particular moment in August 2012, ACARA has received a majority of negative responses to the current *Draft Shape of the Australian Curriculum: The Arts*. The negative feedback came from a range of stakeholders, including visual arts teachers, teacher associations and university educators, and State Government curriculum organisations such as the NSW Board of Studies (Board of Studies NSW, 2011, 8). The draft shape paper for the Arts was released by ACARA for National consultation from 8 October to 17 December 2010. The paper provides a kind of blueprint for syllabus developers, teachers and other stakeholders as a way to think about the scope of the subject area of The Arts, in developing an Australian Curriculum. The five subjects in The Arts Curriculum for Foundation to Year 10 are Dance, Drama, Media Arts, Music and Visual Arts. On the one hand the inclusion of a new Arts syllabus into the Primary (Elementary) school curriculum with more time across all arts subjects was applauded. Indeed the inclusion of The Arts in a National Curriculum was also well regarded. The Board of Studies NSW, published response to the draft Shape Paper highlighted a lack of support for the draft. The feedback was based on a lack of planning for professional development, reskilling specialist teachers, problems with assumed commonality across all arts subjects and reduced indicative time, manifest as reduced mandatory hours for Visual Arts.

An online survey, focus groups and an extensive consultation process informed the BOSNSW response. The results highlight the lack of support for the document and rejection of the draft. In particular, the feedback to the BOSNSW highlighted that the document lacked a clear theoretical dimension. The focus on generic process-based language to organise the document with “common” strands such as generating, realising, responding-apprehending and comprehending, as well as the apparent neglect of the specificity of requirements in the various Arts represented in the document, was also highlighted in the NSW response. In addition, it is noted that, “the description of each artform does not adopt a contemporary view of best practice in arts education, particularly in Visual Arts. This process-based approach was

superseded in NSW in the 1980s” (Board of Studies NSW, 2011, 2). The simplified and standardised approach to curriculum evident here is particularly obvious. It is claimed in the BOSNSW response that the proposed Australian National Curriculum does not have theoretical depth in terms of subject content knowledge. This observation is similar to Eisner’s reflection (1993) that the problem with national standards is that they “privilege standards of measurement over criteria of judgement in the assessment of curriculum outcomes” (Eisner in Brown, 1997, 35). These concerns are pertinent to my investigation as they highlight the conflicting value frameworks surrounding artistic assessment from the perspective of both Government provision and the perspective of the teacher.

Enid Zimmerman (2003) provides a perspective on the possibilities of a National Curriculum from the USA. In *How Should Students’ Progress and Achievements in Art be Assessed? A Case for Assessment That Is Responsive to Diverse Students’ Needs*, she articulates the key areas of tension with standardised tests and versions of a National Curriculum. In extending the earlier debate on the problems of high-stakes testing, Zimmerman is concerned to know how National Tests make provision for students from diverse ethnic, racial and social backgrounds (Zimmerman, 2003, 96). In offering a contrasting set of exemplar “Authentic Assessment” criteria, that differentiate artistic assessment from standardised testing, Zimmerman (2003, 99-100) responds with the specific problems for art education. She argues: “Because there is not one art education, there cannot be one good and worthwhile National Curriculum that can attend to the needs of all students and at the same time reflect diversity of thinking about art education students” (Zimmerman, 2003, 101).

Disjunctions apparent between the nature of art and evaluative practices of assessment represented by the various iterations of the NSW Visual Arts Syllabus, Performance Descriptors, Outcome Statements and recent National Curriculum documents, provide examples of the conflicting value frameworks surrounding art educators, from the perspective of the State provisioning of the Visual Arts Syllabus and support documents. The problem suggested is

manifest in many aspects of art assessment pedagogy as teachers work with various stakeholders in mind (Mason & Steers, 2006 & Zimmerman, 2003). It seems, from the perspective of the teacher, that there are a range of conflicting value systems and stakeholders, subverting teacher efforts to achieve optimum conditions for their students. In addition, striving to address individual students learning in art as well as curriculum, syllabus and pedagogical requirements in the localised context of the secondary classroom seems to be particularly challenging in Visual Arts. Brown (1991) points to a similar practical dilemma when discussing situations “when different poles of knowing in art are forced together”. This dilemma he suggests results “in art teacher guilt, a conflict between assumptions about the nature of art and tutorial convention” (Brown, 1991,13).

Artistic assessment in visual arts education

In an investigation of the everyday dilemmas involved with assessment in the practice of art teaching, teacher scenarios drawn from fieldwork transcripts have been used to illustrate assessment practices in art education from the perspective of the teacher. The teacher scenarios have been discussed as data that informs Chapter Four of the study, where case studies are used as a data set to exemplify “Symptoms of the Spectacle”. My main interest in assessment in the practice of art teaching is as a method of teaching value, rather than the whole question of evaluation conceived in various educational understandings of assessment as an instrument for inclusion in teaching programs. The arts are divergent intellectual domains as distinct from mathematics and the sciences, which are convergent. Art values difference in a way that is outside the boundaries of other convergent disciplines. As stated earlier, this research is not concerned with principles involved with evaluation of programs, nor how to assess student artworks, nor with setting out assessment rubrics in teaching programs.

Eisner (1996) provides a succinct overview of some of the key ideas and complexities involved in the specifics of artistic assessment. Visual Arts brings a layer of complexity to the debates and literature on assessment practice, as

it engages with many fields and practices beyond a general educational focus. Examples include the work of artists, the belief and practices of the artworld, and the history of artistic genius, to name just a few specific areas/concepts pertinent to the research. Eisner (1996) in a chapter entitled, *Overview of Evaluation and Assessment: Conceptions in Search of Practice*, examines the discrete viewpoint of art education in the context of assessment, providing a particularly useful discussion. The section most relevant to my study examines the specifics of the particular tension experienced by art educators when they undertake assessment in their classrooms. He highlights the tensions and uneasiness that have always existed between art education and evaluation and assessment (1996, 1). These ideas provide a solid base on which to build the current investigation, as Eisner suggests that the tension between testing and art teaching is greater historically than for other subject areas, such as Maths and Science. To set up the context of artistic assessment in the practice of art teaching, Eisner sets out some of the key differences between scientific approaches to testing, evaluation and assessment and the type of values that permeate art education discussion. The following points summarise the tensions between these two discourses as given in Eisner, 1996, 1-4:

- Assessment, testing and evaluation rely on predictability, rationality, precision, whereas art education relies on “emotional, unpredictable, and ambiguous features of the artistic process”. These ideas resonate with Shulman’s later discussion (1999) about the importance of understanding that teaching as a practice is also unpredictable;
- Evaluation and assessment are embedded in a scientific tradition, measuring variables, predicting and controlling outcomes that are “inhospitable to the personal, unique, and even mysterious features of artistic creation” (Eisner, 1996, 1);

- Testing presumes that the “desired outcomes of educational activities are known in advance; artistic creation seeks surprise” (Eisner, 1996, 2);
- Testing seeks commonality and correctness in responses whereas in art “idiosyncratic” responses are valued;
- Testing focuses on section and parts while “artistic work emphasizes wholes and configurations” (Eisner, 1996, 2);
- Testing focuses on products produced by others, whereas “the arts emphasize content growing out of one’s personal experiences, especially those having to do with matters of feeling” (Eisner, 1996, 2);

These key ideas present some essential variations in the value systems that underpin assessment in general educational terms and assessment in art education. The particular assessment problem in art, also noted by Eisner, is that art education does not historically have a tradition of standardised testing.

Eisner articulates what he sees as some of the reasons for the move towards assessment as a phenomenon and he proffers two adjectives that exemplify some of the changes, the terms “authentic” and “performance”. These terms are critical to my research as they cut to the heart of concerns about assessment in Art. Eisner explains: “Authentic assessment implies its opposite – inauthentic assessment. Inauthentic assessment, by implication, is what testing has been” (Eisner, 1996, 2). Eisner suggests that the growing interest in authenticity stems from dissatisfaction with “the dominance of psychometrically developed standardised achievement tests” (3). In particular, art educators want a meaningful engagement for the student, “to get closer to ‘real-life,’ to secure information on performance that really matters” (3). Authenticity is taken up in the later discussion of “Authentic Assessment” in this literature review, and in Chapter Three in the explanatory framework of the study.

Performance, the second key term used by Eisner, was also introduced in the beginning of this literature review as a feature of the work of Stephen Ball. Eisner explains that, “performance assessment implies non-performance assessment. Non-performance assessment considered literally is, of course, not possible: no performance, no assessment” (3). Here, what we are experiencing is the idea that “standardized testing procedures do not require a student to perform” (3). Eisner of course is using the term to explain a concept, as students would of course need to write to be able to answer a pen and paper test. However, he is alluding to the idea that performance is linked to learning something meaningful, in a non-measurement context. Performance, in other words, needs to be linked to an authentic experience and for Eisner most “existing test practices are educationally feckless” (3), that is meaningless, when you consider how important it is to design assessments that are authentic and linked to an educationally significant notion of performance. Eisner is critical of the notion that a performance on a test score carries meaning.

Eisner provides a succinct overview of the particular problems for art teaching with a summary (7) that highlights the role of the “function of assessment” and the key role, played by programs and teachers in seeking appropriate outcomes for students. The ideas developed in this chapter by Eisner go on to provide a valuable set of assessment considerations, “an array of heuristics” (16). For teachers these embody the values of art, including multidimensionality, mediation and feedback. Eisner, therefore, places the teacher as a central player in assessment. He highlights the need for increased accountability and intellectual rigour in artistic assessment, as well as the need for future research to complete our understanding of assessment as a complex phenomenon.

Arthur Efland (1995), an educationist well-regarded for his work on cognition and learning theory in art education, whilst not writing specifically on artistic assessment highlights the importance of understanding domain of art education as being ill-structured. This insight is helpful in positioning artistic

assessment, given the background of high-stakes, standardisation and the specific issues for art educational assessment as outlined by Eisner. Efland also highlights the importance of using case studies as a working methodology in art education. Efland argues:

Art is an ill-structured domain because learners must pay close attention to the particular details of individual cases rather than to knowledge in the abstract. Critical interpretation of works of art is likely to proceed on a case-by-case basis, which suggests that the study of works of art could well be classified as ill-structured. Certainly, the fact that different critics develop quite different interpretations of the same work of art attests to the ill-structuredness of the domain (Efland, 1995, 143).

Without going into the qualities of well-structured and ill-structured domains of knowledge, the conception of art education in this research follows Efland's identification of art and art education as an ill-structured domain. Efland's paper also draws quite systematically on domains of knowledge outside art and art education to illustrate some ideas about advanced knowledge acquisition. For example, Efland in discussing the problems of naïve, garbled and compartmentalized concepts, uses the work of Feltovich and his associates (1993) with medical students to show that "the procedures implemented by teachers at the introductory stages of knowledge acquisition 'often result in situations where the groundwork set down in introductory learning actually interferes with successful advanced learning'" (Feltovich, 184-185 in Efland, 1995, 140). Efland later uses the work of Feltovich to distinguish the biomedical sciences, as a well-structured domain, with "fewer degrees of interpretive freedom" (146) than art and art criticism. Specifically, this highlights Efland's point: "One of the problems in domains like art is that there is less insistence on 'getting it right'" (Efland, 1995, 146).

Efland also utilizes the work of Alexander (1988) who interrogates the behaviour of designers, and provides a case study example from urban planning, to distinguish between planned and unplanned cities. Efland (147) skilfully uses the analogy of relationships and connectedness to suggest that simplification of city sites into planned and artificial environments belies their

complexity. Efland's interest of course, lies in highlighting a particular way of representing curriculum as a lattice, rather than a hierarchy; however, the point is that he uses concepts from an array of different knowledge domains to explain and exemplify his ideas. Similarly this research makes explicit reference to three different domains of knowledge, as narrative case studies, to highlight a range of ways to understand "Symptoms of the Spectacle".

The logic of the selection of the three case studies that follow in the next chapter builds on the idea that representation of depth and complexity in a domain of knowledge such as art education will benefit from looking to cases and examples drawn from other fields of knowledge. In my research the cases are drawn from general education, from popular culture and from the artworld. The cases provide a structure from which to extract "Symptoms of the Spectacle". Efland proposes a networked lattice-like structure, rather than a spiral or a hierarchical tree, to represent the complexity of knowledge acquisition, and this research also aims to apply the symptoms to assessment fieldwork data, anticipating a "map of [this] landscape ... capable of representing all its potential complexity" (Efland, 1995, 153).

Assessment of student artworks and program evaluation

This literature review has so far alluded to the problem of assessing students in art education using the work of Zimmerman (2003, 1992), Eisner (1996, 1972) and Efland (1995). Another contemporary contributor to the literature is Trevor Rayment (2007) editor of *Problems of Assessment in Art and Design*. This text mirrors the concerns of Eisner regarding the specifics of the problem for art. In addition, Rayment signals the historical and philosophical debates in the UK, where assessment is mandatory, yet highly contested. The text includes a contribution by Mason and Steers, who have been previously been discussed in the section on high-stakes testing.

Three further contributions that engage the specific issues surrounding how to undertake artistic assessment in art education include the work of Dorn, Madeja & Sabol (2003), Beattie (1998) and Armstrong (1994). Dorn, Madeja &

Sabol (2003) in the work *Assessing Expressive Learning* provide a guide for teacher-directed artistic assessment that satisfies authentic assessment criteria, by suggesting alternative methods and approaches to orthodox standards-based approaches. In the first chapter on The Assessment Context the authors discuss art teacher attitudes and values that inform assessment practice in the context of National Assessment in the USA. From these studies, art teacher attitudes towards assessment largely revealed that art should be assessed and that parents should be informed of the results of artistic assessment. Questions fundamental to understanding a Lowenfeldian perspective (where art should not be assessed) and Discipline Based Art Education (which advocates assessment) are set out (2003, 20), and the authors systematically address key questions using research from attitudinal survey data. The context of Dorn, Madeja & Sabol's study is critical for my research as it involves the development of concepts of authenticity in developing alternative assessments, including portfolios, and investigates teachers' attitudes through data and survey responses, showing the percentage of art teachers who responded to each question posed. Whilst my research closely parallels similar questions, for example, teachers' attitudes towards whether art should even be assessed, my interest in emergent data generates a range of fairly specific responses to the qualitative unstructured questions from the fieldwork data transcripts. Finally, Dorn, Madeja & Sabol mention the importance for teachers of questioning the effectiveness of their training.

Beattie's 1998 work titled *Assessment in Art Education* evaluates a range of "performative" hands-on practical assessment strategies in art education. She discusses the relationship between curriculum, instruction and assessment, and provides a set of key guidelines, with vocabularies for both traditional and more authentic models of assessment practice. Beattie, like Dorn, Madeja & Sabol, emphasizes the importance of practical knowledge for preservice as well as experienced teachers, a concept which cannot be underestimated.

Armstrong's text produced by the National Art Education Association (NAEA) is called *Designing Assessments in Art*. The book covers questions of why,

who and what about artistic assessment as well as the procedures associated with sampling, developing, administering and reporting results. The book sees assessment as a continuum within curriculum and pedagogy, and resists understandings of assessment as standardised. Armstrong's work is also pertinent in this project as it represents a comprehensive guide to artistic assessment for teachers. The three key texts discussed previously provide a strong assessment knowledge base for teachers as the authors explain a range of complex phenomena in ways that sit well with art teaching practice. They guide teachers in the evaluative sphere, which is notoriously difficult particularly for novice teachers, as well as alluding to the contested nature of the territory that is almost a prerequisite in artistic assessment.

Another work on artistic assessment, this time from an Australian perspective, Douglas Boughton's monograph, *Evaluation and Assessment in Visual Arts Education* (1994), traces historical ideas "about evaluation and assessment in the visual arts from the early 1900s to the present day" (Boughton, 1994, 41). The book also acknowledges "that assessment in the visual arts will engage teachers in extraordinarily difficult judgments, but this is as it should be". The book argues the premise that: "If assessment in the art class is easy, then the teaching is probably boring and of little value". These ideas serve to typify the dilemma for art teachers when confronted with actually how to do assessment in their classrooms. On the one hand practical suggestions for classroom use and contemporary issues are explored, yet Boughton apparently places the difficulties squarely back on the shoulders of the teacher. One problem in art education is that the more exciting, imaginative, provoking and challenging your lessons are, the more confusing and harder to assess they become. This is a limited argument and the question becomes challenging for teachers as they ask if it is worth continuing to undertake "authentic" assessments. For example, the workload intensification of high-stakes assessment reduces teacher options, particularly in the context of increasing workloads and accountability in contemporary education.

Boughton assists teachers with their classroom practices on the one hand, and simultaneously accepts that assessment is a difficult task. Acceptance of

difficulty as the way it should be is one approach to unpacking the problematic nature of artistic assessment in the practice of art teaching. "If students are to be provoked to imagine what has not been imagined before and to challenge ideas with new perspectives, then the teacher's task should be difficult" (Boughton, 1994, 41). Boughton is strong in matters related to setting out and defining the challenges, but the admonishment of teachers for allegedly taking 'easy' options seems, to me at least, unconvincing. The question of teachers' planning boring lessons that may be easily assessed is also a challenging idea, which is reminiscent of Michael Apple's notion (1986) of the teacher proof curriculum. The separation of the planning of curriculum (production) from the teaching and execution of the program of study (consumption) concerns educationists like Apple. He thoughtfully deconstructs glib judgments of teacher apathy in his interpretation of results. De-skilling teachers and positioning them as delivery mechanisms for curriculum, developed by planners far away from the localized context of the classroom, are well documented in curriculum theory. This larger project of exploring the relationship between curriculum and teaching is beyond the scope of the present study into artistic assessment, although there are close parallels with the separation of student assessment from teachers, as identified in the literature.

As part of a series of study materials prepared for ELE 468/668 *Directions in Arts Education*, Boughton's text supports a course unit offered by the Faculty of Education in Deakin University's Open Campus Program. As a resource for a subject within an arts education faculty the book contains information for an audience who may not have extensive experience in the visual arts. The orientation and perspective of the text appropriately appears to be definitional in kind, gathering together various established views about evaluation and assessment on the visual arts. The history of educational evaluation and assessment in the visual arts is charted, and contemporary issues are discussed from the perspective of various international and State initiatives.

In averring the concept of a lack of a useful role for assessment in visual arts, Boughton acknowledges that evaluation and assessment are "a frequently

misunderstood and often neglected aspect of Visual Arts education" (Boughton, 1994, 1). Why this misunderstanding and why the neglect? There must be some other kinds of complexities and issues related to assessment not uncovered by studying more evaluation models and definitions. There may be a link between perceived teacher confusion and misunderstanding and the values, assumptions and ideologies about how to do assessment and the various roles and functions that it serves. There is no general agreement or common understanding available for a reason. Understanding reasons is the focus of my work. Creative self-expression is acknowledged by Boughton as a possible reason for the lack of a useful role for assessment in Visual Arts. It is suggested that self-expression is both "misleading and inappropriate". He then focuses on more recent times where "the evaluative process has assumed a central position in the day-to-day interaction of art teachers with their students". The essential nature of this argument is continued and Boughton acknowledges that there may be other external, internal or contingent factors, reasons and complexities that offer alternative views about the place of assessment in classroom practice. It is within this context of uncovering alternatives that the study's emergent design has been developed.

Differentiating concepts

Boughton (1994), like Eisner (1996), set out important distinctions between concepts and definitions in art educational assessment. Differentiating concepts provides reasons for discriminating between meanings in context. This increases clarity in discussions about evaluation/assessment and identifies terms that have been employed in educational discourse for many years. This avoids conflating similar yet different terms. The work of Boughton is used to set out what he sees as the importance of differentiating terms for teaching clarity. Boughton differentiates between the following:

- evaluation;
- measurement;
- testing;

- grading;
- distinctions between evaluation and assessment;
- distinctions between formative and summative;
- distinctions between curriculum evaluation and assessment of student learning.

Boughton's conception of evaluation is set out thus: "*Evaluation* is a complex undertaking resulting in value judgments being made about ideas, products and activities" (Boughton 1994, 2). Evaluative statements are made by various people and are about the worth of all aspects of the educational enterprise. Teachers make judgments about the value of curricula, the qualities inherent in student art products, the significance of learning experiences, and their own effectiveness. School administrators are concerned about evaluating the quality and appropriateness of the total school curriculum for the particular community, including the competency of the teaching staff.

Eisner similarly defines "evaluation" as a broad term, broader than testing or grading (Eisner, 1972). He adds an important point, that what constitutes value in that context must have a notion of virtue. Meanings are also complex because values change over time, and different communities have diverse views about what is important. Art education is doubly difficult as "art" is a value-laden concept. Art is open to question and uncertainty, so that when art and education are placed together, careful analysis and negotiation of values held by all interested parties are essential. Eisner argues, "Evaluation can be conceived of as a process through which value judgments are made about educationally relevant phenomena" (1972, 201). Given his interest over a long career in the qualitative dimensions of evaluation and educational connoisseurship and art criticism, Eisner is keen to distinguish the term evaluation from assessment (1972, 204-205 and 1996, 2). He is interested in the value of understanding the function and purpose of evaluation and sees the term as being diagnostic and generative, as for example, in the pivotal Chapter Eight, of *Educating Artistic Vision*, (1972) where he asks, *Can*

Children's Growth in Art Be Evaluated? Eisner signals the

growing dissatisfaction with the educational inadequacy of achievement testing. This dissatisfaction began to be most clearly revealed with the emergence of the term *assessment*. Assessment in the United States is a term of recent vintage. The older terms, testing and evaluating, are now being given a less than gentle nudge by this educational newcomer (Eisner, 1996, 2).

Whilst being critical of the narrower terms of engagement that “assessment” (rather than the gentler term “evaluation”) seems to convey, Eisner is equally keen to make sure that art education constructs knowledge in new debates about authenticity and performance-based assessment. The differentiation of key definitional terms in dialogues about both evaluation and assessment is a large project to undertake, and one that is beyond my scope here. It is important to acknowledge that my work uses both evaluation and assessment as key terms. Evaluation was used with respondents to develop interview questions and fieldwork teacher scenarios, as the term infers a qualitative dimension, whereas assessment implies a way to specifically measure and make products accountable. Assessment is therefore used in this project to signal both the currency of the term in the educational literature, and the growing interest in understanding the complexity of the terrain. This complexity is especially important to understand where standardised, measurable and specific outcomes, purport to represent student performance in an increasingly commodified educational landscape. As Eisner (1996) notes, “Preoccupation with reliability often has swamped concerns for validity, resulting in recent years in a growing dissatisfaction with the educational adequacy of achievement testing” (1996, 2).

There is already considerable research covering the field of evaluation where program evaluation and assessment of student artworks are the driving forces. In the art educational field a concern with methods and how to undertake student assessment is also evidenced in the work of Haynes (1985), Richardson (1980 & 1984), Maling (1983), McBryde & van der Heide (1989) and Orme (1987). Richardson's later work (2005), written from the

perspective of his role as Project Director of the ACER Interpretation Service, moves the focus to establishing large-scale, multi-variant performance indicators, “to provide schools and teachers with information to track the learning progress of each student” (2005, 111). Richardson’s research is a useful approach as it puts data in the hands of teachers to support learning. Another important dimension in understanding assessment procedures is evaluation criteria, as discussed by Hoepfer (1984), Boughton (1984) and Zimmer (1981).

However, many evaluation models and studies reflect pre-determined value frameworks evidenced here by McBryde and van der Heide’s study (1989) of student assessment. The study describes the processes and rationales behind student assessment practices in secondary colleges in the ACT. This is a review of existing evaluative criteria and established assessment practice. The significance of my research is the qualitative investigation of conflicting understandings of evaluation surrounding the practice of art teaching. There is very little research into the beliefs held about assessment by art and design educators, in their daily work. The investigation of multiple perspectives and individual meanings is not strongly represented in art educational research. For example, carrying out an evaluation of existing programs or curriculum will not produce any clear terms for mapping assessment practice. It therefore becomes necessary to break the circularity of evaluation, to break clear of the field. The use of qualitative methodology becomes imperative, since emergent data capture is vital to the attempt to investigate underlying value frameworks of teachers.

Spectacle Pedagogy

“Spectacle Pedagogy” is a relatively recent educational development. This approach to curriculum and teaching, particularly art teaching, can trace its origins to Guy Debord (1994/1967), as examined in Chapter Three. The art educational application has become known through the work of two art educationists from the USA, Charles R. Garoian and Yvonne M. Gaudelius (2008, 2004). The theoretical developments in this area led by Garoian,

Gaudelius and Richardson (2010), are important for the present investigation, in supplying a contemporary application of Debord's book, *Society of the Spectacle*. Debord's work is analysed in Chapter Three to develop a conceptual discussion to exemplify "Symptoms of the Spectacle". These are applied to the specific case study data and teacher scenarios drawn from this project's fieldwork transcripts. According to Garoian and Gaudelius:

we characterize the ideology of visual culture as 'spectacle pedagogy' in that images teach us what and how to see and think and, in doing so, they mediate the ways in which we interact with one another as social beings (2004, 298).

The authors undertake the project of producing a relevant set of nuanced discussions about curriculum and pedagogy in the context of visual culture as a political and cultural phenomenon for twenty-first century learners to negotiate. Importantly, they take a generative view and provide examples to guide teachers through ideas that embody new, interventionist strategies to interpolate art teaching discourse. In particular, they are concerned with inculcating a developing sense of the student as a "critical citizen" to challenge "commodity fetishism" as they make and study artworks (298). The authors recommend that spectacle pedagogy use the "conceptual strategies of collage, montage, assemblage, installation and performance art as the means to expose, examine, and critique the spectacle of visual culture" (298). Garoian & Gaudelius are keen to highlight the role of the student in engaging in a critical way with spectacle as visual culture, especially the political saturation of images combined with "mass mediated delivery systems" (298). The nub of their argument is formulated as follows:

We characterize the spectacle pedagogy of visual culture in two opposing ways in this article: first, as a ubiquitous form of representation, which constitutes the pedagogical objectives of mass-mediated culture and corporate capitalism to manufacture our desires and determine our choices; and second, as a democratic form of practice that enables a critical examination of visual cultural codes and ideologies to resist social injustice (299).

Garoian & Gaudelius are seeking an art educational antidote to the all encompassing, all seeing, saturation of the spectacle of visual culture, to link

the discussion to the importance of creating a plurality of viewpoints in developing cultural democracy. They provide a critique of spectacle and cultural imperialism whilst simultaneously advocating a way through the maze using cultural resistance and critique. Their work is keenly focused on turning the theoretical approach of the spectacle back on itself, to develop critically informed ways for students to make art. In this way, students can engage in cultural critique and learn to 'see' through and resist the encompassing media saturation of spectacle in order to become informed citizens.

Richardson (2010) in his review of the book *Spectacle Pedagogy* notes the non-linear collection of essays as well as the important role of the teacher in actively constructing new ways of engaging with the fragmentation and disjointed qualities of students' lived cultures (Richardson, 2010, 387). Richardson also notes that Garoian & Gaudelius provide "a working concept of spectacle" (387). This observation forms a useful link, as utilization of the explanatory power of the spectacle in contemporary artistic assessment is the aim of the current study. Richardson notes that for both Debord (after student uprisings in Paris in 1968) and Garoian & Gaudelius (after 9/11) "the commodification and distribution of information and visual media raised skepticism regarding the origins, purposes, and uses of images" (387). As Garoian & Gaudelius describe what may be possible in terms of art teaching in spectacular times, I also look at the power of images since my work concerns artistic assessment. Rather than focusing on students' artworks however, as a key driver of curriculum and pedagogy, my work takes up teacher perspectives in the context of current debates in assessment practice. The research is interested therefore in the image of the teacher as the person being 'seen' to do the right thing within the context of spectacular times, where commodities, rather than students or their progress are the focus of the educational exchange.

Spectacle Pedagogy does not focus on artistic assessment specifically, but the explanatory and generative ideas of spectacle as awareness and critique of the perpetual accumulation of images are key debates in the art educational field. In this context contemporary art educators are keen to

engage in the generative debate. Richardson, like other contemporary critics of Debord's work, asks about the possibility of the book's power to escape the spectacle and its universalizing gaze, by posing the question: "Can any form of cultural production function sufficiently beyond the spectacle in order to successfully critique its all encompassing effects?" (391). He also alludes to the educative space that is opened by the book's premise, as he notes, "the book does not explicate ideas and offer models for teaching, but rather exposes more spaces for critical investigation and participation" (391). It is this spirit of generating alternative spaces to open up new discussions that informs my study of artistic assessment.

Authentic Assessment

Alongside performance the other key term in artistic assessment and evaluation discourse as noted by Eisner (1996) is authenticity. Authenticity is taken up by several players in general education. One key proponent of authenticity in terms of assessment in general education is Tanner. In a 2001 article, *Authentic Assessment: A Solution or Part of the Problem*, Tanner highlights some problems with what he calls the reformist notions of authentic assessment. Tanner's objections are aimed at "subtle problems" such as face validity, giving only the appearance of validity with real world contexts and the concept of artificiality being maintained in supposedly authentic practices. He argues, "some portfolio-based tasks are not at all authentic" (Tanner, 2001, 28). In other words, some tasks possess the guise of authenticity say in writing lesson plans, which may in the end be a poor indicator of teaching well. In addition, the necessity for highly articulate students with strong language skills is raised as an issue in the work of Koelsch, Estrin and Farr (1995). In Tanner, (2001) it is noted that: "The level of language that students are expected to process and produce in the course of completing performance assessments is nearly always more complex than the language of traditional standardised tests" (Koelsch, Estrin and Farr (1995) in Tanner, (2001, 28). Adequate coverage of content in traditional assessment modes, rather than an ad hoc sampling of content, raises another authentication problem for Tanner. How to secure reliability in assessment using ad hoc

methods remains a central issue, when assessments do not cover all material in a systematised way. Whilst broadly agreeing with Tanner, as validity and reliability are important concepts in assessment within the localised setting of the visual arts classroom, I too am interested in the validity of assessment as well as the gaps, absences and opacities in assessment practice. However, discussion of assessment vocabularies such as “validity” and “reliability” to some extent is circumscribed by traditional assessment literature. Subtle problems are identified in addition to system problems comprising exchange and barter. Defining particular attributes or ways of working as authentic in selected activities begs the question of authentic for whom.

In the area of authentic assessment in art education, a key player is Enid Zimmerman. In the paper, *Assessing Students' Progress and Achievements in Art* (1992), Zimmerman succinctly articulates the distinctions between the traditional standardized test and authentic assessment. In arguing a case to reduce the incidence of standardized testing she writes:

Assessment instruments that approximate real-life, authentic situations that involve integrated, complex, and challenging tasks also can be used to assess individual achievement and higher level thinking skills (Zimmerman, 1992, 15).

Zimmerman sets out the characteristics of authentic assessment, also keenly observing its importance for all students including those from diverse backgrounds. In establishing criteria for authentic assessment as well as ways to measure achievement in this realm through exhibition, performances, portfolios, teach-back methods and profiles of student work and behaviour, Zimmerman provides a strong base from which art teachers can proceed. Through the discussion of appropriate measures (18-23) she highlights the role of understanding individual achievement in art education, a central premise and value for most art teachers. The issue then becomes one of time as well as cultural sensitivity, as she acknowledges that the measures she sets out for authentic assessment take time to develop, initiate and maintain. Importantly, Zimmerman presents a set of ideas that fit well here:

If we aspire to teach all students equitably to be performing, thinking, problem solving, and inquiring individuals, then activities we teach and assess should be related authentically to some of the problems and experiences these students will encounter in their real words (1992, 24).

Like Zimmerman, my interest is in the specifics of the exchange between teachers, systems, students and associated stakeholders in art and design assessment, and in revealing some of the complexities not typically referred to in the assessment literature. My inquiry is interested in disclosing glimpses of the assessment character or performative disposition necessary to manage appropriate assessment for students. Art teachers have a central interest in authentic assessment practices, and their capacity to mobilise such practices in the context of high-stakes testing, as described by Zimmerman, may have implications for teaching behaviour. Instead of reviewing existing authentic assessment in educational approaches to art and design education, or in the wider educational context, I want to investigate how a teacher negotiates the complexities of retaining an authentic disposition when conducting assessment in art.

Teacher perspectives in general education

Concepts that examine the role and significance of the teacher perspective in works by five educationists are presented in the next section. These are significant for my research in bringing descriptions of social ecology (Doyle & Ponder), teacher knowledge and capital (Shulman), and marketisation (Kenway & Bullen). Doyle and Ponder bring an organic view and highlight the importance for the teacher of the environmental situation, in seeing the classroom as a connected, symbiotic system. My research also takes up notions of the individual art teacher within the context of a complex system of events in classroom life, as opposed to seeing art teachers and how they work in isolation from the competing demands on their time and expertise.

Shulman effectively places the teacher in a pivotal role in a network of relations, within what he terms a set of resourcing issues. He argues “capital”

is a point of tension intervening in and shaping a teacher's capacity to act. My project engages events as they unfold in the daily work of art teachers and in a similar way to Shulman, posits that teachers' work cannot be degraded into predetermined sets of instructional data. Teachers come to the classroom with a repertoire of teacher knowledge, which operates as working capital.

The inclusion of Australian educationists Kenway and Bullen builds on this discussion by suggesting that schools, teachers, students and parents are now situated within a marketplace. This marketplace produces designer schools, packaged information and the provision of published data to encourage parents to make a selection from an array of school choices published online and talked up in the media. All of these teacher perspectives provide a rich scaffold for me to articulate how assessment can be understood as a socially mediated and commodified practice, an economy.

Walter Doyle and Gerald A. Ponder articulate the mechanics of the production of meaning and how patterns of behavior are mediated from the perspective of the teacher. Their article titled, *Classroom Ecology: Some Concerns About a Neglected Dimension of Research on Teaching* (1975) is consistent with my investigation in terms of teaching being seen as a socially mediated practice within the rich milieu of a classroom. Doyle and Ponder define the concept of classroom ecology as "that network of interconnected processes and events which impinges upon behavior in the teaching environment" (1975, 183). This focus on researching and observing teacher behavior is consistent with my project, as I am interested in assessment from the perspective of the teacher. Further, the complexity of teaching as an event is captured in thinking about teaching and learning as an encounter, an ecology. Doyle and Ponder argue for a way to understand and improve teaching without blaming the "inadequacies of the teacher" or "teacher deficiencies" and even "the failure of teacher educators to develop and use adequate training procedures" (185).

Doyle and Ponder have argued consistently for a greater emphasis on the ecological dimensions of classroom interaction to "mediate patterns of action in the classroom" (184). They make a particularly contemporary observation,

explaining the way many research methods used to interrogate teacher behavior (in the interests of improving teaching instruction) have “shared the underlying understated premise that teacher behavior occurs independently from the contingencies operating in the classroom environment” (185). This concept implies that the teacher is in control of the situation, but Doyle and Ponder make the suggestion that perhaps it should be stated that, “the situation is in control of the teacher” (185).

This focus on control and organization as an appearance of what may also be going on in a classroom, a hidden set of relations and social interactions, is relevant as a case of visual illusions and effects. In other words, a research agenda viewing teaching as a practical art in the same way that art unveils canonized models and re-uses and re-stages existing models. To look beyond surface appearance and call attention to the means of producing both visual and social effects lies beyond the object, as meanings are socially constructed. Both contemporary art and visual arts teaching have complex systems at work and focus on the practical with praxis being a vital component in understanding how change and improvements occur in teaching. In my investigation I also suggest that environmental factors may mediate teacher performance. Doyle and Ponder describe how small, achievable, and appropriate changes to practice are essential, as they highlight the inadequacies of so called “skill training”. They are critical of skills being separated from the context of the classroom, noting,

although skill training did affect behavior in the laboratory setting, the training had little impact on actual classroom performance. The skills practiced in the laboratory did not persist outside of the laboratory setting (1975,185).

In addition to their concern about the inadequacy of merely equipping and training teachers with skills, the conclusion of Doyle and Ponder’s article also questions assumptions concerning the passivity of a so-called, classroom ecology. The passivity perceived by Doyle and Ponder they suggest, anticipates new research on ecological variables in the classroom. In teacher education, for instance teaching new skills has to be embedded in an

understanding of the classroom as an organism, in its totality, as a living, breathing “ecology” of life. Looking at behavior in isolation from a psychosocial dimension is not enough, as new understandings must also be embedded in existing models of practice. For example, Pre-service Teachers may exhibit certain *teaching behaviors* and give the appearance that they know what to do, but unless they have apprehended the classroom as a system, with its attendant ambiguity, tension, and risk, this will only be a surface effect. My interest here is in the specifics of the exchange between teachers, systems, students, and associated stakeholders in art and design assessment and in revealing some of the complexities and game plans not typically referred to in the assessment literature.

Educational psychologist Lee Shulman (2008a, 2008b, 2004, 1999, 1986) is a researcher who prioritises the perspective and knowledge base of the teacher within the broader educational field. Over a long career dedicated to the scholarship and the improvement of teaching as a practice, Shulman has focused on understanding how knowledge of teaching is inculcated, and how motivations for change and improvement are made manifest. In the paper *How and What Teachers Learn: A Shifting Perspective*, Shulman presents a useful set of diagrams within which to understand and locate the complexity of teacher knowledge (Shulman & Shulman, 2004, 260, 266 & 268). He positions the reflective teacher within a linked set of interacting models. Complexity is gradually added to each model, moving through individual analysis (260), community relationships (266) and learning communities (266) towards a diagrammatic representation of the various levels – individual, community and policy – surrounding the particular teacher. Shulman’s discussion about possible levels of analysis and complexity for teachers combines well with the significance and motivation for undertaking this inquiry. In presenting his ideas, Shulman also highlights the importance and appropriateness of case-based research (legal and medical terminology) for enhancing research about teacher knowledge. In a much cited article, titled, *Those Who Understand: Knowledge Growth in Teaching* (1986) he states:

A case, properly understood, is not simply the report of an event or incident. To call something a case is to make a theoretical claim - to argue that it is a 'case of something,' or to argue that it is an instance of a larger case (1986, 11).

The significance of Shulman's work in the literature review is twofold. First, he provides a way to think about re-positioning teacher knowledge and "wisdom" about assessment as a dilemma of practice in art education. Although, the scope of this thesis is limited to art assessment, Shulman (1986) suggests a way to conceive of changes in practice, by focusing on developing teacher knowledge. Teacher knowledge is carefully articulated and explained as propositional knowledge, case knowledge and strategic knowledge (1986, 10-12). These categories are set out as types of knowledge that require more research and he advocates the use of cases as the way forward in knowledge construction.

The use of cases as exemplars in making a claim for ongoing case-based research is consistent with the spirit of this investigation. Shulman also seeks evidence and examples beyond education, and uses terminology and metaphors from other practice-based clinical fields. Title headings used throughout his educational research papers derive from medicine, for example, *What do we do about these Pathologies?* (1999, 3). Shulman indicates that, "At the very core of any field that we call a profession is an inherent and inescapable uncertainty. Professions deal with those parts of the world that are characterized by unpredictability" (1999, 3). This uncertainty he suggests, across many professions (clinical medicine, architecture, economic planning, clinical social work) cannot be enhanced by writing more rules; instead he advocates "new forms of inquiry that both learn and support the 'wisdom of practice'" (1999, 3).

One of the hallmarks and values driving artistic assessment is the recognition of the difficulties of assessing art. Difficulties stem from values and beliefs surrounding questions about *how* art is assessed, or more brutally due to its experimental, expressive nature, whether art *should* be assessed at all. Much of the preoccupation with tests and testing, common in general educational

contexts, is beyond the scope of what has historically been valued in art education (Eisner, 1996, 3). This unpredictability of teaching as a profession, identified by Shulman, is an appropriate way to situate understanding of artistic assessment as a practice in this investigation of artistic assessment within art teacher practice.

Working with this notion of unpredictability through articulation of teacher wisdom, Shulman examines several concepts across a range of studies and research projects that fit with my inquiry into artistic assessment. The concepts selected for this review as a sample of relevant ideas from Shulman's wide research interests are willingness, motivation (Shulman & Shulman, 2004, 261) and capital (267). These terms speak about the way teachers are empowered to examine practice and seek out change. It also grounds the discussion within the context of an educational theory that uses economic terms to describe aspects of curriculum and pedagogy from the perspective of the teacher.

Within a nested understanding of the teacher as a learner, being both willing and motivated, Shulman is keen to prioritize engagement and action, in appropriate performances of teaching as a practice. He sets out ways to think about how you can analyse individual and community action, through shared constructs with reflection playing a key role. Learning to teach for Shulman & Shulman (2004) starts at the point of looking at the learners that you may have in your classroom in terms of motivation, understanding and skill. The levels of possible analysis gradually build to include individual, community and policy levels in a series of nested figures (Shulman & Shulman, 2004, 267). The reasons artistic assessment is undertaken in certain ways, and the motivations for acting are also of interest in this work. "Willingness" refers to the teacher's capacity for change, once it is determined that change is needed, whilst "motivation" examines the reasons why a teacher would want to make changes at all. Policy is also examined by Shulman & Shulman as the "outermost layer" (267) of the nested figures. They list a range of examples of the types of capital required in developing a profession and for improving educational programs. The authors assert that

accomplished learning and teaching depends on the provision of adequate resources, such as mentoring, staff development, curriculum and associated materials, instruments and models of assessment, additional personnel, computers, physical space for groupings and rotations (2004, 267).

Shulman & Shulman make further distinctions between “venture capital”, “curricular capital”, “cultural or moral capital” and “technical capital” (267). Resources and policy then are cast as both the creator and destroyer of “innovations in teaching and learning” (267). Capital is a key metaphor for the nested notion of the social communities of practice as examined by Shulman & Shulman. Capital is a framing concept that implies an exchange of ideas, data, abundance and goods. Yet as Shulman & Shulman observe within provision or non-provision there is a lack of control for teachers in the network of relationships within the system, particularly with regard to innovation.

In terms of Australian educational literature, Kenway & Bullen’s 2001 book, *Consuming Children: Education – Entertainment – Advertising*, examines Guy Debord’s (1994/1967) notion of the spectacle. Like the discussion of “Spectacle Pedagogy” earlier in this review and the ideas of Frederic Jameson mentioned in Chapter Three, the authors suggest that the intensity of the spectacle parallels a schizophrenic experience of culture, leading to “loss of the solid and coherent structures of collective social meaning that once characterised other, more stable, cultural moments” (Lee in Kenway & Bullen, 2001, 15). Schizophrenia is “an attempt to describe the feeling of living in such a hyperreality” (Kenway & Bullen, 2001, 15). The quest for accountability, especially being ‘seen’ to use taxpayer dollars wisely; dominates the increasingly managerialised learning and teaching time of schools and teachers. In their chapter, *Designer Schools, Packaged Students*, Kenway & Bullen present a table titled ‘The lexicon of the market in education’. They argue that

remarkably little attention has been paid to students and to the ways they participate in the marketization of schooling. Equally, little attention has been given to the consumer contexts of

marketization and their implications for the construction of young people as consumers (Kenway & Bullen, 2001, 126).

For Kenway and Bullen the market has taken over the landscape of schooling whilst a simultaneous lack of attention is being paid to the process of this industry based phenomenon. They examine the means of producing the effect that a school be seen to be a 'good school'. They state: "Value-added students, those with face value, are those who lift the school's academic, sporting or cultural performance and image and who conform to the school's and teachers' educational norms - only the good are good for the school" (Kenway & Bullen, 2001,140). After consideration that each year a new league table of individualised high-stakes testing results is published, a kind of face value of a 'good school', in terms of assessment, could be assigned to appearance. Assessment is not just the implicit skills of students or a knowledgeable teacher's view of what would be of most benefit to the child. Results have to be put up there, put on show, to confirm a visual determination of the worthiness and value, of being 'seen' to be understood. Complexity and difficulty are reduced to a quantifiable notion of assessment, which is very much in and for the public gaze. In this Neo-Marxist context, the economy has moved beyond simple production and consumption towards what Kenway calls "a coalescing", where the economic terms of the engagement are manifest in a more subtle yet systematic way.

Education writers such as Kenway & Bullen (2001) have also grasped what they discuss as the consumptive and hegemonic power of the education industry, and use the streetwalker or *flâneur* as an antidote to what they see as the economy of contemporary education discourse. Whilst they do not use the media saturated spectacle, or the Debordian counterpoint to the *flâneur*, the *dérive*, to fully explain their conclusions about gender, technology and power, the authors do use some strategies of The Situationists International. In their concluding chapter, *Pedagogies that Bite/Byte Back*, Kenway & Bullen, describe the activities and pleasures of the youthful cyberflâneur (internet streetwalker) as global citizen. They have taken the character of the *flâneur*, as described in 1860's Paris (Baudelaire) and cast a contemporary

net over the tradition of the streetwalker. Cyber-networks are the post-structural screens and networks, referred to in Kenway & Bullen's work, so a cyber character, plot, screen and global city network are proposed as interventions in the education industry. For the *flâneur*, the physical, public and social spaces of the modern urbane city are "linked with the pleasures of losing oneself in the streets of the metropolis" (175). These are the pleasures of the *flâneur*, the male stroller or street reader. The pleasures of the *flâneur* have been described as those of "just looking" (Bowlby 1985, and Nixon 1997, in Kenway & Bullen, 2001, 175). In a similar type of conclusion to Garoian and Gaudelius, in the context of "Spectacle Pedagogy" these authors are interested in making students aware of the mediated, cultural experiences they are having in schools. Kenway and Bullen focus on consumer-media culture and gendered constructions of childhood and the individual. Their use of the *flâneur* fits well with Debord's theories and ideas.

Teacher perspectives in art education

In terms of the art teaching focus of this inquiry, there are two studies that engage with teacher perspectives in arts/visual arts education that are useful to me in understanding the position of my own work. The perspective of the teacher in both studies outlined below, is conceptualised as a kind of 'what teachers say' type of research question, focused on a particular aspect of educational practice. Although not focused specifically on assessment practice, the first publication discussed is *The Challenges of Implementing Primary Arts Education: What Our Teachers Say* (2009). The paper provides a useful discussion of the importance of teacher perspectives. The authors, Alter, Hays and O'Hara, writing about the context of the early childhood, set out the conditions for developing a quality arts education in a series of recommendations. In developing advocacy arguments for arts in primary school curricula and increased use of specialist teachers in primary schools, they recommend "improvements to the quality of creative arts teaching and learning in primary schools through a range of measures" (2009, 22). Using qualitative interviews with nineteen Australian primary teachers, the research uncovered ways that arts were included in what was referred to as a "crowded

curriculum” and highlighted the “important influence that participants’ own interactions with the various art disciplines had upon their role as facilitators of creative arts education” (2009, 22).

Alter, Hay and O’Hara’s study, although focused on ‘arts’ curriculum in an Australian context, was situated in the milieu of primary education. This differs from the secondary focus of this research into the specifics of artistic assessment in Visual Arts education. What is interesting though, is that the 2009 study focused on an evaluative-base from which to approach the introduction and adoption of creative arts as a key learning area in the primary setting. Whilst revealing an important aspect of advocacy for arts curriculum in this literature review, informed by the teacher perspective, the focus and outcomes of the 2009 study inform teacher development and advocacy debates in the broader context of ‘arts’ rather than art education. Teacher perceptions are valued in Alter, Hay and O’Hara’s work. In addition, key findings in their work, about the level of importance teachers attach to expertise in visual subject matter, highlight the intuitive and reflective knowledge-base teachers have about their own perceptions of *their* practice. This internally focused finding about teachers’ views of practice, as well as the professional advocacy arguments provided by Alter, Hay and O’Hara’s research, add to our understanding of teacher beliefs. Alter, Hay and O’Hara call for ongoing professional development in creative arts for primary educators. However, the motivation for and outcomes of their research are different from my study, which focuses on teachers’ perspectives of assessment practice in secondary visual arts settings.

Another study engaged with art teaching and informed by the perspective of the teacher, is *Art Teachers’ Opinions of Assessment Criteria*, an unpublished doctoral dissertation by Cheryl Venet (2000). The thesis, like the work of Alter, Hay and O’Hara (2009), is focused on the values and opinions of art teachers. However, most of the data collected is quantitative and used the survey methodology of a cohort of 382 participants, as the main data collection method. Participants responded to a given list of criteria and Likert scales were applied to teacher ratings about “the degree of fit they felt was important

for assessment” (Venet, 2000, iv). A key aim of the study was to locate the procedures used by teachers to make judgments in art assessments by finding out what teachers actually use in practice. Findings set out the broadly agreed list of criteria that art teachers in Missouri, USA decided upon, for the purpose of a government Statewide assessment rulebook. Venet’s research provides an example of an approach to understanding artistic assessment in the practice of art teaching using pre-determined criteria to garner teacher perspectives.

Venet’s motivation for undertaking research is similar to my interest in what teachers actually do in practice. However, Venet’s study is specifically focused on understanding what procedures are valued by teachers in conducting an art assessment in a classroom, for the purposes of determining “which criteria should be included on a Missouri art assessment rubric” (Venet, 2000, iv). The value of Venet’s study lies in the articulation of artistic assessment guidelines for judging artworks, using aesthetic criteria that can be deployed as a model for art teachers, validated by other art teachers. Predetermining assessment criteria, checking art teachers’ opinions then suggesting a Statewide adoption of a model differs from the focus of my research. The large scale and statistical data analysis methods used in Venet’s study of the specific context of Missouri reflect a different approach from my interest in emergent assessment practice, as demonstrated by the views of three visual arts teachers.

This literature review has provided an account of the context and relevant studies for my research project. A lacuna exists in the assessment literature on teacher perspectives in art education. This absence can be recognised in the context of high-stakes testing, the contemporary marketplace of education and the currency of publically exchanged sets of data. Emergent teacher perspectives on artistic assessment in secondary visual arts education together with an exploration of the contextual, social factors that underpin the daily work of art teachers are investigated in the following chapters.

Chapter Three

Conceptual Discussion

Conceptions of theory

This conceptual discussion is derived from the work of four theorists, Guy Debord, Frederic Jameson, Jean Baudrillard and Michel Foucault, who have engaged in explanations of the way systems work in political and public life. In this chapter, I set out my innovative conceptual proposal. First, I outline the work of these key thinkers as sources to develop a network of ideas to investigate the complexity of artistic assessment. Understanding this complexity in relationship to assessment is essential to this inquiry. As I have indicated earlier in Chapter Two, seeing art education as an “ill-structured domain” (Efland, 1995, 146), adds to the complexity in visual arts. Efland makes the critical point:

Assessing the acquisition of introductory knowledge is a relatively straight-forward matter involving the recall of information by means of paper and pencil tests or by recognition of various styles or exemplars in terms of the formal features of artworks. Such learning is amenable to standardized testing (152).

Whilst there is a sense, from Efland, that art education can comply with standardized testing, there is also the clear insight that learning in art education has a rich and potentially complex set of relations to be negotiated. Art education must “prepare our students to approach the world of art in all its complexity” (152); therefore misconceptions and over-simplification are to be avoided. Efland argues that assessment in art education should focus on “advanced knowledge acquisition” and well as reasons students might fail to understand, or comprehend what is being taught. Conceiving curriculum as a “lattice” like structure allows Efland to counter simple, causal type reasons for a student’s inability to thrive. The issue is that when transference of knowledge from introductory to deeper levels of engagement is prioritised through acquisition of higher-order knowing, “the assessment of learning also becomes more complex” (152). Efland’s analogy, which situates curriculum as

being like a “lattice” (153), a network of relations and a map of the “social and cultural landscape”, is pertinent in my discussion of theory, because art education and art teachers value potentiality, innovation and complexity in teaching and learning. On these issues Efland makes a critical point: “Unfortunately, assessing higher-order understanding is more expensive and labour-intensive than the assessment of knowledge at introductory levels” (152). The use of using thinkers who engage with the economic dimensions of public life is therefore timely and appropriate in my investigation. Understanding the way the economic dimension of art teaching works, using Debord’s concept of spectacle provides a base on which to build a network of theory for this undertaking.

Using a connected set of ideas from four writers provides an explanatory framework to approach both the complexity of art education and the generative aspects of Guy Debord’s ideas from *Society of the Spectacle* (1994/1967). In accord with the goal of my research – to be a literary engagement with the field – each has been selected as representative of a different viewpoint. Debord (1994/1967) on spectacle, Jameson (1983) on the move from production to consumption, Baudrillard (1996) on authenticity and Foucault (1963) on symptoms. Each contributes an explanatory position that fits well with the others, as well as with the developing conceptual discussion in this inquiry into artistic assessment approached from the perspective of the teacher.

The Spectacle as a contemporary theoretical approach in art educational pedagogy was introduced in Chapter Two, through the work of Garoian and Gaudelius (2008, 2004). In this chapter some further re-readings of Guy Debord’s *Society of the Spectacle* (1994/1967) in a variety of fields of study, have been included. These re-readings are important because the authors articulate critiques of Debord’s work as well as indicating the way his ideas have been taken up and utilised in some contemporary research. Like Garoian and Gaudelius many of the educationists presented in earlier chapters, such as Kenway and Bullen (2001), Roberts (2003), Trier (2007), and Peters (2010), use Debord in novel and transformative ways. The

relevance of the spectacle for a conceptual discussion is therefore articulated in this section of the chapter.

The four writers (Debord, Jameson, Baudrillard and Foucault) included in the discussion are utilised strategically and their deployment is traversed by the argument advanced by contemporary educationists Lee Shulman and Stephan Ball. To evoke the spirit of Shulman's plea (1999, 3) for new inquiries that capture the "wisdom of practice", my work takes each of the theorists and makes connections between their ideas. This presents an innovative structure conceptualised to strengthen case-based teacher knowledge. The outcome of my study is to go beyond reporting an event and move to making a "theoretical claim – to argue that it is an instance of a larger case" (Shulman, 1986, 11). Ball (1991) is also helpful in setting out the role of theory in research studies concerned with investigating organisational processes at work in contemporary schooling. Thus, Shulman from education and Ball from a sociological viewpoint provide some background concerning my approach to theory building in this chapter.

In the final section of the chapter, the relevance of each position to the inquiry is followed by a discussion about the application of the explanatory ideas to artistic assessment. The chapter concludes with a set of criteria developed by Brown (1999) from the work of Debord and Foucault called "Symptoms of the Spectacle". This set of *symptoms* is used as a conceptual lens to be deployed in Chapter Four, to facilitate an interpretive discussion of two data sets, case studies and teacher scenarios.

Ball on theory

Ball (1991) conceptualises the role of theory in research studies concerned with "strategies of organisational power and control – domination – and even more specifically with management as one such strategy of domination which is burgeoning in contemporary schools" (170). Ball is interested in the organisation and tensions within schooling as "process, [seeing] politics as struggle, as [and] as contestation" (170). In a related way, my study

investigates processes and strategies employed by teachers in artistic assessment. Ball's close discussion of the role of theory (188-190) in sociological research as being about "highlighting understanding and insight" (188) is also applicable here. As Ball asserts, I am interested in "the addition of new concepts and relations; [and] the clarification of concepts and relations" rather than "the development of testing of measures [and]; hypothesis testing" (188). Ball highlights complexity and interrelatedness rather than simplicity. His key focus on "concepts" rather than "law-like generalisations" is helpful for my analysis of case studies and teacher scenarios discussed in the next chapter. For Ball, "the law of parsimony – that theory is best which explains in the simplest way – does not apply" (189). My cases are also interrelated and designed to show the complexity involved in understanding how spectacle works as well as the day-to-day tensions in artistic assessment. The aim of this undertaking is also, like Ball's, about "transferability" (189). Ball argues:

The point of the exercise is transferability – the transferability of the forms of social action and social reasoning embedded in micropolitics from one school setting to another, and one organisational setting to another. Thus, micropolitics is a system for making sense of the complexity of organisational life. It is about reasons generally rather than causes specifically (189).

The relevance of Ball's work to this research is twofold. Firstly, the reason for the selection of each of the case studies in the next chapter is clarified as I investigate reasons and art teacher "guilt". Rather than a causal account of artistic assessment, each case in Chapter Four has been purposefully selected to show the encompassing way that Debord's concept (1994/1967) of the spectacle works. The three selected cases work across a range of human affairs (general education, popular culture and design history/artworld), to articulate dimensions of the spectacle. The cases exemplify "Symptoms of the Spectacle" as complex phenomena, which often operate at a covert level.

The second way that the relevance of Ball's understanding of theory to my work is articulated, is seen in the inclusion of excerpts of teacher transcripts

from interview data in Chapter Four as “Teacher Scenarios”. These scenarios provide vignettes of teacher beliefs and values and allow a close investigation of the micro level of interaction. The “Teacher Scenarios” are also deployed as a way to articulate how the spectacle works in another more specific realm of human affairs – art teaching. As the perspective of the teacher is uncovered through dialogue with the researcher, a key aim of the study is manifest as reasons are uncovered, and the strategies and means of the daily transaction of assessment are disclosed.

Debord and spectacle

Guy Debord (1994/1967), illuminates a systematic explanation of the disappearance of history in his major work, *Society of the Spectacle*. In this work Debord articulates how spectacle is more than just a collection of images. Rather, the spectacle is a “social relation among people *mediated* by images” (Debord, 1994/1967, 4). Reality as described by Debord as mere appearance. For Debord, the rhetoric of control, standardisation, definition, and tradition drives social relations amongst people to believe that they are unified in their practice and relations. Spectacle maintains existing social relations by offering the promise of unification whilst at the same time alienating, fragmenting and isolating individual experience. Debord talks about the spectacle as an “instrument of unification” (1994/1967, 3) whilst simultaneously qualifying its apparent public display as deceptive and false.

Debord presents symptoms, as indications or warning signs, hinting at clues and signalling some kind of pathology, which has the potential to develop into virulence. My capacity to intimate and imply the potency of assessment using such metaphors is enhanced by the use of symptomatic evidence and example. The pathology of schizophrenia is represented in this discussion as an exemplar, in order to acknowledge schizophrenia as a metaphor for hyperreality, as opposed to presenting schizophrenia as a clinical condition. Hyperreality is acknowledged (Oberly, 2003) as being critical to contemporary debates in a range of fields, such as media, semiotics, objects and space, the spectacle, performativity, resistance, and the structure of reality. “The concept

most fundamental to hyperreality is the simulation and the simulacrum” (Oberly, 2003, 1). In blending reality and representation all that remains is a series of signs or copies with no originals. The simulacrum describes a world where we have moved away from the possibility of spectacle into hyperreality, whose “common themes include the explosion of new media technologies, the loss of materiality of objects, the increase in information production, the rise of capitalism and consumerism” (1). The reproduction of simulacra allows simulations to replace real objects, which in turn produces a giant simulacrum disconnected from an earlier reality. It is this simulacrum, which is hyperreality. This self-referential, groundless mass of signs as referents has led to revision of the spectacle as articulated by Debord in *Society of the Spectacle* (1994/1967). Debord argued, using neo-Marxian theory that the focus had changed from time and history, and moved towards concepts of space and how society was constituted. Thus, contemporary understandings of new media technologies place the exchange of hollow signs at the forefront of understanding. Best and Kellner (1998) present a hyperrealist position counter to Debord:

This is not to say that “representation” has simply become more indirect or oblique, as Debord would have it, but that in a world where the subject/object distance is erased, where language no longer coheres in stable meanings, where originals are endlessly reproduced in copies, and where signs no longer refer beyond themselves to an existing, knowable world, representation has been surpassed (Best & Kellner, 1998, 6).

Here Baudrillard’s concept of hyperreal simulation replaces the “real” with the “virtual” or simulated events. Thus, “simulation and spectacle are interconnected in the current forms of society and culture” (1). Using the two critical terms in this way in my investigation allow “Symptoms of the Spectacle” to be articulated as signs in my study to indicate hidden or invisible manifestations of the spectacle and associated simulacra.

Historically, the moment of the late 1960s signals a concern with fragmentation of time, pastiche, the death of the author and schizophrenia. Jameson’s postmodern writing, details these concerns. Mere appearance as

lived reality manifests for Jameson as late capitalism and “can be dated from the post-war boom in the United States in the late 1940s and early 1950s or, in France, from the establishment of the Fifth Republic in 1958” (Jameson, 1983, 113). Jameson calls the 1960s “the key transitional period”, and emphasizes “neo-colonialism, the Green Revolution, computerization, and electronic information”. Jameson’s explanations of key ideas in postmodern discourse such as “historical amnesia”, and his major theme “the disappearance of a sense of history” (1983, 125), are consistent with Debord’s *Society of the Spectacle*. In postmodern terms manifestations of cultural production in contemporary social life are described as possessing a particular kind of “media exhaustion” that has

begun to lose its capacity to retain its own past, has begun to live in a perpetual present and in a perpetual change that obliterates traditions of the kind which all earlier social formations have in one way or another to preserve (Jameson, 1983, 125).

Jameson goes so far as to say that “the very function of news media is to relegate such recent historical experiences as rapidly as possible into the past” (Jameson, 1983, 125). Information, he suggests, helps the process of forgetting and the media become the tools to assist the process of “historical amnesia”. The ahistorical qualities of lived experience described here are symptomatic of the spectacle. This study is concerned with such phenomena. For instance, being able to question whether teachers, policy makers, managers and students become totally consumed in manifestations of assessment in the present moment is a useful antidote to the simple acceptance that consumption is all there is.

Examining phenomena and postmodern tendencies such as Jameson’s approach within the logic of consumer capitalism, allows such phenomena to be profiled within the context of my study. Postmodern theory has proposed significant challenges to the modern concept of the whole, autonomous human individual. The death of the author/artist and descriptions of society as spectacle, as a series of fragmented, mediated moments of mere surface appearance, challenge the romantic pursuit of individualism, instead

emphasising social interaction and “the role of language in forming the self” (Ashcroft, 2000, 220). The rich interplay of social relations and the use of language is interesting here for the way in which they reveal the mechanisms and apparatus of the spectacle. Some observations about authenticity as a concept comprising a discussion about the possibility of actually making a claim of originality is developed in the next section. Previously, in the literature review, “authentic assessment” was identified as a concept highly valued in art education. Thus, authenticity is a key issue in this study. Understanding the possibility of acting autonomously within spectacular times is essential, as judgements are made on a daily basis about students and their artworks in art classrooms.

Debord and mediated communication

Debord in an earlier paper, written in 1961 prior to *Society of the Spectacle*, (1994/1967), speaks about modern society, specialisation and fragmentation exemplified by the lack of autonomy available for everyday life. Debord suggests that: “Everyday life, policed and mystified by every means, is a sort of reservation for good natives who keep modern society running without understanding it” (Debord, 1961, 3). The corollary is that people are the result of a certain history, within which the capacity for free will or an individualised response is limited. People may make their own history, but Debord suggests “not freely”. At one and the same time the creation of history immediately becomes ahistorical and therefore unrecognisable, yet the creation maintains some aspects of the original event, act or artefact. Here the relationship between authenticity and consumption is made physically tangible, as, for example, where the ahistorical effect is also observed in the 24-hour news cycle available to publicise the latest education story. Ahistory can also be observed in Baudrillard's (1983) chapter, *The Ecstasy of Communication*. For Baudrillard, communication and communicative mechanisms have actually become the surface upon which everyday life in both the public and the private sphere is played out.

Baudrillard denies the existence of a subject/object relationship where once upon a time the “the object’s status as a mirror of the subject” still corresponded. He suggests that “today the scene and the mirror no longer exist; instead there is a screen and a network” (Baudrillard, 1983, 126). The reflective potential of the “smooth operational surface of communication” is similar to Debord’s description of the way life has moved from having a reflective and reflexive capacity towards endless repetition, reproduction and accumulation. Baudrillard modulates the body/self metaphor of the individualised subject into the realisation that the human body and the spaces and habitats of life have become a “control screen” to receive and operate everything from a distance to simulate leisure, consumption and play. One is reminded of the intelligent fridges (which place the owner’s next shopping order) and air conditioners (which prepare the home for the owner’s return). “Thus the body, landscape, time, all progressively disappear as scenes” (Baudrillard, 1983, 129).

Advertising, television networks and screens pervade all aspects of contemporary life. Reality television shows such as “Big Brother”, “Survivor”, “Temptation Island” and “Chains of Love”, often produced in seductive remote tropical locations, typically dangle the promise of *really* finding out about oneself and others, yet the viewer constantly feels empty and let down. These are public, grotesque and empty insights into the mere appearance of a beguiling look into the secret, already past, private lives of others. They are useful, if trashy examples of what Baudrillard would call the “obscene”. Scene is deployed by Baudrillard to evoke the visual dimension of consumer society where we are faced with “a sort of *obscenity* where the most intimate processes of our life become the virtual feeding ground of the media” (1983, 130). Baudrillard extends the discussion by arguing that “the spectacle is never obscene” (130), as it still contains seeds of alienation. For Baudrillard:

Obscenity begins precisely when there is no more spectacle, no more scene, when all becomes transparency and immediate visibility, when everything is exposed to the harsh and inexorable light of information and communication (130).

On every channel and in every home the “forced extroversion of all interiority” has a voyeuristic appeal. Firstly, the capacity to mimic real life offers the prospect of this time, on this network, really finding out the *right way* to act. This premise unfolds by watching the reality TV show; as the promise of finding the key to social relationships and the demands of a private life are gradually revealed. The continuing appeal of such reality television is seductive, yet remains on the level of vicarious quasi-participation. The pathology and virulence of the “ecstasy of communication” that an individual is able to experience vicariously through the (typically) beautiful people on the screen is addictive, and thus, for the viewer, difficult to recognise as a pseudo-relationship with meaningless and banal dialogue.

Like a postmodernist reading of tourism complete with physical conquests, extreme sports and luxury accommodation, in a wilderness location, and souvenirs (not usually made by anyone living anywhere near the exotic foreign site), reality television is a useful example of mediated communication and the spectacle of everyday life within contemporary society. In other words, spectacle is no longer limited to the freakish circus or the glamorous musical production. Spectacle and the confluence of an appearance of lived reality as actual experience permeate everyday life and therefore also form a context in which assessment takes place. The alienation and ambivalence of the individual within both described scenarios in public and private life is another dazzling aspect of the spectacle. Public is private and private is public.

A similar interest in post-structural double-coding can be located in encounters with such terms as mimicry, which has been understood to link subject positions, such as the colonized (object) and the colonizer (subject) in post-colonial studies. “When colonial discourse encourages the colonized subject to ‘mimic’ the colonizer, by adopting the colonizer’s costumes, cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits” (Ashcroft, 2000,139). Ashcroft is interested in the “blurred copy” and in Bhabha’s 1994 description of “mimicry [as] a process by which the colonized subject is reproduced as ‘almost the same, but not quite’

and ‘almost the same but not white’” (Bhabha in Ashcroft, 2000, 140-141). For Ashcroft, the ambivalence and menace of mimicry lies in the similarity of mimicry to mockery. Like reality television, mimicry always has a place for recalcitrance and rebellion, yet the ability of the colonized to break hegemonic relationships and the economy of the dominant colonizer’s culture, language and discourse remains the post-colonial project. The capacity for disruption lies at the heart of post-colonial discourse, embedded in mimicry and an Anglicised appearance that can never be “white”. Yet, in the colonizers attempts to make the colonized *just like me* because that would make them civilised, are the seeds of a destabilized colonial culture, politics and society. This concept of mimicry is linked closely to spectacle, as mimicry provides no clear indication of where reality and representation of reality begin and end.

However, whilst Jameson’s account is based on semiotic descriptions of meaning, cultural relations and language acquisition, Debord’s spectacle moves beyond cultural production to the resurrection of consumption as media, not semiology. Debord uses economy rather than culture to describe a Neo-Marxist extremely negative view of the proletariat. For the purposes of this study the pedagogy of oppression of teachers and students sees them remain complicit in maintaining the status quo of managerial and functional assessment regimes. Instead of actual production, or cultural production, Debord sees oppression in terms of capital mediated through separation and communication. Separation of the worker from the site of production and the use of managerial language to control the activity, is central to Debord’s view of how society is a spectacle:

With the generalized separation of the worker and his products, every unitary view of accomplished activity and all direct personal communication among producers are lost. Accompanying the progress of accumulation of separate products and the concentration of the productive process, unity and communication become the exclusive attribute of the system’s management. The success of the economic system of separation is the proletarianization of the world (Debord, 1994/1967, 26).

Therefore, from a Debordian point of view, the ultimate paradox lies in the futility of fighting back or believing that you can protest, escape or change the system. Teachers don't *fight back* they implement the policy while working locally (in the classroom) to craft spaces for recalibration, balance and action. Though they know they are complying there is also a degree of subversion. For protesting and escaping merely implicate the teacher in the continuation of the spectacle and impute meaning and power into the *appearance* of change and provision of a seemingly real life-world. Visual and communicative actions as evocations of protest and revolution, according to Debord merely increase the authority of viewing and the consumptive power of the images that such protest may evoke. Dual aims are simultaneously achieved in such a protest: provision of solidarity with fellow protestors and becoming part of the "immense accumulation of spectacles" (Debord, 1994/1967, 1) and alienating individuals. Thomas Y. Levin discusses a cinematic (scopic) film example of Debord's work, *La société du spectacle* to explain the phenomenon of critique and protest. Levin sets out a double-coded, "critique of separation", together with an explanation of the "limits and significance of film criticism within a revolutionary project" (Levin, 2002, 398).

The film implicates the art critic in both the production and accumulation of the spectacle. Levin, in the paper *Dismantling the Spectacle: the Cinema of Guy Debord* (2002), notes how Debord illustrates the futility of critique and counters any dissection of his film by media experts, alias, art critics, by making another film *Refutation of All the Judgements, Both Complimentary and Hostile, That Have Been Brought to Bear up until Now Concerning the Film "The Society of the Spectacle" (1975)*. Levin calls the film a "landmark in the history of cinema" (398), as the film is "the first to take as its explicit and exclusive focus the analysis of the *reception* of a prior film" (Levin, 2002, 398). Levin notes the way "Debord is able to establish a catalogue of the blind spots in their rhetorical strategies and to demonstrate their integral function in the economy of the spectacle" (Levin, 2002, 398). The use of the term "blind spots" indicates the tendency that Debord aims to invoke. Thus, Levin moves from the articulation of conditions for criticism to visualizing the very mechanisms and apparatus that support the continuance of blind spots:

If the focus here seems to have shifted from the analysis of the spectacle proper to an investigation of the economy of its reception – that is, film criticism or, more generally, art criticism – this is only because the two are, as Debord demonstrates, effectively synonymous (Levin, 2002, 398).

How the act/event and the reception of the act/event are effectively one and the same thing is a phenomenon carefully dissected by Debord:

Art criticism is second-degree spectacle. The critic is someone who makes a spectacle out of their very condition as a spectator – a specialized and therefore ideal spectator, expressing *his* (Debord's term – italics indicate the gendered personal pronouns in the original text) ideas and feelings *about* a work in which *he* does not really participate. *He* re-presents, restages, *his* own non-intervention in the spectacle. The weakness of random and largely arbitrary fragmentary judgements concerning spectacles that do not really concern us is imposed upon all of us in many banal discussions in private life. But the critic makes a show of this kind of weakness, presenting it as *exemplary* (Debord in Levin, 2002, 402).

Such a nihilistic view of critique, and at the same time a call to act, is not a call to provide a critique of the film for the sake of it. To continue to “hypnotize” and saturate the audience as passive consumers in the luminous glow of the film, then write an arbitrary refusal/critique is rejected as a form of active communication. However, the future is broadly set out in this example, from the point of view of the Situationists. Thus,

every use of the permitted forms of communication has therefore to both be and not be a refusal of this communication; it must, that is, be a communication that contains its refusal and a refusal containing communication, that is, the inversion of this refusal into a constructive project. All this must lead somewhere. Communication will now contain *its own critique* (International Situationist (IS) priority Communication in Levin, 2002, 404).

Autonomy becomes an interesting question here as this investigation does not moralise or intend to become a guide for future action. Debord presents a futile and negative view, one that interestingly appears to be sanctioned once it is talked about and made explicit. Debord's theoretical work is not literally a

method of interpretation as his ideas contain no advice about prospective action, nor does he proffer solutions to consumer capitalism. He does not tell his readers what to do. Rather, autonomy is conceived as working within constraints and finding a place in the economy of the spectacle. In the case of this study the spectacle is assessment.

Economy of assessment is not generally talked about in educational assessment literature: usually management and leadership are the preferred topics of conversation. Instead of feeling alienated, the individual's knowledge of conditions, buffeted by contingencies, and feeling *stuck* in a particular situation can be located within the broader accumulation of assessment spectacles. In my investigation this kind of deconstruction, which engages empirical evidence from the classroom provides teachers with significant insights, and signals faith in teachers' ability to look at circumstances as they transpire, confident that they will be able to act. In the conceptual discussion I have constructed here, it should be acknowledged that Debord himself does not refer to "Symptoms of the Spectacle". His examination focuses on society as a system of accumulated spectacles. My use of the word symptom as part of a diagnostic mechanism is taken up throughout the inquiry in references to medical metaphors and terms. This situates my work within contemporary discourse in practice-based domains.

The precedent of case-based knowledge as mentioned previously is also relevant here. Foucault (symptoms), and Jameson (schizophrenia), both use clinical terms as indicators or markers to illustrate their ideas. Thus, to situate a symptom within a larger set of conditions, such as a syndrome, requires diagnosis, testing, professional opinion examination of the material evidence (the body), as well as a consideration of the treatment regime. Situating the processes, procedures and practices of a field, such as symptoms within a larger syndrome, also references the social factors that mediate illness. The individual, familial and system level milieux are also involved in the resolution of illness. Thus, the integrated and perpetual factors of the physical and material qualities of illness are combined within the social milieux.

To capture the complexity in practice-based fields of inquiry such as education, the two words, “symptom” and “spectacle”, are connected. Even though the term, “Symptoms of the Spectacle” has been proffered by Brown (1999), it is essential to understand that the symptom is the “language of action” because it is “the disease in its manifest state” (Foucault, 1963, 92). “Signs and Symptoms are and say the same thing, the only difference being that the sign says the same thing that is precisely the symptom” (93). In discussing Foucault later in this chapter, these ideas are amplified as the symptom provides clues about possible diagnosis and actions, which can be mobilised to suggest treatments (subtle suggestions) within the confines of spectacle.

My inquiry remains at the level of subtle advice set out in the concluding chapter about what teachers need to know, thereby resisting theorizing teacher action. My investigation pursues the importance of social relations, human nature and the knowledge of the trickster, as significant knowledge realms. Thus, teachers have to be ready and see things coming, without relying on constant external instruction.

The spectacle as apparent public display

Guy Debord (1994/1967) in *Society of the Spectacle* describes the phenomenological character of the apparent public display. Debord suggests:

In societies where modern conditions of production prevail, all life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation (Debord, 1994/1967, 1).

Images provide a useful entry point to the discussion as the re-presentation of signs is in Debordian postmodern terms seen as “partially unfolding”, “a pseudo-world apart” and “detached from every aspect of life” (2) yet present as an “instrument of unification” (3). To exemplify this type of relation in my work, I use an example from Slackman (1998), who draws attention to a photograph of an American serviceman apparently taken in Hawaii. The

accompanying caption reads: “For a small fee you could pose with a model in a cellophane grass skirt at a photo stand with an artificial backdrop” (25). The image and caption give the viewer a context and together highlight some of the criteria for a *spectacular* image. This is one of many holiday images, tourist snapshots and moments in time, which highlight the importance of the visual in creating a memorable image perhaps of a happier time. However, the all-encompassing gaze of the spectacle allows the display to present as a seemingly unrelated set of actions/events/images. Yet, “The division of spectacular tasks preserves the entirety of the existing order and especially the dominant pole of its development” (Debord, 1994/1967, 58). Any aspect of reproduction of the image by the subject/purchaser of the photograph and of the copies upon copies, made for publication of the book, adds to the falsifications already established by the artificial backdrop and lighting, the painted palm tree, cellophane instead of real grass, a paid model rather than an Indigenous Hawaiian. The ultimate irony is that the image was most likely taken in Hawaii, yet nothing in it is either real or authentically Hawaiian.

The spectacular image is at once “unified and divided. Like society, building its unity on the disjunction” (54). This quality of the spectacle where meanings are disjointed, spilt and fragmented via an amalgam of the real and the almost real shows the inherent difficulty involved in understanding the way spectacle works. For instance, in the tourist example, on the one hand a unified and coherent picture is captured as a moment in time, it is unified as an image. The image is built on many disjunctive elements; however, each disjunctive element (a cellophane grass skirt) contains enough trace of the original to appear to be real. Thus, the cellophane version has a connection and an association with the real grass skirt that inspired its production, yet the cellophane has several qualities that make it a superior version. Cellophane is superior to grass in this case, as the synthetic can be used for many customers, as it will not wither in the heat like real grass. In other words, the consumptive and economic power of the image and mass production of photographs to cater for increasing demand has overtaken any sense of the customer wanting to pose in/experience the particular setting in an authentic way.

This parallels ideas in assessment when a range of disjunctive elements are assembled for example, in the production of a website, such as MySchool. In their connection they produce a seemingly coherent picture. The spectacle provides a way to understand how the production of a set of results at one moment in time, for a particular setting/student can be removed to another site for the purposes of representation. Yet in the removal of the object from the original, the danger is that in the desire for consumption of the image, what is left may have an “essential poverty”. This works in the same way that the real (grass), has been replaced by a copy (cellophane), which is not quite the same. The removal is amplified further, when it is realised that the qualities that remain in the copy contain additional levels of banality the further they are from the site of their production.

The tourist trade adds another “shimmering diversion of the spectacle, *banalization* ... this world being nothing other than repressive pseudo-enjoyment” (Debord, 1994/1967, 59). The “dazzling shortcut to the promised land of total consumption” (69) is at the centre of this sailor’s social life. Tourists traditionally look for authenticity. Paradoxically this means a desire for an environment that is both authentic (untouched by crowds of tourists and the tourist related industry), and amenable to tourism (replete with contemporary tourist resources and facilities).

Debord reminds us that the object once removed from the spectacle and taken home “reveals its essential poverty (which naturally comes to it from the misery of its production) too late. By then another object has already made demands to be acknowledged and the “unity of the world, of the global social praxis ... [is] spilt up into reality and image” (Debord, 1994/1967, 7). This concept is relevant to my research as it embodies a sense that objects carry meaning when they are engaged in the spectacle, even if it is a false or deceptive reality. Thus, when an object is removed from its spectacular context, the strength of the object is reduced. The reduction of the object’s power and appeal is twofold. Firstly, it is no longer associated with the moment in time that was spectacular and as in the photographic example from Slackman it is the image that contains the trace of meaning and

authenticity rather than the actual objects, which are the subject of the display. The second reduction of the power of the object is that the object has been replaced by another spectacular moment with another set of objects, almost as soon as it has been produced. It is in this sense that the object has an “essential poverty”, a banality, which cannot be recaptured exactly, even if returned to the original site of its production. In the case of my experience assessment objects may also lose meaning when they are removed from the original context, like a trophy that has been taken home and removed from the moment and site of its heightened meaning, such as an award presentation or display.

The original and the copy are age-old themes in the visual arts. Articulations of the real and authentic versus the fake and the copy through reproduction (the appearance of the real) have fascinated artists and designers throughout time. This form of the spectacle is embodied in films such as, *The Truman Show* (1998), and the visual arts provide an evocative communicative medium to explain some of the qualities of the spectacle in, for example, installation and performance art. The methodology of the spectacle is also appropriate for a study of the social intrigues, artificial relations, conversations and game-plays associated with visual arts assessment. “The spectacle is not a collection of images, but a social relation among people, mediated by images” (Debord, 1994/1967, 4). The importance and significance of the role that images and the act of looking play in the spectacle is evidenced in the artistic and literary connections of the term “spectacle”. Debord was closely linked to the artistic, interventionist and anarchic group of neo-Marxists known as *The Situationists International*. This group produced many published and artistic works, highlighting further the relevance of Debord’s concepts to the terrain of this inquiry. Such connections and interactivity are threaded throughout the following discussion as the traces and locales of the urban environment are linked to the psychosocial geographies of modern life.

Jameson on production to consumption

This conceptual discussion is also informed by a post-structuralist stance, where “the subject could be thought of as a ‘site’ rather than a ‘centre’ or a ‘presence’, something where things happen, or upon which things happen, rather than something that makes things happen” (Ashcroft, 2000, 224). Being acted upon evokes my previously noted experience as a secondary visual arts teacher, where capacity for action always appeared to be compromised when conducting assessment in classrooms. This manifests as *art teacher guilt*. The perspective of the teacher, including my own, entails varied constraints, including State Government, Departmental, BOSNSW, within school policies, approaches to assessment, other staff and student issues. All highlighted the capacity of assessment to construct the individual as an objectified entity to be acted upon, rather than to act. In postmodern terms the position of the subject shifts as the possibilities for acting as a self-regulated, autonomous individual are subsumed under the weight of what a number of writers for example Best and Kellner (1998), call a new society of cultural consumption.

In the shift from production to consumption, the creation of meaningful dialogue, events and actions as a unique individual subject is understood here, to be equated with a distant past. Jameson (1983), in his analysis of consumer society, situates the Marxist critique of production in a “new moment of capitalism” (Jameson, 1983, 113) by using the term postmodernism as

not just another word for the description of a particular style. It is also, at least in my use, a periodizing concept whose function is to correlate the emergence of new formal features in culture, with the emergence of a new type of social life and a new economic order – what is often euphemistically called modernization, postindustrial or consumer society, the society of the media or the spectacle, or multinational capitalism (Jameson, 1983, 113).

Jameson’s use of the term “spectacle” is pertinent in understanding the conceptual emphasis of this study, and signposts some symptoms of “new types of consumption” such as planned obsolescence, rapid rhythm of fashion

and styling changes, the penetration of advertising, television and media generally, universal standardization and the growth of the great networks of superhighways (Jameson, 1983, 125). In the 21st century we also have the virtual information superhighways of the Internet and social media. Jameson offers insights into the way what is termed reality has now been changed from a space where an individual had a sense of autonomy, into a heightened visual world with time fragmented into a “series of perpetual presents” (Jameson, 1983, 125). Jameson provides some further clues about the devolution of consumer society into a consumption driven state, using the pathological conditions of schizophrenia, to embody a poststructural experience. Schizophrenia is “the breakdown of the relationship between signifiers” (Jameson, 1983, 119). Here, Jameson is metaphorically signalling the more widespread dislocation of experience employing an understanding of schizophrenia, as a medical condition. Clinical terms such as schizophrenia are also useful in providing an understanding of the role of symptoms, as indicators of disease. Symptoms are used to inform a medical diagnosis and this is a relevant concept for understanding “Symptoms of the Spectacle” as described later in this chapter and articulated with assessment practice as applied in the classroom.

Baudrillard on simulacra and authenticity

Jean Baudrillard’s work has also provided useful ideas for the construction of my own conceptual approach and discussion. Baudrillard is interested in popular culture, particularly the rise of screen-based mediated communication. The following discussion specifically takes up the question of authenticity, firstly by explaining Baudrillard’s conception of the simulacra as an instance of the problem of authentic representations within mediated communication. Following this concept, the relationship between fakes, copies and the notion of the antique is used to suggest that what may appear to be an authentic object, or indeed an authentic screen based or other published representation, may in fact be a simulacrum of an apparently real entity. Baudrillard’s work is useful as it contributes an explanation of how claims of authenticity in aesthetic terms can be misconstrued and accepted in

their less than authentic form as if authentic. Authenticity in art teaching (Zimmerman, 2003 & 1997) includes the importance of students having an authentic experience of assessment. Zimmerman is keen to set out the historical problem of the imposition of particular types of assessment in art teaching, which do not cohere with what art teachers think is meaningful and authentic for students. She is also critical of claims made about standardised tests that claim to be authentic representations of student achievement, when in fact they are standardised measurements only capable of capturing data (Zimmerman, 2003, 96-98).

A familiar theme, paralleling Debord's work (1994/1967) about the spectacular society being ahistorical, appears at this point in Baudrillard's discourse of visual culture. Another way to reflect on history, concepts of authenticity and the importance of origins, is to consider the status of the object itself using a case of the simulacra, articulated by Baudrillard (1996). The concept of simulacra in relation to marginal objects and his particular interest, the antique, is taken up by Baudrillard in *The System of Objects* (1996/1968). Baudrillard is interested in objects that fall outside "functional calculation" such as designed objects, environments and interiors. For Baudrillard these are objects that, "answer to other kinds of demands such as witness, memory, nostalgia or escapism" (73), in other words, the objects most concerned with origin and authenticity. In common with traditional art history, antiques and design convey wistful and original qualities, a kind of harking back to better days, a signifying function about returning to times past, birth, childhood, pure values and perhaps tasteful moral codes as well. In addition, the passion of collecting places an economic and desirable functionality upon objects, explained best by the possession, ownership and status that such *originals* confer on their owners.

The problem of authenticity is complicated through understanding systems of value and the ways ownership and provenance works in art history and collecting. Thus, the value of an object may be enhanced simply by knowing who has owned it in the past, in other words by determining its certainty. For Baudrillard authenticity is an "obsession with certainty" (1996, 76) and value

heightening may also occur if it can be proven that the owner was famous. The problem is further compounded in art education and visual domains, as the charm of an object made by hand is that it contains the mark of its creation. Baudrillard explains: “We are fascinated by what has been *created*, and is therefore unique, because the *moment* of creation cannot be reproduced” (76). This is a critical point for me, as the search for authenticity in this instance, can only be approximated, something to be proposed and envisioned, for example as in the work of Zimmerman (2003) on authentic assessment. In terms of an Australian example, the current mandated NSW Visual Arts Syllabus (2003) structures student experience through making and studying. Students are provided with opportunities to explore different forms, media, subject matter and frames of reference in the process of making and studying art.

A conceptual framework is established that offers teacher autonomy through linking programs of study to contemporary art. The model of the artworld is significant as it encapsulates both traditional artforms and contemporary digital and new media. The NSW Visual Arts Syllabus is contrasted with another curricular phenomenon in art education, “School Art”. School Art is succinctly described by Efland (1972), in the influential article, *The School Art Style: A Functional Analysis*. Efland highlights the institutional dilemma of creating “school art” which by definition is art only produced in schools. School Art, unlike “Child Art” only exists in schools and its stereotypical and formulaic prescriptive nature could be termed *inauthentic*. School Art as described by Efland, is anodyne and sterile. It is also reliant on large-scale implementation to satisfy the institutional demands for a seamless cultural experience in elementary schools in the USA. By contrast, the NSW syllabus privileges local and autonomous application of assessment in art education. A similar interest in establishing meaningful assessment in art education is provided by Zimmerman (1992) through artistic “authentic assessment” examples such as exhibitions and performances, portfolios, teach-back methods, student and teacher reflective journals, interviews, student evaluation forms, parent evaluation forms, as well as profiles of student behaviour. In the work of Zimmerman and the exemplar of the NSW Visual

Arts Syllabus, teachers assert authenticity in the localised context of the classroom. These examples are contrasted with claims of authenticity made by proponents of large-scale standardised systems approaches to assessment.

The importance of recalibrating an understanding of authenticity in relation to education is established through the timing of publication, dissemination and notification of results, in a high-stakes testing environment. Baudrillard extols the double-coded signification of the antique, as “the antique object no longer has any practical application, its role being merely to *signify*” (74). The antique is further explained as “not afunctional, nor purely ‘decorative’, for it has a very specific function within the system, namely the signifying of time” (74). The most relevant idea about origins and authenticity in Baudrillard’s discussion is the point that the appeal to the real object, its temporality and historicalness, is merely an appearance of real time in this case, and is therefore simultaneously not real. As Baudrillard explains:

Clearly it is not real time, but the signs or indices of time that antiques embody. This allegorical presence in no way contradicts the general scheme: nature, time – nothing can escape, and everything is worked out on the level of signs. Time, however, is far less amenable than nature to abstraction and systemization. The living contradiction it enshrines resists integration into the logic of a system. This “chronic difficulty” is what we see reflected in the spectacular connotation of the antique object. The connotation of naturalness can be subtle, but the connotation of historicalness is always glaring. The immobility of antiques has something of self-conscious about it. No matter how fine it is, an antique is always eccentric; no matter how authentic it is, there is always something false about it. And indeed, it *is* false in so far as *it puts itself forward as authentic within a system whose basic principle is by no means authenticity but, rather, the calculation of relationships and the abstractness of signs* (1996, 74-italics in original).

Writing about the “spectacular connotation of the antique” gels with this research, as in Baudrillard’s example, everything is worked out on the level of signs. Baudrillard’s description of the antique is particularly relevant here, as it hints at the falsity of putting forward yourself or your deeds as authentic:

Just as naturalness is basically a disavowal of nature, so historicalness is a refusal of history masked by an exaltation of the signs of history: history simultaneously invoked and denied (Baudrillard, 1966, 74, Note 2).

To apply Baudrillard's work to this study of assessment is both evocative and practical. Although assessment is not a marginal object in the manufactured sense that Baudrillard invokes, assessment does have temporal qualities, rituals and strict claims to naturalness in its practice and history. The parallel in assessment literature would be calling an assessment practice, method or activity "authentic". Within assessment debates this is clearly a key question as an assessment data instrument, such as a standardized or high-stakes test, purports to be capturing authentic data regarding the students' progress in art. This is the issue that most concerns educationists like Zimmerman (2003), who anticipates the possibility that authenticity is only an ambit claim to signify what may be occurring in standardized testing. I am interested in relationships and signs to investigate what assessment practices are about, rather than promoting one method, tradition or definition over another. When assessment is conducted in the context of, for example, outcomes-based assessment and an atmosphere emphasizing the primacy of examinations, image-making and competition, the authenticity and efficacy of particular assessment practices can be called into question as mere instances of simulacra.

Therefore, my study speculates that signifying practices in this ahistorical realm mean that assessment is not about real time or *real* assessment, rather the signs of assessment occurring are being valued and upheld, therefore taking part in a spectacular regime. For example, teachers may have the face of assessment as accountability, yet masked behind the same event perceptible to teachers is Baudrillard's claim that "there is always something false about it" (1996, 74). Beyond investigating actual assessment in the classroom, I suspect that system accountability is also subtly draped with the appearance of authenticity, naturalness and provenance. An investigation of what teachers think about invocations of *the right way* to conduct assessment

can therefore be disclosed by understanding claims of authenticity. Art teacher guilt is manifest in the creation of assessment as an exchange. In current assessment debates, for instance high-stakes testing, I speculate that a loss of the original or authentic meaning is also assured. Thinking of assessment as an efficient transaction of data, that conforms to a predetermined set of parameters simultaneously contains the seeds of its own destruction as well as its own continuance.

“The Myth of Origin” and authenticity are discussed as separate sections in (Baudrillard’s, 1996) chapter, *Marginal Objects: Antiques*. Functional objects such as industrially designed substances – termed by Baudrillard as “cultural wood” – is the subject of another chapter in *The System of Objects*. The aesthetic distinction between “real wood” and “cultural wood” made here is opportune for my study, as often such distinctions are trivialised in our everyday experience of industrial design, objects and surfaces. Baudrillard is able to suggest that these distinctions cut to the very heart of an explanation of authenticity and its value in the day-to-day. It also highlights the relevance of understanding how aesthetic, visual objects and images are imbued with meaning. Whilst the discussion about the perpetual present and functionality is appealing, it is the mythological and marginal object that allows an interrogation of the terms *authentic* and *original*. Finally, discerning the relevance of simulacra as an explanatory device within my study is important. Of particular note is the application of Baudrillard’s ideas to aspects of contemporary social life, other than objects and design. The significance of the ability to transfer complex theoretical ideas across art, design and art history into Baudrillard’s other social and knowledge domains is central because the importance of transferability of ideas across subject domains is a key tenet of this study. A similar mechanism, articulating the spectacle across a number of narrative cases, is used in Chapter Four to exemplify what is meant by “Symptoms of the Spectacle”.

Foucault on symptoms

The art educational focus of the inquiry and my interest in understanding the spectacular as mere appearance is linked to Foucault's work on signs, symptoms and cases found in *The Birth of the Clinic*, published in 1963. Foucault focuses on the all seeing, all knowing power of the gaze. In other words, visibility and the aesthetic are implicit in the dynamics of power. This is not to say that just being able to see, as a physical phenomenon of perception, is of any value. Rather it is the institutional, colonial and bureaucratic use of the gaze as a mechanism of surveillance that Foucault makes public. Jonathon Crary in *Spectacle, Attention and Counter-Memory* notes "Michel Foucault's famous dismissal of the spectacle in *Discipline and Punish*: "Our society is not one of spectacle, but of surveillance," (Crary, 1989, 105).

However, Crary makes the observation "that Foucault probably did not spend much time watching television or thinking about it, because it would not be difficult to make a case that television is a further perfecting of panoptic technology" (Crary, 1989, 105). Crary makes the case that surveillance and spectacle do not conflict, but rather they have "collapsed onto one another in a more effective disciplinary apparatus". He cites the development of innovative technologies, such as "advanced image recognition technology in order to monitor and quantify the behaviour, attentiveness, and eye movement of a spectator" (Crary, 1989, 105). For Crary, surveillance and spectacle have coalesced. Foucault and Debord, augmented by Crary's commentary, are linked together for the purposes of this inquiry as they provide perspectives on Debord's *Society of the Spectacle*. Crary (1989) writing for the journal *October* articulates some broad meanings of the term from the perspective of two decades later. Debord's later writings, such as *Comments on the Society of the Spectacle* written in 1988, developed his earlier ideas on spectacle and presented concepts of diffuse and integrated spectacle. These terms are discussed by writers such as Roberts (2003), who provide re-readings of Debord's concepts for the purpose of reviewing the significance of spectacle in contemporary terms.

Foucault develops the significance of the visual representation of knowledge, not just as pictures and objects in the artworld, but importantly, how a particular event or scenario is *seen* and taken up in social relations. Foucault points out that it is “the eye that knows and decides, the eye that governs” (Foucault, 1963, 89). For Foucault, in addition to observing a patient with the strict intention of curing them, it was also the eyes of those in power watching and observing closely the behaviour of those without power in a strict system of social relations. The medical gaze of the system of the clinic as an organised set of relations was as important as curing patients of their ills. Foucault notes: “The clinic was probably the first attempt to order a science or the exercise and decisions of the gaze [and] the clinic demands as much of the gaze as natural history” (Foucault, 1963, 89). Thus, the medical gaze endows the physician with “the power of decision and intervention” (89). In terms of teachers as practitioners, the teacher if armed with a symptomatic repertoire, is able to make judgements and decisions as well as powerfully intervene in events. The nature of this process will be explored through the “Teacher Scenarios” in the next chapter.

The medical practitioner, according to convention and practice maintains a cool distance from the patient, carefully probing the body, palpating the chest and coolly looking for the outward signs of disease. Foucault distinguishes the terms “signs” and “symptoms” by their morphology and semantic value (90), then notes their disappearance into a “visible multiplicity of symptoms that signified its meaning without remainder” (96). The use of the word symptom, in particular, is critical to my inquiry. Foucault argues:

The symptom – hence its uniquely privileged position – is the form in which the disease is presented: of all that is visible, it is closest to the essential; it is the first transcription of the inaccessible nature of the disease. Cough, fever, pain in the side, and difficulty in breathing are not pleurisy itself – the disease itself is never exposed to the senses, but “reveals itself only to reasoning – but they form its essential symptom”, since they make it possible to designate a pathological state (in contradistinction to health), a morbid essence (different, for example, from pneumonia), and an immediate cause (a discharge of serosity). The symptoms allow the

invariable form of the disease – set back somewhat, visible and invisible – to *show through* (Foucault, 1963, 90 – italics in original).

It is this interest in what can be revealed both visible and invisible by looking, and applying a set of “Symptoms of the Spectacle” that fleshes out the conceptual discussion of this inquiry.

In summary, Debord brings an understanding of spectacle as mediated communication to my analysis and thus, facilitates an interrogation of the appearance of spectacular phenomena in the case studies in the next chapter. Jameson provides the theoretical backdrop of late capitalism for the study and spectacle nests within conceptions of postmodern discourse, as exemplified in the Post Colonial project. Baudrillard’s concept of the simulacra and subsequent interest in “authenticity” provide the terms of engagement with which to review what I would term the double-coded nature of artistic assessment. Baudrillard’s ideas give conceptual weight to the proposition that what is actually being talked about may be quite different from what is publically presented about artistic assessment from the perspective of the teacher. Finally, Foucault’s conception of the symptom as used in my study while not a diagnostic approach, provides a clinical mechanism to examine exemplars and uncover indications of the location of assessment in the localised context of an art classroom.

Re-readings of Debord

Debord’s *Society of the Spectacle* (1994/1967) consists of 221 theses, without pagination, and as Ohrt & Helstad (1999) note it is fragmentary, yet “it compounds itself gradually into a complex texture of meaning” (Ohrt & Helstad, 1999, 17). In my study, the cited text references that signal that a quote is from Debord’s writing also relate to the thesis structure of his book, *Society of the Spectacle* (1994/1963) as Debord’s text does not have pagination. This fragmentation also means that while many gaps in the text were open to interpretation simultaneously it is difficult for the work to be “countered directly” (Ohrt & Helstad, 1999, 17). However, Ohrt & Helstad

argue that the definitive and unambiguous qualities of Debord's earlier conception of spectacle have subsequently been addressed in his later work *Comments on the Society of the Spectacle* (1988). Ohrt & Helstad further suggest that through the bringing together of concentration and dispersion in his later work on spectacle, Debord 'is sketching a not-so harmless picture of power and its methods' (Ohrt & Helstad, 1999, 18). The authors note that the problem with Debord's work and why he has not been as fashionable in French theory as some of his contemporaries is the "either-or" attitude of many of Debord's ideas. Thus, readers and the public are either completely taken over in a nihilistic way, by the encompassing spectacle or they are not. Ohrt & Helstad note that there is a clear trend recently towards greater interest in and application of Debord's ideas (18). The relevance of this is critical in this investigation because I am deploying theoretical ideas in a generative way. Addressing criticism of Debord's work is therefore prudent, so that the reasons for using Debord as a key writer in my inquiry can be understood despite the lapse of time since he has written about spectacle.

Interest in critical accounts of Debord is taken up in the work of Roberts (2003), when he discusses the possibilities of creating genealogies and typologies of the spectacle, "with the aim of correcting Debord's surrender to the fatal attractions of simplification" (Roberts, 2003, 12). In a critique similar to that of Ohrt & Helstad, Roberts presents a critique of Debord arguing: "Debord's failure to recognize the importance of his own distinction between concentrated and diffuse spectacle is symptomatic of the totalising thrust of his analysis" (12). Like Ohrt & Helstad's observation about the 'either-or' understanding of Debord's concept of the spectacle, Roberts is critical of oversimplifying Debord's intent. Roberts takes the argument further suggesting that Debord's aesthetic/religious spectacle or (festival in a concentrated form), has been neglected by its creator. Meanwhile Debord's diffuse spectacle as spectacle or "commodity" (5) with its totalitarian overtones has been highlighted. Roberts suggests that in collapsing the two types of spectacle and representing them both as totalitarian Debord "fatally contaminates his theory of the spectacle" (5). For example, dismissing spectacle as mere "manipulation and propaganda" (7) or as diffuse spectacle,

readers cannot hope to understand its power, particularly without regarding and recognising the “power of sacred spectacle based on faith and myth” (7). Roberts notes further, with regard to Fascism, which he indicates is a powerful example of spectacle that, “Walter Benjamin was one of the first to recognise the aesthetic dimensions of the new politics of Fascism” (7). Roberts highlights the aesthetic quality of spectacle in the context of understanding the diffuse spectacle. He states: “As the mirror of production it justifies capitalism by elevating consumption to an aesthetic experience” (12). The relationship of spectacle to aesthetics initiated by Debord and linked to political power by Benjamin fits the concerns of my inquiry, which investigates relationships between artistic assessment and spectacle.

Another group of theorists interested in the concept of developing typologies to make the spectacle *operationalise* are Shahzad, Gumb, & Kasumba (2011). Although from the field of accounting, which is appropriate for the economic dimension of Debord, the authors, highlight the “transformational” rather than the “metaphoric” qualities of spectacle (2011, 1). They aim to “provide a better understanding of accounting practices and their transformations in the context of ever-changing capitalism, and to further contribute to the critical accounting literature” (2011, 1). Shahzad, Gumb, & Kasumba intend to understand the structure of spectacle to open up “avenues for resistance”. The possibilities for changing existing practices are important to these writers. In a similar way the key individual who traces the ongoing legacy of Debord and spectacle, Tom McDonough (2006, 1997), ably sets out reasons why Debord’s literary style and ideas are still recognised as possessing contemporary relevance. McDonough argues that Debord “constructed a language of contestation out of fragments of the dominant discourse, out of the very depths of reification” (McDonough, 2006, 45). This interest in contestation and critique of reification provide a useful set of ideas for the purposes of this inquiry.

Trier (2007) writing from the perspective of adolescent and adult literacy, notes that “Debord’s ideas have been foundational in the work of a few academics in the field of education who have written about the necessity of

engaging students in developing critical media literacy skills, such as Kellner, (2003, 2005) and Giroux (2006)” (Trier, 2007, 2). Critical media literacy is also discussed in the work previously mentioned by Garoian and Gaudelius, in terms of art education (2008, 2004). Trier highlights the current relevance of Debord especially with regard to the importance of “constructing situations” (3) in order to change contemporary life. Debord’s central tenets in setting up the *Situationist Internationale* (SI) as well as concepts such as *derive* – “the drift” and *Detournement* a “subversive tactic”, are discussed by Trier in the context of developing critical literacy skills. Trier uses the work of Sussman (1989) to define *Detournement* as “a key means of restructuring culture and experience” (Trier, 2007, 5). The key words here are restabilisation, recontextualization, rupture, and realignment. Importantly, Sussman called for a “reuse of preexisting artistic [and mass-produced] elements in a new ensemble for the purposes of critique, which was the ultimate purpose of art in Situationist theory” (Sussman in Trier, 5). These kinds of contemporary usages of Debord’s ideas are relevant, as the alternative narrow nihilistic view of spectacle “appears to leave no room for escape or for the expression of any individual or group agency” (4). Ohrt & Helstad, as well as researchers like Trier, configure generative positions from which to construct new applications of Debord’s *Society of the Spectacle*.

This legacy of Debord’s theories for art education continues in a review written by Lynn Beudert on Garoian and Gaudelius’s book *Spectacle Pedagogy: Art, Politics and Visual Culture* (2008). The relevance of “Spectacle Pedagogy” to this discussion was outlined in Chapter Two; however, Beudert expands the discussion and concludes that the text “refines and extends the boundaries of art education theories, curricula, and pedagogy in innovative, intellectual, and significant ways” (Beudert, 2008, 9). In addition to the positive contribution outlined here, the significant point raised by Beudert, which enhances my research, is her discussion of pedagogy. Beudert highlights Garoian and Gaudelius’s “desire to conceptualize pedagogy in diverse and innovative ways” and argues that, “the authors proffer literal and authentic forms of artmaking and approaches to critically examining visual culture” (7). Beudert emphasises critical engagement with

visual culture as “fragments” of curriculum, and the particular application of collage as a fragmentary device in artmaking. This focus on the fragment as a productive device is critical for my inquiry as fragments of interview transcripts have been utilised in Chapter Four as “Teacher Scenarios”. Thus, Debord’s ideas and literary structure inform the way that I have conceptualised my research process. Beudert continues the discussion by setting forth the importance for teachers, as well as students, to be critical practitioners (6). A focus on relationships, connectivity and interaction is also highlighted in Garoian and Gaudelius’s work as assessed by Beudert, particularly with the aim of facilitating “thoughtful and receptive student-teacher and teacher-student teaching and learning relationships” (6). Such sentiments ensure that “Spectacle Pedagogy” is a contemporary approach with traction in the USA (2).

Critical education is further engaged by the work of Peters (2010) in, *Pedagogies of the Image: Economies of the Gaze*, through the provision of a “collective repertoire of tools for analysis in an age dominated by the image and a cinematic mode of production” (Peters, 2010, 1). Peters notes changes in production and consumption and especially new technologies from “an industrial to information and media-based economy” (3). Lastly, Peters asks about the possibility of student autonomy and seeks new approaches to teaching that “moves from pedagogies of the image and economies of the gaze to pedagogies of creative P2P [person to person] collaboration and economies of imagination” (19).

These transformative ideas are similar to Kenway and Bullen (2001) as discussed in the literature review. Kenway and Bullen’s conception of the cyberflâneur or *Internet walker* also provide a mechanism to enhance students’ ability to act as informed citizens in contemporary life. The authors discussed in the paragraphs above, Beudert, Garoian and Gaudelius, Peters, and Kenway and Bullen lend a contemporary relevance to this investigation. They are all engaged with the transformative qualities of education and use understandings of spectacle in a productive way, searching out niches,

fragments and strategies for both student and teacher to negotiate contemporary learning and teaching.

Assessment as spectacle

In order to interrogate *implicit*, as distinct from *explicit* practices of assessment and the routines, actions, interactions and events in which students and teachers engage in their localised everyday work, the theories of Guy Debord (1994/1967), as have been detailed, provide a generative framework of investigation for this research. Spectacle is an "*instrument of unification*" (3), albeit a false and deceptive unity. Social relations amongst people form the arena for spectacle, which is not additional to the real world, rather "the unrealism of the real society" (6), as spectacle provides a "total justification of the existing system's conditions and goals" (6). Thus, spectacle maintains existing social relations and circumstances, simultaneously alienating and accepting existing society. The dread of revealing the truth of the spectacle springs from the affirmation of social life as mere appearance and exposes the visible negation of life, the negative and unrealised forms of social production. Revelations about the spectacular divulge the practices of social-economic formations and their use of time in the context of a particular historical moment. Social practices are invariably presented as "enormously positive, indisputable, and inaccessible" (12). Here is a monopoly of self-affirming reality, which appears and does not require a reply.

Assessment in art education as articulated by Boughton (1994), and contemporary understandings such as "authentic assessment" (see Torrance, (1995) and Zimmerman (1997), articulate some of the ways to understand assessment in art teaching. These authors, together with Eisner (1996), provide a constructive set of ideas from which to proceed as they identify the political issues and points of tension surrounding the provision of definitions, validity and reliability, scoring rubrics, and other ways to describe conditions for artistic assessment to take place.

The spectacle of authenticity in artistic assessment

The discussion now turns to the concept of authenticity in assessment as an instance of spectacle. Teacher autonomy and opportunities for individual choice, in the context of artistic assessment practice are the focus of Brown's (1996) paper on the *Problems of Authenticity in the Assessment of Student Art*. The focus of Brown's paper is the assessment of student artworks and the key idea is that historically, values and beliefs about what is 'good' in the visual arts are linked inextricably to art education. Notions of authenticity are then situated within a particular vocabulary of actions circumscribed by changing beliefs and "critical terms under which value is accredited for the making of artworks" (Brown, 1996, 73). The way grades are apportioned to students has changed according to "radical changes in theories of truth and value and their accompanying pedagogies, and therefore what passes as authentic practice" (Brown, 1996, 73). Brown further argues that "by any standard authenticity in artistic assessment is as deeply implicated in the professional autonomy of the art teacher as it is in the ethics of student practices" (Brown, 1996, 82).

I do not cover all manifestations of the spectacle in assessment and claims of authenticity, but a portion of my inquiry focuses on some of the embedded beliefs and values revealed in qualitative interviews. Such textual conversations explore some possible, implicit and therefore unspoken and private meanings of assessment for visual arts teachers. Mirroring the spectacle, assessment has two faces. One, which is spoken, and conforms to system and policy, and the other, the subject of this study, is covert and usually hidden from view. Assessment is the public face of what occurs in classrooms, schools and schooling, for example, the league tables of HSC results and university admission reporting. The public face of assessment is the end of a very pointed stick upon which the fate of the student, teacher, school and subject is hoist. Therefore, my inquiry is focused on understanding the reasons and hidden roles that assessment plays for teachers in three secondary sites.

Brown's articulation (1999) of Debord's theory of the spectacle in art educational terms, using *symptoms*, offers the possibility of gaining insight into the daily life of art teachers. Investigating the system of relations circumscribing assessment is an appropriate subject for Brown's set of "Symptoms of the Spectacle". How teachers understand assessment, is about understanding conversational exchanges that reveal the public and private or explicit and implicit practices of assessment. The rules and procedures (or models of identification) and situations involving references to assessment may allow some art teacher cultural understandings to be mapped. Mapping the way assessment is presented as spectacle in the public domain as "organised appearance" (Debord, 1994/1967, 219) and as "a model for identification" (61), uses the spectacle as a lens through which to view teacher actions and the particular cultural "folk" narratives (Bruner, 1990) of the art teachers involved in the research. Bruner advocates that narratives of the everyday actually reveal through commonsense psychology, a way to understand what is important and what should be, rather than just describing a state that simply exists. In this way, the narratives of art teachers in my research are construed as scenarios to augment the discussion of each narrative case. "Symptoms of the Spectacle" (Brown 1999) is used to reveal, in a discursive way, how each case exemplifies symptomatic qualities of the spectacle. Symptoms as articulated by Foucault, in this discussion, also speak about the visible and invisible images of assessment, which also constitute the focus of my study.

The creation of an individual program for each unique child adds another layer to teaching in art education, as simultaneously assessment as public spectacle is the opposite of the individual where "the agent renounces all autonomous qualities in order to identify himself with the general laws of obedience to the course of things" (Debord, 1994/1967, 61). Thus, Debord's ideas work in seemingly opposite ways in art education, specifically because artistic discourse values individual achievements in the sense of valuing unique contributions by artists. Debord's ideas however, allow an investigation of individual circumstances in the context of understanding what possibilities exist for autonomy within art teaching in a system of schooling. "The agent of

the spectacle placed on stage as a star is the opposite of the individual, the enemy of the individual in himself as well as others” (61). There is an opportunity here to look further than the overt and regulatory practices of assessment as described in the specified historical situation/context of art teaching in the localised context of a classroom.

Symptoms of the Spectacle

This chapter has argued that “Symptoms of the Spectacle” provide an appropriate lens to apply to each case study set out in the next chapter. Many of the ideas fit well with the previous discussion whilst extending the possibilities for disclosure. Brown (1999) sets out the “Symptoms of the Spectacle” in relation to art education by applying Debord indicatively to an examination of the artist in art education. Brown’s two most relevant concepts to my inquiry are social reproduction of the spectacle and economy of the spectacle. In social reproduction, Brown’s conjecture is that “the spectacle cultivates a form of objectified social engagement ... opposite to the dialectical relations [of] social interaction” (12). This “restricts communication amongst its producers”. The consequence is that “even rebelliousness becomes a commodity” whereby “real managers oversee ... alienation” (12). Thus, any social exchange serves to both commodify and objectify player actions. Further, actions, which advance production, reproduction and commodification of the spectacle, flourish by directing the arena of practice, in this context artistic assessment. In discussing the economy of the spectacle, Brown notes “workers are not only complicit in the reproduction of the spectacle but systematically dependent on its objects for their survival” (12). Subsequently, “it promises its producers (workers and students) a material form of access to the world, through the production of spectacular commodities. Yet it alienates and pacifies workers by denying them access to the true material nature of the world” (13).

The heart of Brown’s position, derived from Debord is that protest and resistance are futile, because, as Debord asserts, they merely increase the authority and consumptive power of the images such actions evoke. Thus, the

Society of the Spectacle is a closed and self-realising system that offers no choice other than compliance. Where my work amplifies Brown's position is in the application of the work of Jameson, Baudrillard and especially Foucault's notion of symptoms. Delea (2012) discusses the role and importance of symptoms using Foucault, and states: "The presence of the symptom not only indicates to the patient that illness is present, but it also initiates the process of healing when presented to the practitioner" (Delea, 2012, 7). Thus, symptoms as a trace provide an evidentiary base. They lead to the establishment of a diagnosis for the express purpose of changing the situation and providing a treatment for a person who is ill. In a similar way, this medical metaphor is opportune in looking for symptoms within artistic assessment as it opens possibilities for understanding difficulties and suggesting ways to change the current situation.

In looking at artistic assessment in the practice of art teaching, key terms – appearance, consumption, authenticity and economy – are central to the exploration of case studies and teacher scenarios. Narrative case studies are presented in the next chapter as instances of the spectacle. Debord's great innovation was to define the nature of the spectacle. Jameson from a postmodern stance introduces the shift away from production towards a commodification of consumable objects in contemporary culture. Baudrillard with his immersion in the screen and the network interpolates a focus on the visual in order to explicate notions of authenticity and simulacra. Finally, Foucault contributes a critical view of Debord's certainty of the spectacle, by countering with a discussion of surveillance as being dominant and encompassing. Foucault's use of signs and symptoms is also generative, rather than nihilistic as they are about diagnosis and finding treatments for illness. Taken together, these notions constitute a necessary and sufficient interpretive device with which to look over the two data sets (case studies and teacher scenarios) in the next chapter.

Understanding qualities of the spectacle, to do with the presentation of individual and collective autonomies in a public setting, are vital in this discussion about the daily social interactions and transactions in civic

institutional work, as a teacher. The writings of Debord, Jameson, Baudrillard and Foucault anticipate an analysis of each of the case studies in the next chapter, by constituting a formation of an understanding of “Symptoms of the Spectacle”. Each writer selected for inclusion in this discussion brings concepts that together form a necessary and sufficient conceptual set for deployment.

The inquiry offers the explanatory device of “Symptoms of the Spectacle” to look over two data sets, one data set constructed as three narrative case studies and the other data set from fieldwork interview transcripts. This way of conceiving explanation provides a means to set out the social context of teachers’ work as a complex network of relations within a larger set of system requirements. Thus, the vignettes of teachers’ daily work can be linked to a chain of ideas that place their concerns and lived experience in a broader set of social relations. In other words, isolated incidents, events and understandings, which may be frustrating or contradictory can be sited within an explanation of the phenomenon that is more public than the localised context of a classroom.

Chapter Four

Case Studies, Symptoms of the Spectacle & Teacher Scenarios

Overview of cases, symptoms and scenarios

As discussed in the previous chapter I challenge orthodox approaches to assessment in the practice of art teaching. In the previous chapter, selected work focused on Debord's *Society of the Spectacle* (1994/1967) augmented by Foucault, Jameson and Baudrillard, canvassed significant positions within 20th Century socio-cultural debates. The ideas I set out will now be engaged with a series of narrative "Case Studies" from a range of cultural domains: education, popular culture and the artworld. Case studies have been chosen as a data set to provide exemplars of shifting dimensions of social practice in the public domain and to interrogate spectacle as an explanatory device, beyond the narrow focus of secondary art teaching. In steering the discussion away from the direct concerns of teaching and assessment the narrative cases are, in my view, a useful move because dilemmas in education are typically initiated beyond the terrain of education itself.

Changes may originate in the realm of politics, bureaucracies, shifts in demographics, accounting, public opinion and blended approaches to learning. Teachers are typically not involved as decision-makers at the inception of content and structural changes in schooling. However, they are integral to the implementation and management of new policy, curriculum and assessment regimes. Teachers deploy their sense of equity, fair play and responsibility for their students to make the ingredients of this recipe *work*. The narrative cases set forth a data set that uncovers "Symptoms of the Spectacle". These take up prospects for action, by integrating aspects of the environmental situation with the social aspects of the people acting within it. The symptoms are discussed as a conceptual lens to view the social milieu across each case study.

Teacher Scenarios

The second set of data, included in each narrative case, I have termed “Teacher Scenarios”. These are not directly linked to the narrative cases in a lock step way. Rather they are appended to each case, to focus the discussion on events within the domain of teachers’ daily practice. The “Teacher Scenarios” are derived from interview data and are included in the Appendix as transcripts. The subjects of the teacher accounts arise from their reflections on events, which punctuate the teaching term calendar of the school year. These are often public and recurrent within the daily and weekly, localised rhythm of teaching, for example parent-teacher evenings, prize-giving nights, the annual art exhibition, grading and reporting results. Each transcript comprises a *snapshot* taken from a broader set of events to show how teacher action in artistic assessment embodies both material and behavioural qualities. The teachers appear to act on the basis of a rough but well formed heuristic, or experiential theory in response to perceived wobbles, hesitations or shortcomings in particular situations. Teachers appear to apply actions to recalibrate an outcome in terms of their own sense of equity and fairness to the students, to maintain balance or harmony within and amongst groups. A scenario then is not so much a theoretical proposition as an account or synopsis of a possible course of action within events.

The event-based nature of the transcripts marks them for selection and inclusion in each case, and fieldwork data is also conceived within this idea of developing a scenario as a “situation” (Debord, 1957 in McDonough, 2002, 44). In this quote, from an early text, Debord is envisioning a language of action to make dynamic interventions into the existing order of daily life. In choosing to focus on events in my inquiry the concept of the “situation” fits well with the interest in the social environment of art teaching. Debord states:

Our central purpose is the construction of situations, that is, the concrete construction of temporary settings of life and their transformation into a higher, passionate nature. We must develop an intervention directed by the complicated factors of two great components in perpetual interaction: the material setting of life and

the behaviors that it incites and that overturn it (Debord, 1957 in McDonough, 2002, 44).

Transcript data was selected because it represented examples from the calendar events that each respondent identified as important in day-to-day localised art teaching. Each discrete transcript therefore is provided as an event snapshot within a broader set of events to show how artistic assessment can be exemplified with both material and behavioural qualities, using “Symptoms of the Spectacle”. The fieldwork data has been included to uncover teacher case-based knowledge.

Concepts such as spectacle, consumption, authenticity and symptoms, enable the exploration of the “Symptoms of the Spectacle” within case study data sets and teacher transcripts. The interpretive focus in particular, is on how these concepts (symptoms) relate to disclosing an assessment practice from the perspective of the teacher. Structural models and approaches to assessment are replete with examples of best practice. However, this section of my research examines assessment culture and practice. Transcripts and interpretive discussion are utilised to uncover some of the dimensions of practice that teachers may be articulating for the first time, and that are recognisable to fellow art teachers in their own practice. In this way, my research establishes a set of ideas that has been member-checked with the respondents and will be available for other members of the art teaching profession for review and comparison. Thus, local and social aspects of conducting assessment as an art teacher are nested within the tensions identified in the literature review: for example the high-stakes testing environment and the context of current policy debates.

Narrative Case Studies

The first case is drawn from educational research into the clinical indicators of hearing loss, diagnosis of Attention Deficit Hyper Activity Disorder (ADHD) and the subsequent implications for the learning pattern of boys. This case study questions the authenticity of a clinical diagnosis and drug based

treatment of ADHD in boys. The second case is appropriated from popular culture to provide an analysis of some of the key qualities engaged with the contemporary concept of celebrity. This case provides an example of how an individual becomes the focus for public scrutiny via the marketplace of celebrity and the notion of the star. Passive consumption of ideas or images in the context of a discussion on celebrity also provides a useful set of analogies to engage with concepts of Debord's spectacle (1994/1967). The final case discloses the perceived *naturalness* of modern design, using notions of streamlining and standardisation. This third case delves into the concept of streamlining and its place in creating a version of the history of modern design as style. Collectively, they provide a set of mechanisms to explore, and exemplify the "Symptoms of the Spectacle" articulated in the conceptual discussion, whilst moving the inquiry toward the domain of teachers and schooling. Each narrative case study anticipates some of the dynamics and psychosocial dimensions of assessment practice when integrated with evidence from my field-based case study research.

Case studies were necessary components of my research as they highlight the importance of acknowledging that there is a large range of existing beliefs and practices in the social domain, whether in an educational, popularist or other milieu. Understanding the complexity of social motives and, in this instance, their sustained and unchanging or "perpetual" nature is important in popular culture as well as the educational field. Subsequent recognition that existing social practices may at times be inaccurate and in need of change also apprise my development of "Teacher Scenarios", as instances of case-based teacher knowledge. Accumulation, in my inquiry, refers to gradual accrual of case-based evidence in the practice-based field of art teaching, in order to infer that there may be something else going on in assessment practice and its public dissemination.

Symptoms

Symptoms are linked and articulated within each case to set up a trace within case study data of "Teacher Scenarios" as exemplars of spectacle. In this

way, the concepts are not prescriptively applied across all cases, as the key outcome is an understanding of how spectacle works in each case and in the specifics of art teaching. Rather than applying each concept to each case in a mechanical and descriptive way, I have applied each concept in an interpretive way to make connections and establish reasons across domains of knowledge. As Ball (1991) asserts, the focus in understanding organisational power and control is on concepts, and the addition of new relations and insights rather than prescriptive law-like generalisations. My discussion of naturalistic generalisation, in the design of the research in Chapter One, is relevant to the way teacher case-based knowledge is valued in my study. To reprise the discussion briefly here is significant as change, knowledge and understanding in practice-based fields such as education, law and medicine, is built upon precedent. The approach for the purposes of my study is to build art educational case-based knowledge about artistic assessment in an evidentiary way.

Questions about the experience and impact of high-stakes testing signalled in Chapter Two provide a platform for investigating if claims such as those for high-stakes testing have authentic currency in contemporary assessment practice. Tensions between system agendas are set against teacher beliefs to uncover gaps in understanding how assessment is undertaken to meet some of the prescriptive functions of schooling. The three case studies are mechanisms to investigate the means and processes of artistic assessment practice, in this instance, from the perspective of the teacher. My previous experience allows me to act on hunches and observations, which articulate my perspective of the situation and enable a number of elements of interest to be investigated. For example, observations can be amplified and integrated and hunches can be pursued and confirmed or dismissed. In addition, the view of the teacher relative to their work responsibilities, in this case assessment practice is made explicit. Finally the “Teacher Scenarios” are illustrative, as in some cases they articulate values and beliefs to another (myself as the researcher) for the first time.

Case Study One

Attention Deficit Hyper Activity Disorder (ADHD) and Boys’ Auditory Problems: A case from education.

This case is based on the work of Dr Ken Rowe in the transcript, *Auditory Processing: Why many boys are behind the literacy “8-ball” throughout the early and middle-years of schooling* (Rowe, 2003). The transcript was from a radio interview that featured Rowe, aired on the ABC Radio National series, *Life Matters* (Transcript on 01/04/03). Dr Rowe was the Principal Research Fellow at the Australian Council for Educational Research (ACER). The program topic concerned the physical damage to hearing caused by listening to Walkman’s, and physiological genetic factors identified in the different structures of girls’ and boys’ ears, and how these factors affect auditory processing. The story emerged from contemporary research by Rowe and Dr Eric Le Page (Senior Research Scientist from National Acoustic Laboratories). Their research suggests that both physical damage to hearing and hearing loss diminishes the capacity for boys in particular to engage in *typical* classroom contexts. Many contemporary educational settings use language, context and lots of description, interpretive sounds and images together in their approach to curriculum. Such approaches to classroom dialogue and discourse allow for student-centred learning and highlight the importance of providing contextual information in order to understand a problem. The findings of Rowe and Le Page’s study suggest that in such instances the classroom becomes a hostile arena for many boys.

Boys, it seems, are not as astute as girls when listening in language based curricula and perhaps have less need for interpretive information surrounding a problem. When hearing loss combined with a contemporary classroom setting remains untreated and unaddressed, the behaviour and academic achievements of boys deteriorate. It follows that there is a significant role for teachers, who have the potential to intervene in the interests and differentiation of student learning, although this role remains publicly unacknowledged. The significance of this lack of acknowledgement is

particularly heightened, in an environment dominated as discussed earlier by high-stakes testing and outcomes-based approaches to assessment. In the studies for example on high-stakes testing, the focus of curriculum has become the final product/outcome: *The Assessment*, which drives all other curriculum considerations. Thus, teachers I suspect spend a majority of their time on satisfying the *administrative* demands of outcomes-based assessment while trying to find ways to survive increasing demands on their professional time. Such constraints do not allow teachers the discretion to exercise their expert judgement to investigate and address teaching and curriculum concerns shared by some students, such as those identified by Rowe and Le Page.

In an outcomes-based model there is little room for the research findings of Rowe and Le Page. The reason their research is so powerful is that genetic and structural strengths and deficits that an individual child can bring to the learning environment of the school are all consuming and account for many instances of perceived quasi-misbehaviour, particularly, according to Rowe and Le Page, on the part of boys. Boys with auditory or cognitive processing problems will most likely be diagnosed with Attention Deficit Disorder (ADD) or Attention Deficit Hyperactivity Disorder (ADHD). To enable a closer focus on the case, I will use the acronym ADHD, rather than both ADD and ADHD to describe the condition. The impetus for Rowe and Le Page's research emerged in response to the high number of boys being diagnosed with ADHD at Melbourne Children's Hospital. What is central here for the purposes of the study is the rise in pathologising and medicalisation of boys and its effects on their education. Rather than seeing the issues in terms of teaching and learning, the spectacle of the *quick fix*, medication, and the detached gaze of the clinician consume deficit discourse. Medical approaches to deficit discourse places responsibility for received deficits with the child and, as Prosser indicates, the focus of deficit in the instance of ADHD is typically aimed at an individual (Prosser, 2006).

The drawback with leaving the issue of a particular clinical diagnosis at the individual level is that the systemic problems of time and professional

engagement with teaching and learning are not addressed, as the reasons for the deficit have already apparently been explained. The actual symptoms of the behaviour-disordered child therefore have already been addressed. The significance of the issue is that a clinical treatment from within the medical profession has been proffered to the individual, as a treatment, and as an outcome of the diagnosis, rather than the symptoms being interrogated from the point of view of teaching and learning. Paradoxically, the clinical approach diagnoses and treats the boy patients as individuals, then gradually moves towards treatment as a group or class of clinically similar symptoms. At the same time in the educational arena a focus on testing, standardisation and outcomes-based assessment objectifies individuals by constructing them and ranking them as a class or group.

The research in this case suggests that each student comes to class with different abilities and capacities, requiring the input of a teacher to get each child to the same starting point. If the clinical diagnosis (biological) and the learning findings (curriculum and pedagogy) were able to be simultaneously addressed, the focus would have to be on the input process of teaching and learning rather than the outcome. In terms of assessing student products or in this case, diagnosis of ADHD, prioritising treatment of symptoms such as misbehaviour with medication is problematic if there has not been an investigation of causes or inputs relevant to boys as a class or group of students. Whilst disadvantage and poverty are acknowledged barriers to educational achievement, a focus on outcomes does not allow for newly reported auditory and cognitive processing problems (ADHD) to be factored into teaching and learning in a meaningful way.

The economy of focusing on products is easy to manage, measure and guarantee. However, the economy of the product is false, where students and teachers are implicated and unwittingly complicit in the visualisation of results, in online representations of their efforts, such as NAPLAN reporting. Debord's *Society of the Spectacle* (1994/1967) highlights how a focus on outcomes, such as having a successful drug treatment regime to treat a clinical condition, is also a false kind of unity. Quickly treating a student with

medication makes a promise to students, parents and teachers that the student will be well, well enough, even though they are medicated, with a concrete and material kind of access to the world of *goods*. In other words, they are ready and are being offered entry into the economy of the world of work beyond schooling, yet the entry is not being authentically delivered using the longer trajectory of appropriate teaching and learning without medication.

The corollary suggested is that there has to be an explanation about why teachers and other stakeholders do not recognise, indeed misrecognise, the problem for boys with ADHD. This case discloses the symptomatic way that Debord's concept of the economy of the spectacle resembles the daily tensions in the work of the teacher. I speculate that the pressure to maintain the requirements of the assessment system are at odds with spending time on professional teaching and learning in this case-based example presented by Rowe and Le Page.

In education, production of spectacular commodities takes the form of league tables, reports, prize nights, and computer software on which to map student progress (i.e.: KidMap and the proliferation in computer assessment software). Little account is taken of students, mostly boys in this instance, who may not have the physiological capacity to cope. As with giving an individual child a drug to relieve their behavioural symptoms, outcomes-based curriculum and assessment release the teacher, and other stakeholders such as parents and medical practitioners, from any sense of pedagogical duty towards the individual student. Any references to the material nature of the world, one that requires good hearing and the capacity to engage with and understand interpretive contexts, is removed. The spectacle involved in assessment is made real by the consumption of ready-made, digestible products in the form of assessing and reporting acts, events and opportunities which potentially mask the nature of a child's actual problems.

These statements about boys, outcomes and hearing are used to vivify by example, some "Symptoms of the Spectacle'. There appear to be two layers of meaning generated here as instances of simulacra in the public reception

of boys' education. On the one hand there are misconceptions of the role and significance of the teacher. On the other there is a kind of displacement, where initial links in the learning process such as hearing and structural processing deficits, inhibit the teachers' ability to see these prior difficulties as impacting on educational opportunity in any way. Outcomes-based education promises students access to the world, the world of goods and educational achievement, through the provision of spectacular measurable success. In actuality, success in the material world is clearly not for all. Thus, the unfulfilled promise generates alienation, a sense of failure and delinquent responses.

If stakeholders do not incorporate the insights of Rowe and Le Page, behavioural deficits of individual, in this case boys, and subsequent prescriptions and pathologies as a response to such deficits both alienate and pacify boys by denying them access to the real world. There is a false diversity of choice invoked by outcomes-based approaches, one that paints the possible outcomes available with false abundance. Here lie the seeds of the destruction of individual achievement by suggesting that everyone will have an outcome. Firstly, some of the kinds of degradation described by Rowe and Le Page suffered by many boys in a misunderstood educational process, suggests misrecognition of outcomes as the focus of educational achievement. Hence, boys' literacy and hearing loss require less of an assessment focus. Secondly, Rowe and Le Page's research aligned the boys so called classroom management problems, and increased life chances of an ADHD diagnosis, with amplified use of: "visual media, particularly television as a surrogate for interpersonal communication" (Rowe, 2003). Problems with visual modes of communication taking over a school aged boy's attention, for Rowe and Le Page, are manifest in the public displays of prowess, with, for example Game-Boys, and other instances of visual saturation of the teenage market. What suffers in the display of visual prowess is the oral tradition of interpersonal communication. Because TV, Game-Boys and other media are almost exclusively visual, not auditory, a selective kind of expertise can be promulgated. The heightened use of visual signs and cues as the dominant if not all pervasive means of communication for young people relates well to

Baudrillard's conception of the sign. For Baudrillard there is no spectacle, just signs, endlessly repeating the same or similar kinds of actions, removed from authentic conceptions of practice. Such concerns are echoed by Brown (1999) when discussing the spectacle as "cultivating a form of objectified social engagement quite opposite to the dialectical relations that characterise social interaction" (1999, 12). Like Debord's spectacle, communication in this instance, is restricted among its producers. Interestingly, Rowe and Le Page note that the Jewish oral traditions of the dialectic and subsequent schooling immunise boys against the virulence of ADHD and, one presumes, *death* by visual commodity as a surrogate for authentic communication.

Public display is situated centrally in art and design teaching discourses, in the form of exhibitions and other public performances. Public performances typically manifest as events and are an integral part of an art teacher's world. The exhibition in the school art and design education domain is a public celebration. It is a performance whereby the teacher is the quasi-celebrity supported by a group of hardworking students and earning the (hopefully) approving responses of the school and parent community. Brown's 2001 paper, *Concealment of Reality in the Practice of Art Education* is concerned with a "theory of concealment" (54). The functions of concealment in the public realm are used by Brown to reveal a variety of hiding places in the reality of art teaching. Assessment, like curriculum is one of these realities, and the one most closely linked with public disclosure and discourse. The clinical case of ADHD is relatively transparent in showing *what is seen* and *what is not seen*, what is/is not, in terms of a real world example of social relations in general education. What analogies can be made between the case studies and field research within the social community of the school?

In the earlier example of boys' auditory problems, boys present with what appears to be developmental dysfunction, ADHD. Yet the case really is a physical impairment, which originates outside learning. Dysfunction presents in certain ways, but is misrecognised, because it does not occur evenly across all young people. It appears to be gender-based, with an appropriate clinical treatment, yet the problem does not appear to be accurately defined or

treatment effectively deployed. People are proceeding deliberately with intentional forethought, but none of this appears to yield a result. Like the detective's discovery of the purloined letter (Brown, 2001), the treatment for the boys' auditory problem as suggested by Rowe and Le Page is misrecognised as a drug regimen, following the misrecognition of auditory impairment as ADHD. In other words, the correct treatment is concealed in plain view, in a public place. Rowe and Le Page set out a clear and succinct method of teacher interventions, which entail good teaching practice for all students, not just those diagnosed with ADHD.

Teacher scenario one: Preparing the reports

All teacher respondents identified public events and structures as being about assessment. Respondents' definitions and concepts about what constituted assessment practice form the heart of my research. Thus, the terms assessment and evaluation were not pre-specified in the emergent design of my field research. Event exemplars, written as "Teacher Scenarios" identified by the respondents themselves as being about evaluative practice, have been included. From my reading of the teacher transcripts, events flow fairly seamlessly into each other. In the first exemplar, *Teacher scenario one: Preparing the reports*, for example, the discussion about reports is followed by and connected with the next event on the calendar, the prize or presentation night and finally parent-teacher night. In other words, many events are interconnected and require similar levels of engagement from teachers. An interesting observation from my research was that the obvious examples of assessment practice, such as reports were embellished by the respondents with, from my perspective unforeseen events: parent teacher night, presentation night, Year 7 BBQs, prefect investitures and prize giving. All of these events were seen by respondents as having a role to play in assessment practice. As an example of how assessment practice is involved in events, the following excerpt from interview transcripts focuses on preparing the reports. The possibility of misdiagnosis of the problem is apparent, as with the case describing boys' auditory problems. A set of rules

and routine are adhered to in public, yet behind the scene in preparing reports, procedures are re-configured in a different way.

Interviewer: So your experience of that, [preparing the reports] of doing that - what would that look like? (P.1.1.I. 870).

Respondent: Um. I think again the teacher is sort of they always come in for the last minute fiddle, don't they, you ask OK various teams to give this kid a grade. Um, then the teacher's still got to collate them and look over them and give them a grade. Did the lecturette get dominantly A's or B's, is that what it's going to get. If you feel that some kid's been hard done by the um, the judicious fiddle, now and again, one of the areas, we have a prize induction in every subject and umm (pause) and marks are very close at this school sometimes and if you're looking at who's getting the Year 10 prize, and it looks like two kids are going to ... I shouldn't be saying this on tape (pause, tape switched off at request of informant) (P.1.1.R. 872-881).

Discussion

The transcript above challenges the belief that assessment in the form of preparing for reports is abstract, quantifiable, objective and accountable. Rather, what emerges is sometimes more personal and concrete, adapted and constructed to be socially acceptable to the school community. The significance of this gap in practice is revealed by the respondent when they discreetly ask at a point in the response for the [audio tape] to be switched off. Thus, the teacher is shrewdly negotiating what is typically not discussed in the work of teachers. The respondent is also doing so within the confines of the teacher's own territory, as the teacher is embedded within layers of school and community adjustments that present a psychosocial dimension in assessment practice.

Teacher scenario one: Preparing the reports, highlights the belief, according to a range of stakeholders (teachers, principals, parents) that assessment in the form of preparing the reports is being conducted in a quantifiable, objective and accountable way. Yet what emerges from the teacher transcript is sometimes more concrete, qualified and personal. In the snapshot of assessment provided, the procedure to follow is described. However, along the way what is interesting is how the teacher adapts and constructs the situation to be socially acceptable to the school community. The individual teacher is embedded within and responsible for layers of school and community relationships and adjustments, within the context of events such as preparing the reports. The possibilities of the exchange having a psychosocial dimension in assessment practice are high as the teacher negotiates a pathway through the business of report preparation. Similar to the case describing boys' auditory problems, the possibility of misdiagnosis is apparent as many factors are taken into account when weighing up what the student should receive in their report. The two terms that reveal how teachers are able to work within such a carefully prescribed set of events and structure are 'the last minute fiddle' and 'the judicious fiddle'.

"The judicious fiddle" in this "Teacher Scenario" is linked with understanding equity within the confines of teachers' work, such as when two students are going to tie for a prize as a culminating achievement at the end of Year 10. Where marks are close there is a last minute need for ensuring a clear result for prizes/dux of subject. This is particularly apparent when the prizes are connected with a terminating qualification. In the transcript the prize being reconciled was at the end of the School Certificate (SC) in Year 10, which represents the first four years of secondary schooling. "The judicious fiddle" is only possible as a minor adjustment and in this instance, at "the last minute". For example, it is essential that teachers establish parity across examination results, school based assessment, and between teachers and classes. Hence the need for the final result to be adjusted or moderated according to a range of possible inputs, including the student's capacities materially and socially.

The last minute aspects of the way adjustments are made indicates the number of measures and amount of evidence, that need to be taken into account in order to resolve a particular result for the individual. The resolution process for report preparation and writing is time-consuming. Resolution involves many layers of judgements and negotiations including collecting, compiling and moderating individual student results. Results are prepared and progressively revealed in public forums. For example, proceeding from the student as an audience for reception of assessment results and feedback to other stakeholders in the exchange, involves changing the format and delivery mechanisms. The qualitative dimensions of actually arriving at a particular grade therefore involve a mix of people and considerations, necessitating “the last minute fiddle” to ensure that in compiling the data the *right* result has been achieved. The result in such an instance also includes teacher beliefs and values, together with a sense of equity and balance, as the teacher was with the student during the input process, at the moment of production. In the progressive moves from production of the student result in the local classroom to the reception and consumption of the result by distant large-scale audiences, the potential for each successive copy of the student result to be slightly different, as a simulacrum, is made explicit. Thus, there is a key role here for professional teacher judgement as the way assessment is undertaken is practice-based and requires understanding from for example, the perspective of a preservice or novice teacher. The significance of the need for explicit clarification about assessment, highlights professional teacher judgement as being complex and socially mediated within the confines of assessment practice.

There is a diverse repertoire of events related to preparing the reports around which teachers exercise their own judgement, within the relative sovereignty of their own classroom. For example, in the events that follow the excerpt selected for inclusion as *Teacher scenario one: Preparing the reports*, the respondent discusses how reports are written with the parents in mind, because the reporting is immediately followed by parent-teacher night. To make explicit the “judicious” aspects of preparing the reports, teachers may

have to consider parents with “an axe to grind”, together with school gatekeepers who vet reports for spelling, grammar and syntax. Often this may be a year-coordinator, or Deputy, sometimes the Principal or Headmaster. Other adjustments are negotiated according to occasional and distant audiences for the reports and prize giving ceremonies. This respondent also talked about the importance of considering reporting audience(s), such as guests who hand out the prizes, all the while maintaining coherence with their own beliefs and values together with equity and social justice agendas.

A set of rules and routine must be adhered to in public, yet behind the scenes, through “the judicious fiddle” outcomes and results are adjusted in a different way. The example provides evidence of something else going on in addition to the *real* assessment, which is credible enough to act as a double. The result’s double-coded, function to use Baudrillard’s term, is to bring the reconciled result to the community level, which the community itself requires and is anxious to celebrate.

Case Study Two

The Banality Of Celebrity Eminem And The Body Double:

A case from popular culture

The celebrated hip-hop icon Eminem, star of the film *8 Mile*, provides a compelling illustration of Debord's interest (1994/1967, 60) in celebrity as a manifestation of the spectacle. Using media articles about Eminem, collected across a short timeframe, this case study of a pop icon focuses on how banalisation, and an attack on individual autonomy are manifest in the economic creation and consumption of a star. Thus, the celebrity, a spectacular representation of a living human being, goes about the business of embodying the image of a serious acting or performative role.

Being a star means specializing in the seemingly lived; the star is the object of identification with the shallow-seeming life who has to compensate for those fragmented productive specializations which are actually lived. Celebrities exist to act out various styles of living and viewing society (Debord, 1994/1967, 60).

Banality is given material form in the variety of guises and examples of the "seemingly lived" embodied in media traces of Eminem's public actions and events. A representative selection from a range of media articles, about Eminem from 2002-2003 is included, to illuminate aspects of Debord's spectacle:

- Gordon, B. (2003). Celebrities follow Saddam's lead in use of body doubles. *Chicago Sun-Times*, 19/4/03. Retrieved [20/8/03] from findarticles.com/p/articles/mi_qn4155/is_20030419.
- Gordon, B. (2003). Nervous celebrities call in the body doubles. *Sydney Morning Herald*, 21/4/03, p. 9.
- Clark, A. (2003). Eminem effect at Milan shows. *Sun Herald*, Section News, 19/1/03, page 65. Retrieved [20/5/03] from <http://newstore.f2.com.au>.

- Masterton, A. (2003). Hip-Hop high. *Sydney Morning Herald*, News and Features, 4/4/03, p.14. Retrieved [20/5/03] from <http://newstore.f2.com.au>.
- Molitorisz, S. (2003). Up Front. *Sydney Morning Herald*, Metropolitan. 18/1/03, p. 2. Retrieved [20/5/03] from <http://newstore.f2.com.au>.
- Kloer, P. (2002). Pre-eminent star. *Sun Herald*, Section Metro, 24/11/02, p. 7. Retrieved [20/5/03] from <http://newstore.f2.com.au>

I have not systematically discussed each article as an instance of the spectacle because each one contributes a representation of general equivalence to the “seemingly lived” experience of being a celebrity. The individual in these instances has been elevated to god-like status, with the market power and a capital growth economy to rival a major corporation. The simulacra of possible media examples to choose from show the manifestation of the spectacle at every level of the process of celebrity, with a range of possible choices at one’s fingertips with consumption of text and images a priority. This list of media articles has been included to show the number and kinds of stories produced around a star, in this instance Eminem. The authors’ explore issues that arise from the celebrity having a body double. The pervasive nature of this type of mediated communication is symptomatic of Debord’s spectacle, as the examples show a kind of media saturation (across a limited timeframe) around Eminem. Thus, the star’s fame is also perpetuated by an accumulating set of publicity, which continues to circulate well after the publication dates. For example, the first article written by Gordon, *Celebrities follow Saddam’s lead in use of body doubles* was published on 19/4/03 in the United States. This article was closely followed by a second, *Nervous celebrities call in the body doubles* by the same author two days later on 21/4/03 and subsequently published in Australia in SMH. The article had not only traversed countries but the title had been changed, perhaps to make an appeal to local conditions (such as the sensitivities in the USA in relation to Saddam Hussein). Yet basically the subject matter stayed the same. It was only the communication therefore that mattered.

To provide another example of the “Symptoms of Spectacle”, in this case study the author of the article *Up Front* Molitorisz, adopts a *nom de plume* of “Essinem” to write the article. Written a few months before Gordon’s articles appear (18/01/03), this story fits well with the discussion of the *body-double*. The way that the theme is connected and progressively unpacked neatly nests within the development of Eminem as a star and as a newsworthy object. Yet the transformation is not quite complete. The reference to the star Eminem is there; however it is not Eminem, merely an association with the pre-eminence of the star. Without even referencing the theme of the body-double, the double coding here is evident across the first example of simulacra, which is that Eminem’s real name is Marshall Bruce Mathers III. The trace continues as we note that the article is not authored by Eminem rather it is about Eminem. Finally, the author’s name change to Essinem, a type of pseudonym, plays lyrically with the star’s name, as if perhaps written from the perspective of Eminem, though, this is also not the case. Traces established with the star are connected yet fragmentary and the resulting copies through the replicative publication of the articles, or the ideas endlessly available to form new associations, reveal symptomatic properties of spectacle. The diversions from Eminem as the star provide a shimmering glitz of the experience of the star, yet they are not the star, they are banal. The articles exemplify the “dazzling shortcut to the promised land of total consumption” (Molitorisz, 2003, 69).

The articles were selected from a large range of possible examples, across a brief timeframe. To explore the idea of the body-double in relation to Baudrillard’s concept of authenticity, I have focused on the article *Nervous celebrities call in the body doubles* (Gordon, 2003), as an exemplar of mediated communication, which uses the term “body-double” in the title as well as the language of economic exchange. Entrepreneurial terms such as employ, firm, deal, pulling it off, signed a record contract, risk, protection, military precision, security and hired all place the author’s use of language firmly in the realm of Debord’s economic spectacle. As Debord defines it:

The spectacle is the other side of money; it is the general abstract equivalent of all commodities. Money dominated society as the representation of general equivalence, namely of the exchangeability of different goods whose uses could not be compared (Debord, 1994/1967, 49).

Equivalence is a useful term here as Debord is alluding to the masked use of monetary terms and concerns. However, the way equivalence works in the article is that an illusion is created through the language used and concepts discussed. Yet upon reading the article the subject matter appears to be not about money at all, rather it's about the fans, the selected celebrity's talent and the need to protect the star. Reference to the value of money has diminished in this example, because the public display has become the actual economy/market value and is all that is being observed:

Exchange value could arise only as an agent of use value, but its victory by means of its own weapons created the conditions for its autonomous domination. Mobilizing all human use and establishing a monopoly over its satisfaction, exchange value has ended up by directing use. The process of exchange became identified with all possible use to the mercy of exchange. Exchange value is the *condottiere* of use value who ends up waging the war for himself (Debord, 1994/1967, 46). Italics in original.

To explain a key term in the citation “condottiere” (Italian condottieri – plural; condottiere – singular) refers to a type of contracted mercenary leader hired by Italian city-states from the late Middle Ages until the mid-sixteenth century. The Italian word literally meant *contractor* in the Renaissance. The term *condottiere* remained to indicate great Italian generals who were mercenaries hired principally to fight for foreign states.

Debord's text (46) evokes the qualities of an Italian mercenary to explain the concept of exchange. As a mercenary an individual has already, presumably, been paid for their deeds. This means that the mercenaries end goal or outcome is pre-determined. Effectively a mercenary would not be paid unless they were able to produce some evidence of the goal being accomplished. For the purposes of this celebrity case study, the relevance of Debord's

historical example is that mercenaries, by their very job description, would not deviate from the goal that had been set, for fear of not being paid. In addition to the monetary and contractual conditions, the timing of the exchange for both *condottiere* and a celebrity is crucial. The exchange has already taken place before the event unfolds. They do not require payment at the actual time of the event, because the exchange of goods, the way to walk, the way to talk, and in Eminem's case the replacement of the actual celebrity's physical body has already occurred. The framework of social behaviour has been prescribed and probably will not deviate from the carefully scripted plan.

Debord's terms equivalence and *condottiere* show the difference between the "use value" and the "exchange value" of Eminem as a commodity. Many celebrities, not all of whom are music or Hollywood stars, are cited in Gordon's article as "following Saddam Hussein's lead and employing body doubles" (Gordon, 2003, 9). For example, Saddam Hussein, Britney Spears, Shakira, Russell Crowe, Michael Jackson, David Beckham and Eminem are noted as having hired body-doubles. "Eminem, who is afraid of being shot, employs a man named Particles" (9) as his lookalike. However, there is more to being a doppelganger than might be expected. Firstly, as the security manager explains, there are the fans:

Kevin O'Brien, who owns OBS security, a favourite of VIPs, says that pulling it off requires almost military precision: Fans are not stupid, they will clock very quickly if something is amiss. They obviously have to get the dress, the look and the mannerisms down to a T (O'Brien in Gordon, 2003, 9).

This quotation highlights that whilst the fans are complicit in the creation of the star, equally they are not unwitting: as Gordon notes, "Fans are not stupid" (9). In other words, the way that Eminem, as the body-double Particles, is supposed to look cannot be too far removed from the real Eminem, as small differences in the simulacra of representation would betray that Particles indeed was not Eminem. Writing about Particles in a newspaper article for example, gives away the fact of the existence of a body-double, as it is reported in a public forum. This tendency of the spectacle to "*make one see*

the world by means of various specialised mediations” (Debord, 1994/1967,18) with seemingly simultaneously overt and covert qualities, highlights that persons and events can no longer be grasped directly. In setting out celebrity and “Symptoms of the Spectacle”, I am reminded of Debord’s sense that a kind of “generalised abstraction” (18) is at work in spectacular society, which appears acceptable to all stakeholders in the exchange.

Debord’s concept of the spectacle fits well with interpreting the sheer appeal to self-importance and simultaneous banality of the body-double. For Debord, banality is a “shimmering diversion of the spectacle” (59). In further specifying functions of celebrity, a scholarly article by Cherry & Wajnryb (2004) titled *Celebrating “selfebrity”* provides an explanation of terms necessary for the maintenance and believability of celebrity. Cherry & Wajnryb highlight the complicit role of the individual, within a discussion about the structures that maintain celebrity. They address the construction and maintenance of what they call “selfebrity”, created through a range of language and related discourse practices. With reference to Tom Cruise, the authors quip:

Tom, of course, has had years to refine and polish his “selfebrity” – his public celebrated self, the self he celebrates in public, his relentlessly revisited self, the self-in-progress that he consummately recuts and polishes (Cherry & Wajnryb, 2004, 29).

This kind of representation of celebrity provides an example of how the spectacle may be considered to be at work in popular culture. Using Tom Cruise further as an exemplar of selfebrity, they describe how impressions are made, and how the ascension of the star

[w]as planned from the outset. It was a linear thing, an uninterrupted trajectory of planned programming, one long progressive cruise that took him from the Cruise-to-be to the Cruise-who-is. When he talks about his present or his future, the past is so seamlessly edited, interwoven and integrated that the narrative flows naturalistically, with the flair and panache of a life predetermined (Cherry & Wajnryb, 2004, 29).

Cherry & Wajnryb refer to “the right moves”, “having time” and use of “professional help”. To illustrate their ideas the authors actually quantify some of the criteria for using language to become a “selfbrity”. A summary is included here as evidence of the deliberate, seamlessly exchanged dynamic of being a celebrity. These ideas and criteria are also useful in identifying evidence of the spectacle in my data. Designed to play with your affection, allegiances and insouciant wishes for vicarious notoriety, the high degree of planning needed to establish and maintain celebrity is clearly delineated by Cherry and Wajnryb.

Their comments underscore that the process of celebrity building has a clearly defined product, result and outcome. The existence and objective planned reality of the economic transaction already passed is disguised here in the language and interplay of a pre-determined set of glimmering star quality ploys. The example is useful to understand my concept that an economic transaction has already occurred yet we do not see the money or the transaction on an open playing field. In the creation and maintenance of a “selfbrity” the money has already changed hands and before the “selfbrity” speaks or walks, the way that the interaction will occur has already been meticulously planned. The main idea is that in construction and maintenance work required in the production of celebrity, the power and money necessary for a luxurious lifestyle (celebrity + support structures) has already passed through the situation in a seamless way. As a consumer then, you are not aware that the transaction has covertly passed you by. What remains in the published media communication or the event with the star present, is the presentational aspects of star quality ready for consumption by an adoring public.

The exchange seems barely worth mentioning, yet the consummate performance of the celebrity is essential in understanding the economic production and maintenance of image and being *seen to be* a celebrity. “If you want to be a celebrity, the first thing you have to be able to do is talk about who you are in your present life” (31). Cherry and Wajnryb also highlight the central importance of undertaking this,

in a way that creates its own enviable ambience. Whatever you're working (or not working) on at the moment, you need to be up. The authors cite Nicole [Kidman] talking about *Moulin Rouge*. "I'm so proud of this film. Everybody worked really hard on it and the reaction we're getting from people who've seen it is they've never seen anything like it" (31).

Creating "enviable ambience" is a skill requiring a person to make something out of nothing all within the context of speaking about a different topic. A corollary also exists with the observation about whether the person is working or not working. As it is, the appearance is all that matters. The language here also points to the constant requirement for a celebrity to perform, "to be up" (31). The language chosen as found in Cherry and Wajnryb's example, includes the use of the first person and mentioning pride, pointing to an unnamed and faceless group, the audience, who adoringly mirror the spectacle as part of the film's screening. Whilst art and design teachers are typically not celebrities, in describing a society under the rules of a Debordian spectacle, the qualities and discourses of celebrity may permeate individual and collective understandings of identity. For example, in the social situation of the school, high-performing students and teachers could be seen as kinds of quasi-celebrities.

The need to perform and to seamlessly continue with the performance is also reminiscent of teachers' lives, where the act of teaching is a public display. Colloquially teachers talk about having to be in a kind of acting role. Further, an educational enactment is a many-layered process. Layers range across individual classroom presentations (as for example, in preservice teaching reports on practicum) and projection beyond the locus of the classroom, as for example, in a high-stakes testing environment when teachers and students are required participate in NAPLAN testing, or when required to engage with the processes of performance pay.

Finally, this discussion of celebrity alludes to the main reasons for having an interest in the concept. That is, those celebrities are popular because they

present a seamlessly glamorous life and lifestyle to which many individuals aspire. Having celebrities, particularly as shown through mediated communication, allows the *aura* of the celebrity to be somehow passed on, shared and evoked by those who receive the communication. As can be seen in the media articles discussed, situations are frequently constructed, maintained and massaged to allow the vicarious experience of celebrity. In addition, engaging sensibilities and feelings about *doing the right thing* and publicly celebrating the self is an aspiration and an example of living and working in a spectacularly celebrated space.

Teacher scenario two: Parent-Teacher Night

In linking this discussion of celebrity to the work of art teachers through the next “Teacher Scenario”, my research has a focus on events and public engagements, which form analogies across the social space of the public domain, whether in a school or in popular media.

Interviewer: Who would you say is it an evaluation of? Who is in the evaluation? (P.1.1.I. 989).

Respondent: Um. The parent probably wants it to be an evaluation of not only their child, but, they also quietly evaluating you, the teacher, and they're evaluating - they're adjusting their perception of you, right at that time. They come with a different agenda to the teachers. And in a way the teacher, if they need to, uses it as an opportunity to suss out well this is a difficult kid or a brilliant kid - what's this kid bringing with them, this difficult kid, in terms of the parents they've got, the home life they're subjected to and all that sort of thing? And how that will colour and affect what I try and do with them in class? So, I guess it's almost three and four ways. It's a fairly multi-layered little event, that one! And that's why - God - if you have appointments from five till eight you come out usually with an enormous headache and you just feel drained and you feel quite ill, because it's sort of like you've been run ragged and what you learn

is you are timetabled from five-thirty till seven and then you go home. I've not thought about it like that before, but having tried to sort of pinpoint it I guess that's why - because it's very subtle and it's complex. Yeah it's operating on an awful lot of levels. There's this terrible pressure - if you put your foot in your mouth the next thing that parent's written a letter to the Principal or they've gone to the Principal. (P.1.1.R.991-1007).

A teacher from a different school comments on an analogous set of events as set out below.

*Interviewer: What would be the major events for the school?
(B.1.1.I. 313).*

Respondent: There are so many every week. Last year it was so frantic that it was hard to keep it. I mean last year we would have had probably how can you put it, events like they had the (name of building) which is a new facility. The library has been updated as a learning centre rather than just a library. May be that is a new for library. I have always thought of it as a research learning centre where you went to look for information. But they are getting new names through and of course the (name of art teacher network) network started up last year too. That was an opening. There are parents' meetings very frequently. Parent P & C meetings of course not just that. Evenings for parents to come and talk to the teachers which is good because then it helps parents to know what they are doing and hopefully they will help too. I don't think they are as well attended as they could be because I don't think parents have got time in the evenings to do it. A lot of the parents are working. If you say to a student is your parent coming to the meeting tonight. "Ah no they are both working". Not whether or not they are or not is a matter of conjecture, but often you find that they are. Also they have got younger children, but that would not stop you coming because they can bring them with them. And there are other evenings like tonight

for instance there is the Year 7 BBQ, which is an annual event. Every year one is given. There is a sausage sizzle and various other things where students bring a plate and the parents of Year 7 come and meet the teachers and have a get together. It's a friendly integration into the school community. That has been going on for many years. They have done that quite a lot. It starts at 5.30 and will go on until 7.30 or something like that. Last week there was the Prefects Investiture. As I said there is something like this going on nearly every week. Nearly every week there is an event. The preparation for that includes displays by the Art Department. Each one of those events the (names of three events already listed) and there will be one, or two nearly month of those sorts of things going on. So it's nearly every week, nearly every week, but not every week. The Music Department prepares music, the Art Department prepares exhibitions and displays of work. I mean we don't just display on one day. Last year we had an Art Exhibition. We had it in the Library. It was small and intimate compared with some we have had in the past, but the Principal was very pleased, but I don't think it was patronised as well as it could have been. All the senior students came - do you want to go and have your coffee? (B.1.1.R. 315-349).

Discussion

The “sussing out” evidenced in the first transcript excerpt, is not spoken about, nor planned nor overtly intended as an evaluation; it (Parent-Teacher Night) is ostensibly a conversation, a consultation. “Sussing out” in this instance refers to the way teachers look for clues to work out how they can get their understanding of the student and their needs *right* for that particular student. The aim is to locate evidence to collect from the child and their milieu, in order to better understand and meet the needs of the child. However, the spectacular qualities of the event are starkly revealed in these comments from experienced teachers, as evidence works both ways in this instance. The teacher is under scrutiny and surveillance and the teacher

recalibrates focus on the child in light of the parents. In this way during the encounter the suspect and uncertain nature of “sussing out” as a term is revealed.

The teachers are making adjustments in light of what they make of the parents and vice-versa. In a structurally adaptive way, the event and each situation present a new set of relations to negotiate, yet, both of the quotes above reveal a similar approach. The way that the exchange occurs at parent-teacher night has spectacular symptomatic qualities. Like the doppelganger, the teacher is disposed to become complicit in paying attention to the ritual details and prescribed set of relations involved in being a front person for the school and syllabus. The teacher is positioned directly as the public face of assessment. However, the protagonists in the exchange it seems, do not want to be exposed, and so walk the walk and talk the talk. Not letting each other see the mechanism, the workings of the true assessment, is the key to the exchange, as revealing the mechanics of the situation (the means of production) would raise the possibility of exposing the real, the actuality of the situation in an authentic way. The venue is also imbued with tacit symbols of the authority of the school as a system. Even without considering Parent Teacher Night and all of the related school based requirements, there are two sets of people (parents/teachers) who are trying to manage a third, the child/student. Yet the student is a wild card, who could circumvent the process by neglecting to give the report to the parents or indeed, to *misplace* the notification letter before it gets home.

In some cases the student is expected to accompany their parent/guardian to the Parent-Teacher Night and endure the teacher addressing their shortcomings to them directly. Such an interrogation reduces the parent, in that instance, to the status of a witness to the display. A simultaneous effect, reminiscent of Debord's notion of the spectacle as an apparent public display, a representation is produced when the student is absent from the Parent-Teacher Night (as the name implies, it is a parent and teacher exchange). The student is talked about at Parent-Teacher Night yet they are not present so the possibilities for misunderstanding the issues for individual students are

multiple. The expectation that the student is not present ensures that the student is objectified as a passive recipient of a two-way exchange in which they had no part. The way that a student's progress is expressed and discussed in their absence, both materially through their progress in curriculum as well as their affective social relations, is of interest to all stakeholders on Parent-Teacher Night. The exchange is mediated through an array of possible kinds of experiences and "Symptoms of the Spectacle", some of which is captured in these "Teacher Scenarios".

The doppelganger as a symptom of the spectacle also plays out through the notion of a surrogate parent being representative of the child at Parent-Teacher Night. In this example, which is a kind of vicarious participatory encounter, a parent represents their child. The parents are being "sussed out" yet circumstance(s) may dictate that the parents assume a façade, and teachers also may take up a veneer, like Baudrillard's concept of "cultural wood". For example, parents whose first language is not English are often accompanied to Parent-Teacher Night by the actual child, the subject of the discussion. The child's role is to engage all parties in a multicultural dialogue about their own progress as a student, with attendant translations. In addition to the ESL parents, there are divorced parents, blended families, guardians, schools with student boarders, and of course, there is also another wildcard, the absent parent. Many parent teacher encounters are frustrating events as the parents who do not come along are often the ones teachers most wish to see. In schools where absent parents are the norm, the exhaustion comes at a later, delayed time, as teachers spend professional time following up students and parents who did not come along at the appointed time.

The time taken with parents who do come along is often taken up by reviewing the progress of *good* students. In this instance the tensions surrounding most of the school population being *good* are also palpable, as the teacher is asked to discriminate fine differences between high achieving students. The exhaustion of parent-teacher night as discussed in the "Teacher Scenario" highlights the subtle effort and complexity involved when engaging in social relations that are mediated. The mediated communication of this

objectified situation exemplifies the deflections and recalibrations of the simulacra, the endless iterations of copies. I suggest that as teachers stagger through the parent teacher evening, at the end of a day's teaching, there is a repetition of prescribed situations which have already been orchestrated and are acceptable in the same way that celebrity moves have already been articulated well before the event takes place. In the second transcript the critical point is that there is so much involved in being an art teacher. Art exhibitions, indeed it seems all school events have a component, which is the public display of artworks. There is a political dimension to this as the public visibility of a vibrant dynamic subject department seen through student work helps to keep parental support and the Principal's approval. The time needed to select, hang and hold events is regularly overwhelming, as described by the respondent. The lack of control evident in the sheer number of scheduled events leaves little time to gain a thorough grasp on nuances of assessment, for example. The teacher is so busy that all activities are affected and all that can be thought about is the next set of required displays. For this respondent, the focus on the public face of the school through art exhibitions, and other arranged events, prevents the teacher from being available to engage with their case-based teacher knowledge. This excerpt is reminiscent of both Debord's concept (1994/1967) of the spectacle as apparent public display and Doyle and Ponder's notion (1975), that the situational ecology of the social milieu actually may be in control of the teacher.

Case Study Three

Streamlining Design: A case study from the artworld.

Terry Smith's account (1993) of the development of modernity as a style, examines the relationships and complexities between art and industrial design beginning in America in the 1930s. He is interested in the perceived naturalness, of one particularly pervasive account, involving the "obviously modern" (354), and the circumstances, players, institutions and events that contributed to the construction, maintenance and accumulation of the obvious. The chapter title *Designing Design: Modernity For Sale*, further signals Smith's interest in the way design has been constructed as a social reality, rarely open for revision and critique. The "For Sale" component of the title, acts like a signpost in a real estate or shopping experience, broadcasting to all that *style* is actually what is for sale. The exchange between object and prestige, nationhood and capital is the promise of involvement and there is a vicarious invitation for the public to become enveloped, modern and stylish. People just have to buy the look, the style and the goods to be modern, and it is all for sale, including the idea that "mass production and mass advertising" (368) are invoked as the distributive mechanism of the new forms.

What is important here is Smith's critique of the *obviousness* of the "obviously modern" and his systematic dissection of the subtle power of visual style as a "historical tale, peopled by master architects and designers and illustrated with a canonical set of buildings and products" (Smith, 1993, 355). Style as mere imagery or art/design, is extended in Smith's account into purely economic exchanges. I have identified some examples of Smith's inclusions, important to the creation, maintenance and "institutionalisation" (355) of a repertoire of style, including:

- master architects and designers [actors/people];
- canonical sets of buildings and products [spaces/objects];
- the Design and Industries Association [activities/events];

- working designers and publicists, such as Pevsner, Gloag, Read and Bertram [actors/people];
- freelance, commercial design offices of individual designers in the United States [actors/people] (355).

Smith argues here that the players, complexities and contradictions that actually shaped the field are not accounted for in the existing histories of modernism, which is the subject of his discussion. He then examines through what he calls the “story of genesis”, the emergence of a new profession of industrial designers, who in Smith’s terms articulate the process of distribution and accumulation of forms by describing how one set of images has come to represent all possibilities and forms. Significantly, in this discussion, Smith sets out concepts such as accumulation and streamlining, echoing Debord’s conception of the spectacle and Baudrillard’s discussion of authenticity. Smith describes a change,

a stylistic shift between the French-dependent Art Deco, “modernistic” 1920s – when the car and the ship were the icons of the new, and a preference for a decorative, mainly vertical layering of angular forms prevailed – to the self-sufficient American design of the 1930s, with its worship of the aeroplane and the express train, a recognition of the “machine” as fundamental, and a recasting of everything possible in curved “streamlined” forms. These formulations tend to assume what they have to prove; they are a kind of style history that works by accumulating formal likenesses and hoping that a label will stick, that the resemblances will look like family ones. They have only the most carefully qualified accuracy: at best, they may hold for certain tendencies in industrial design; instead, they slide into standing for something essential about all new visual imagery from the period (Smith, 1993, 355-356).

The key idea here is that “streamlining” is the way that spectacle works in Smith’s account of design history in America as modern style. Streamlining works as a metaphor adapted from a “style history” of aerodynamic production, transposed to a string of other designed objects, which were not aerodynamic in their functional state. These ideas are reminiscent of Baudrillard’s questioning of the authenticity of the original, as noted in my conceptual discussion. Thus, “Smith identifies functions of streamlining that

include its 'ability' to act as an independent source of origination. Function is attributed to 'the designer' by the momentum of popular style" (Brown, 2000, 9). In this way the designer's function as a designer has been superseded by a concept, a style that imposes a series of formal conditions that conform to a particular conception (or history) of streamlined designs.

Formal qualities of the style of streamlining, as an autonomous entity manifest as Smith suggests, in modern icons of style, such as the Douglas DC-3 airliner (1934), Loewy's Coldspot refrigerator (1935) and Dreyfuss's Twentieth Century Limited train (1938). Perhaps better known are the architectural Art Deco style icons such as the Chrysler Building (architect William Van Alen), which was the tallest building in the world from May 27 1930 to April 30, 1931. As an example of styling detail reminiscent of industrial streamlining, the corner ornamentation replicates 1929 Chrysler car radiator caps. The Empire State building, which surpassed the Chrysler Building (architects Shreve, Lamb, and Harmon) as the tallest building in the world from 1931 to 1972 was also an icon of the Machine Age. Both buildings highlight the importance of the surface appearance of style that created the quality of *being modern*.

For those in the artworld as well as the public more generally in a kind of ostensive way, it was appealing to appear to be modern and the thrust of advertising and snappy packaging, as a force in the service of the spectacle of streamlining, ensured that the simplicity of modern style was seductive and widely seen. Product authenticity within this conception of modern style was difficult to assert, as production gradually becomes about advertising. "Industry, Smith argues, bowed to the power of their own advertising by substituting production of its standard artefacts for the objects of their advertised spectacle" (Brown, 2000, 10). Streamlining ensured that products were made *aesthetic* signalling a shift from production to consumption, as indicated in my account of Jameson's shift from production to consumption in Chapter Three. The consumptive power of a product was driven therefore by visual appeal as "streamlining acquired its own stylistic impetus" (10) giving the designed object the mere appearance of the original when in actuality it was several times removed. Such dynamic changes to mass production and

its consumptive power as a visual image also required a change to production techniques. In other words mass production required standardisation of parts.

For these reasons, which illustrate the earlier discussion in this study about simulacra and reality as mere appearance, Smith's story of the genesis and sustained effect, of a particular kind of visual imagery and its social and ongoing acceptance as "obviously modern", is a useful case to include in this study. The narrative qualities associated with giving an historical account and Smith's choice of stories and "historical tales" to illustrate his analysis also fit well with the use of teacher transcripts in the structure of my study. Employing Smith's economic account of an industrially based social phenomenon, allows the symptoms of spectacle to be articulated beyond language and imagery by entering into a world ruled by exchange value. In a similar way to the functions of celebrity described in the previous case, objects and the context, acts and actors surrounding their creation pass for and represent a particular style, but rarely are they accurate renditions. Rather, the repetition, mass production, advertising, image production machinery and human resources, which are masterfully produced again and again, are really about the creation of wealth, not style.

The economic propensities of mass produced industrially designed objects are qualified in Smith's description of the unquestioned and seemingly mutually acceptable narrative of the development of modern design. He accounts for the process of accumulation and maintenance by style and kind, explaining the structural mechanics and the way consumers gradually become vicarious "designers". Importantly, Smith identifies the way "'pioneers' of modern design" were once "generative then typical" (355), which again refers to the perceived and accepted sense of naturalness of the canon, once established with attendant masters, from the perspective of this historical account. Initially, the designers like artists were named, linked transparently to their creation. Once the tenets of modern design were standardized, the *Brand* ruled and the designer retreated to the status of anonymity.

The requirements of modern styling in this design case are coherent with the concerns of this inquiry. Streamlining as the driver of style, rather than the designer, anticipates the appearance of being modern and autonomous, yet the spectacle of streamlining as a system is the only image that is seen and advertised. As Smith describes, the accompanying standardisation of packaging and advertising, required to mass-produce products, is necessitated by streamlining. Metaphors of standardisation and the system requirements of streamlining, fit well with my earlier discussion of high-stakes testing and the requisite requirements of standardisation in the educational sphere. The efficiency, commonality and economy of scale necessitated by web-based publication, and established *Brands* such as the NAPLAN results, are reminiscent of streamlining in this case.

Teacher scenario three: Pulling the wool

My interest is in the specifics of exchanges involving teachers, systems, students, and associated stakeholders in art education and in revealing some of the complexities not typically referred to in the assessment literature. From my research field work what follows is a “Teacher Scenario”, which again focuses on an event, a situational encounter between the teacher and stakeholders. Whilst not specifically identified by the respondent as an event about assessment, this narrative highlights how art teachers perceive their worth, a point of tension in their everyday negotiations around artistic assessment.

To begin, three definitions of a key phrase as used by the respondent – Pulling the Wool – are captured to illuminate the meaning of the term for the purposes of unpacking the finer details and specific consequences of teacher knowledge, embedded in *Teacher Scenario Three*.

Definition One – Pulling the Wool Over Someone's Eyes –

Retrieved [28/08/12] from Why You Say It, by Webb Garrison.

www.rexseedco.com/gtt/vol2-issue05.htm

Why do we pull the wool over someone's eyes when fooling them? Because we want them to feel sheepish about being fooled? Because it will make their eyes itch and they won't see us fooling them? Because if one minute they have no wool over the eyes and the next minute they do, many contradictions are involved (and perhaps this gets them all wiggled out). The answer is the last one! The wool in question was originally part of the wigs worn by judges to enhance their dignity. Unfortunately for the judges, the wigs often slipped around and sometimes slid down over their faces. How dignified could it be, even in black robes, if the wig slipped and your face suddenly looked like a sheep's hindquarters? The expression was generated by – who else? – Lawyers who used the image of wool over the eyes to signal that they had outwitted the judge. Justice is blind, indeed!

Definition Two – Pulling the Wool Over Someone's Eyes –

Retrieved [28/8/12] from <http://www.wtse.net/idioms.html>

“Pulling the wool over someone’s eyes” actually means fooling someone. This saying began many years ago when people wore wigs even when they weren’t needed. Human hair was too expensive in those days, so wigs were made mostly of sheep’s wool. For example, a young boy could play a joke on his father by sneaking up behind and pushing down the wig so the father was unable to see. Unfortunately, a robber could do the same thing. If a person were walking by, a robber could jump out of an alley or from behind a tree. The wig could be pulled down over the person’s eyes then the money could be stolen. In summary, “pulling the wool over someone’s eyes” means that the person was being fooled or they were prevented from seeing the truth.

Definition Three – Pulling the Wool – is from the book by Christine Townend (1985) *Pulling the Wool: A New Look at the Australian Wool Industry*. Providing a particularly Australian perspective of the key role of the wool industry, Townend discusses the Australian wool Industry from a historical perspective, and laments *human interference* and the *lack of an ethical agriculture* in the Australian context. Townend highlights the dilemma for farmers in the conclusion:

As all humans, farmers often fail to behave as their own ethics would demand of them; given the choice of economic collapse or humane animal production, they choose survival; they choose to cling to their land which they love, to continue with stock mutilations and other cruel practices because there is simply no instant alternative. Who can blame them for this? In the city, too, many of us take jobs which have unethical aspects, simply because we have to work in order to survive (Townend, 1985, 148).

The title of the book, *Pulling the Wool* is salient here as the author is exploring aspects of deception involved in the wool industry as a metaphor which masks deeper hidden largely economic practices, more closely related to the GDP than anything else. In the context of shearing, Brown (2003) suggests another practice which reveals the phrase – pulling the wool – to be a way of shielding the sheep from the visual horror of what was to come. He is referring to a shearing practice completed for each sheep at the beginning of the cut, whereby the shearer cut a lock of wool partially from the sheep's head, so that the wool covered the sheep's eyes. The idea was that the sheep would not see the horrors of the shearing that was to come, and was therefore spared the anticipation of seeing the shearing job on itself as the cutting progressed and the trauma of a seeing the blades and the blood. The corollary is that if a person (or sheep in this instance) could not actually see the event unfolding then it must not be truly happening, and therefore the actuality of the event, was unable to really be experienced. Such a procedure, which denies the sheep any dignity as an objectified and passive participant, assumes the authority of the person with the shears. Passivity is assumed and assured as in this context, even when the cutting blades actually do hurt.

The significance here is that just because the blades cannot actually be seen, does not mean that the passive recipient does not know what is happening. The blades are sharp and can inflict deep wounds, yet as they remain out of the range of vision, appear to be disguised. In educational terms, this is a type of behaviourist idea, as in this approach, it is important that a student's performance, in terms of behaviour, is observed and recorded. Yet the capacity for all aspects of a student performance to be captured by simply

observing behaviour is a concept that has been superseded. Observing and measuring as evidentiary devices, however, have not disappeared in educational discourse. For instance, the belief that teachers can capture data that represents students' progress through measurable and observable outcomes relates well to contemporary systems that requiring accountability measures, such as the discussions in the literature review about the impact of high-stakes testing. Ideas about the impact of certain procedures and technologies on individual autonomy and hence their capacity for authentic and open communication, have parallels in art education when perceived concealment is a part of the social context of my investigation.

In my study these three definitional accounts are provided to highlight the primacy of vision in the metaphor of – pulling the wool – as described in the next “Teacher Scenario”. The accounts also engage with the capacity of visual representations to signify what is actually observed in a given situation. Gail Mason writes, “Vision has long been a metaphor for knowledge” (Mason, 2002, 83). In her discussion of the spectacle of violence, using Foucault’s panopticon she implicates visibility “in the very process of subjectification, in the idea that we become certain types of individuals according to the ways in which we are made visible within particular knowledge systems” (33). Thus, for Mason, an individual voice is always constrained, and

... power is to be found, not so much in the individual, who does not own the machinery of power, but more in the distribution of bodies, knowledges and gazes within which the subject is caught up (21).

Depriving an individual of a complex web of relations by removing their gaze through – pulling the wool over their eyes – relates strongly to the spectacle, as a lack of individual autonomy, loss of self-identity and a mere simulation of lived experience are “Symptoms of the Spectacle” of assessment in classrooms. Thus, in Australian folklore – pulling the wool – is a term of deception, which reveals a pattern of control. For example, in myths about sheep shearing, the human shape of technology is revealed by cutting the wool in a particular way so that some of the wool could be pulled over the

eyes of the unwilling sheep. Presumably this was done so that the sheep would not see what crime was about to be perpetrated, on a passively bound and constrained body. The clinical and incisive cutting that is about to occur is hidden physically and metaphorically in a shrouded gaze. The corollary is, if the event cannot be seen, then it must not be happening and indeed must not be true. Although everyone involved consciously knows that it is happening right now, a false and deceptive unity is created between the event actually occurring and the event occurring with an obscured view. The other obvious point to note in all three definitional views of the term – pulling the wool – is the judicial and authoritative versus the criminal and investigative metaphors that fit well with the practice-based aspects of my research. There is a person in power to be fooled and the way to fool them is to act in a covert way, usually behind their back and deprive them of their gaze. I am reminded here of Brown's (2001) paper *Concealment of Reality in the Practice of Art Education*, where the detective Dupain advocates an investigation of intent, versus the flawed police inquiry using a pre-conceived idea of what a criminal would or would not do. The deception implicit in the term – pulling the wool – as a colloquial phrase is common to both Townend's historical account of the particularities of the Australian wool industry and to Brown's detective story.

To continue the examination of the "Symptoms of the Spectacle" from the perspective of the art teacher, what follows is an excerpt from a "Teacher Scenario" transcript from a research respondent in my study.

When asked about her role in the school, this respondent replied:

*Respondent: So, I had that one period allowance-um. Somewhere, it must have been when our current Principal, who is actually art-trained - but it doesn't necessarily do us a lot of favours, because she, one of the favourite lines is 'I'm art background, you know - **don't try and pull the wool over my eyes.**' This is when I suggested to her that three-unit allowance - because we have big practical classes and occasionally we had a big history class. You*

*know in some schools they do get a separate allowance but I was told that I was **pulling the wool over her eyes** (P.1.1.R. 268-275).*

Interviewer: So pulling the wool over your eyes. (Laughter: informant).

Interviewer: Are there any other instances that are examples of 'pulling the wool over your eyes'? (P.1.1.I. 277-280).

*Respondent: Um, (pause) I did manage to have an allowance one year, separate history prac because I had a huge group - we had 33 kids and it was a year when we got spectacularly good results published in the Herald all that sort of nonsense - but the obvious connection about, you know the good PR pay off for the school and the fact that it was a bit of a generous allowance - it was a one-off, I got hopeful at the time, but it was a one-off. I think we're probably in between Principals at that time, there was an acting Principal, and the Deputy was doing the timetable and I convinced her that we needed it because of the class sizes she agreed with me. So, **I don't know about pulling the wool over the eyes with other things**. Perhaps we can mull on that one. I'll have to finish my allowance story (P.1.1.R. 282 - 292).*

Then during the same interview, five questions later the respondent explains:

*We had a timetabling what's the word oversight last year, the class sizes in Year 7 were over 20 even though - it was **another pull the wool over your eyes**. [Year 7 class sizes in Visual Arts are capped at 20] When I went to the Principal - I went directly to the Principal and complained about it, she said, "Oh, that's not a regulation any more, that's been changed". And I said I really would be very interested to see a copy of that change and I'll file it because it's crucial to us and after that she said, "maybe it was in a different subject, maybe I've got it confused, you know". So there*

*was this the **pulling the wool was in reverse this time**. They were hoping to convince us that you know that the change to larger class sizes was a reality (P.1.1.R. 393 - 401).*

Discussion

Before I discuss the “Symptoms of the Spectacle” from my perspective as engaged with this “Teacher Scenario”, some of the terms used by the respondent require contextual explanation. An allowance is a discretionary allocation of time. In the context of this research in Australian schools it is understood as time away from the classroom in recognition of teacher work. A teacher may be given “an allowance” by the Principal (that is why the relationship between the respondent and the Principal is important and highlighted in this excerpt), if it is deemed that the extra duties performed by the teacher are worthy of having extra time in lieu which may excuse them from teaching another junior class. It is recognized publicly, that the work(s) being done are additional to the required work.

The reference to “results” is about results achieved by the school in The Higher School Certificate examination. The HSC is an examination conducted during the final year of secondary schooling in NSW, one of the six states in Australia. Other states have final year examinations, each with their own system and name of the examination. For example, Victoria has the Victorian Certificate Examination (VCE). The final year of schooling in Australia is Year 12, which is the sixth year of secondary school. Typically, students in NSW completing the HSC are 18 years of age. The HSC examination also has a gatekeeping function, which mediates entry to tertiary study.

The Herald is a reference to the *Sydney Morning Herald*, which has the largest circulation of readers in Sydney. Secondary school results from the HSC Examination for example, are typically printed in this newspaper. PR is a reference to the term Public Relations. In this instance the respondent is referring to a key function of the public perception of the school. Being seen

in a good light, and having sound relations with its audiences and publics, through the public dissemination of good results, is of high importance in this contemporary school setting.

Thus, this “Teacher Scenario” is about *ways to convince you* (you being the teacher) and two key ideas emerge:

1. *Being good* at the expense of the art teacher’s time linked with the amount of work allocated and the perceived worth of art teaching work;
2. *Ways to convince you* using the phrase – pulling the wool – linked with a series of strategic moves in daily art teaching interaction.

The teacher in this instance feels excluded from the terms of engagement as set out in the exchanges described from interview data. The exchange for this respondent is focused on the amount of value placed on an individual teacher’s work as this respondent felt excluded by not having her work, time, and expertise valued by someone in authority. Thus, the teacher gets the results, but the teacher and the teacher’s work are seemingly not valued. One idea focuses on the perceived worth of the art teacher’s work and the other concept deals with a degree of subversion and strategic play signaled by the phrase – pulling the wool. The alienation of the teacher is also signaled in this instance, as the teacher’s work is abstracted and adapted to negotiate the terrain of their work. The expectation of a concession on teaching hours is in one instance delivered as with Debord’s promised abundance. However, the subsequent *one-off* nature can be seen to result in alienation and a sense that the work effort and its “spectacular results” are not valued.

The first concept seems to be about getting *spectacularly good results* and the obvious connection that the respondent identifies between good results which are published in one of Sydney’s leading newspapers and having adequate time allocated for the teaching of Year 12 students. Receiving an allocation for this respondent equals being valued as a Visual Arts specialist. In this instance, the good public relations payoff that the respondent identifies

for the school is balanced precariously against what the respondent sees as the nonsense of publication. Exclusion seems to work here in terms of the authority in the school, the Principal (complicated in this case by a prior art teaching career), only providing an allowance, extra time off, when the class was perceived to be large. The respondent saw the lack of support implied in the lack of time as exclusionary in the sense that high achievement and the public dissemination of assessment results were important. However, the Principal expected the results to be good at the expense of the art teacher's time and work allocation.

Assessment results are linked to receiving allowances of time that is interpreted as being valued as a worthy teacher, that is, one who knows his or her material especially when the authority figure is from the same discipline background. The significance of the same background, in this case art teaching, is that the respondent felt that a shared experience would lead the person in authority to recognize the complexities and difficulties involved in having a senior class and running an art faculty by rewarding the respondent. From the perspective of the respondent, reward without having to ask, or negotiate, or provide a strategic plan to secure time allowances should have been forthcoming. Because more time was not readily allocated and required re-negotiation on a case-by-case basis, a particular set of arguments involving assessment had to be circumscribed and orchestrated. The series of moves proceeded thus:

- don't try and "pull the wool over *my* eyes" (spoken by person with authority);
- "pulling the wool over her eyes" (spoken by the same person with authority);
- I don't know about "pulling the wool over the eyes" (spoken by respondent);
- another "pull the wool over your eyes" (spoken by respondent);
- "pulling the wool" was in reverse this time (spoken by respondent).

Each one of these moves is similar, but not quite the same, a situation reminiscent of Baudrillard's simulacra. The person with authority initiates the exchange and a rich pre-determined (by the person in authority) set of moves unfolds. The strategic mechanism that conveys order through renegotiation during the course of one interview simultaneously transmits separateness, as a sense of distrust and relentlessness is embodied to keep up appearances. The lack of autonomy for the teacher in actual practice is striking. Each move has to be carefully measured against the possibility of disrupting the existing order, as the division of spectacular tasks preserves the entirety of the existing order. The main point of the discussion is that any one set of behaviors or conduct is consistent with many subtle subjective meanings. Protecting one's good name and being perceived to *do the right thing* are implicit in the moves and counter moves which are illustrated here by the recurrent term – pulling the wool – and appear to be a subtle part of the story for this respondent.

Yet, there are a variety of meanings that are not just about emulation of the authority figure. The professional environment is one where good, even *spectacularly good results* are valued, although getting good results does not appear overtly to be praised or rewarded. There is an implied sense that the authority figure would have (without question), achieved the same results without an allowance. The worth of the teacher is as a producer of good results. However, the respondent cannot take any praise or comfort from the exchange. Improving the allocation parameters to repeat the achievement is not supported, nor is the value of the teacher's time linked to getting the mandated capped classes of twenty in Year 7. These are separate timetabling issues for the authority, and the respondent is trying to find ways to address, adapt and almost second-guess the intentions of the authority figure.

In trying to *do the right thing* and get good results, often the complexities of the real situation are masked or missed. The cap on class sizes does not count so there is a kind of arbitrariness to the issue of time allocation for thirty-three students. Not securing an allocation is akin to trying to be *good* in a strongly delineated hierarchy of social status. The phrase – pulling the wool –

becomes a code for the intersection in the conversations. Deciphering the code lies between:

- do not expect an allocation in this place, at this time with these kids in this school as you are not special (Principal) and
- of all the co-workers at this school, you should recognize the need for an allowance (Respondent).

The teacher is the actor and the Principal the critic/audience. They are working around the same set of injunctions, but foregrounding different aspects of that injunction. Both players are using the same criteria to negotiate but each has a different topic, with an assorted set of motivations and resourcing criteria to address. What they are talking about is a level of economic exchange as teacher work and time are the focus for the person in authority, whilst the respondent is interested in their own time and recognition for their work with students. What is actually being discussed in the strategic encounter *Teacher scenario three: Pulling the wool* masks the topic of exchange: thus what they are talking about is not what is happening.

Spectacular success with student results is not the subject of the – pulling the wool – conversation and there are degrees of deflection involved. The discussions keep changing and from the perspective of the respondent the conversation is not about quality or efficiency, or teachers' work allocation, it is being equitable with the numbers and make up of class sizes. The degree of autonomy possible in such a shifting scenario is limited for both parties. The respondent identifies that the reality for the person in authority is not the same as the reality in which the class teacher operates. The respondent's statement that, "They were hoping to convince us that you know that the change to larger class sizes was a reality" (401) is similar to Baudrillard's conception of the simulacrum. Therefore a repertoire of managerial technicalities (signs) such as the way the Principal speaks about changes to mandated documents means that devices or *ways to convince you* are required. The teacher however, remains skeptical, and would like to see for example, the actual Government documents that signal change to the

mandated class sizes in Year 7. The slippage or gap in communication, as well as the way the teacher has been objectified in this exchange, signals the problem for a teacher, with *having* to be convinced. In other words, the value system of the teacher is at odds with that of the person in authority, as they have different versions of the same event. Yet they exist in the same timeframe and are acting around the same situation, which reflects tendencies of spectacular engagement.

Teachers implement policy

So far what I have provided is a sample, of three “Teacher Scenarios” as snapshots of artistic assessment as a socially engaged practice. A new way to understand assessment is possible by picturing “Teacher Scenarios” as scenes, where for example, activities about the student are separated from the students themselves. As with the separation of a fake from an antique or other collectable, Baudrillard’s concept of the progressive disappearance and separation of the physical body, landscape and time into scenes (Baudrillard, 1983, 129) is useful here. By presenting some examples of the complexity of the ecology of assessment it is possible to see the way that a separation occurs between what is required or mandated for example, in terms of assessment and what is subsequently implemented. The conception of assessment identified in my research is significant, as teachers have responsibility for putting policy into practice and the economy of resourcing schooling is inherently political.

In *Teacher scenario one: Preparing the reports*, accumulation of merit-based allocation of awards at prize inductions is one instance where an exchange of capital has already occurred. Resonating with the reasons why hearing impairment may not be readily acknowledged as a causal factor in boys’ behaviour, or why a celebrity might employ a body double, the “Teacher Scenario” shows that the conditions for acceptance into the pre-existing reward structure are pre-determined, prior to the release of the reports. As many teachers would recognise, such events are constrained by the instrumentality of an outcome, as in outcomes-based assessment or an

examination. In other words a negotiated exchange, concerned with strategy and the varying domains of bureaucratic system accountability, has occurred well before the writing of reports in the calendar year. *Teacher scenario one: Preparing the reports*, also relates to the second case on celebrity. Thus, the discussion of the “Teacher Scenarios” is relational across cases, as the complexity of exemplifying “Symptoms of the Spectacle” is multifaceted and pervasive. The conditions for acceptance into the pre-existing reward structure are pre-determined and their negotiated exchange has occurred well before the writing of reports and the attendant parent-teacher night in the calendar year.

In discussing *Teacher scenario two: Parent-Teacher Night*, the quasi-celebrity character of some teacher/student/community events was explored. In the discussion on celebrity about doppelgangers and condotierre, the distanced and nuanced behaviours were noted as necessary to be seen to *walk the walk and talk the talk*, yet remain unexposed. In an analogous way, assessment inputs and syllabus outcomes focus on products (consumption). However, implementation of policy with the Board of Studies (BOS) & Department of Education & Training (DET), as custodians, is conducted by teachers. Teachers implement the policy and the process of learning (production) is consistent with teaching that is attentive to fairness, equity and student efficacy.

Debord's spectacle and the move from production to consumption evident in artistic assessment practice in this study, promises abundance and open exchange, but instead deliver alienation. The expectation of parent-teacher night as an open and equal exchange captures symptoms of spectacle succinctly. The situation as portrayed in this “Teacher Scenario” is objectifying for the student, parents and teachers as many of the encounters described are beyond the control of all participants. For the teacher the evening is found wanting, as it is a school duty with attendant responsibilities and not all parents are understanding indeed, they may bring along an “axe to grind”. For students, it is an occasion that may elicit dread and a sense of duty as well. Finally, for parents the way that they hear about their child's progress is often

mediated by their own experiences of teachers and schooling as well as the fear of hearing about an issue which may require their intervention to effect remediation.

The resultant glare and reflection that such an observation embodies when made explicit by a teacher resembles a spectacle, as the parent becomes a passive recipient of information about their child. Teacher judgements regarding the child are received by parents as observations of them and of their role as parent. The student is represented however, and makes an appearance through their histories. The currency of the exchange therefore has an ahistorical quality, as the temporality of the parent-teacher night itself is recalling a process/situation, the progress of the student, which has already passed. This is reminiscent of the conundrum identified in high-stakes testing literature where individual student results are not available to the individual students who undertook the test at a relevant point of time to help them improve their performance. Rather, the results are only available to the following year's cohort, which circumvents the capacity of the claims made by high-stakes testing to inform student progress in an authentic way.

The dialog between parent and the teacher has objectified the absent student as an "organised appearance" yet the student/child "renounces all autonomous qualities in order to identify himself with the general laws of obedience to the course of things" (Debord, 1994/1967, 61). The student is simultaneously absent, yet present. The absent presence of the student defines the exchange between parent and teacher, while at the same time limiting the actuality of the communicative exchange. The responsibility for the shared journey of the student's progress is therefore set within a system of relations that has already determined the strategy and exchange in advance. Teachers implement the policy as in the case of *Teacher scenario two*, by being the interface between school procedures and the parent on behalf of or in the interest of, student progress.

Teacher scenario three: Pulling the wool, points to a lack of autonomy and control for the teacher, within the boundary of a closed system of relations,

and a perceived lack of control is a theme important to all respondents in the study. Guilt is an intractable part of engaging in assessment practices as teachers feel as if they are not doing the *right thing* for themselves (teacher's worth, allowance for results, pressure of getting good HSC results to satisfy all stakeholders), their students (smaller classes) or the authority figure (who decides their allocation).

In these "Teacher Scenarios", there is a kind of agreed, yet unspoken misrecognition, a socially acceptable way to proceed, where all parties understand what they are getting and they seem happy with it. There are two explanations here for the exchange. One is that the exchange is a result of a kind of misrecognition of the true state of affairs. This is successful because the parties find a plausible and workable exchange that will explain the symptoms, but does not resolve the problem, as for example, a drug regimen for ADD/ADHD, Particles as Eminem's doppelganger, or streamlining as style taking the place of a designer. The second works as a strategic exchange which if enacted (like the body double) with due consideration of all sensibilities of engaged parties is deemed to be acceptable and work as well as the original. Importantly, the exchange in both examples has already occurred before the events described above have taken place. The perspective on assessment that has been advanced in this thesis views assessment as a deferred set of conditions, in which teachers are drawn in and like body doubles, hope that they will not be betrayed by the system. The function and motives of the players are what drives the representation of the celebrity, yet, like the confusing nature of many clinical symptoms we do not see the transaction in a transparent way. Rather, there is a kind of masked public display. The situation is a social construction in which all of the players understand a game plan, which is seen as acceptable practice. Authority and authenticity occur as a consequence of agreed and socially constructed public enactments.

This chapter has focused on what my research has revealed as beliefs embedded in "Teacher Scenarios". My proposal is that morally *doing the right thing* often drives teacher commitment and professionalism, and that

assessment has a psychosocial dimension. The textual conversations in the “Teacher Scenarios” explored possible implicit and therefore unspoken and private meanings of assessment for visual arts teachers. Assessment has two faces. One, which is spoken and conforms to system and policy, the other which is the subject of this study, is covert and usually hidden from view. Assessment is the public face of what occurs in classrooms, schools, and schooling, visible in the league tables of HSC results and university admission reportage published as a representative record of student achievement in the media. The public face of assessment is the end of a very pointy stick upon which the fate of the student, teacher, school, subject, and the artworld are hoist. However, my inquiry has focused on understanding the hidden roles that assessment plays for art teachers.

Authenticity can be understood within the context of the frustration felt by all respondents in my larger fieldwork archive. Their frustration and high level of art teacher guilt confirms my initial reasons for beginning this investigation. A lack of authentic ways of working with assessment and other art teacher practices is redolent in the speech and actions of the respondents. The daily life of an art teacher is filled with discontent, as this response to a question about having to be very organized illustrates.

Respondent: You try to be, but no matter how organized you are you always feel that you are not organized enough. That is one of the problems of teaching, well art teaching, no matter how much you do, how often you are here, how much time you devote to it, you always feel inadequate and that you have left something out, and that you have not done everything that you should do. It does not matter how much you do, its always that way (Y.1.1.I R.112-117).

The rules and procedures, or means of production involving assessment in these examples, may allow some art teacher motives and cultural and ecological understandings to be mapped. Such feelings are embodied and imply that ambiguity, tension, and risk are part of the working day for art

educators. Revealing visual illusions and mere appearance allow a developing view of a new cultural ecology of assessment to emerge, one that recognizes teacher actions against the backdrop of standards and system frameworks in assessment.

I propose that there is analogous behaviour across the social mechanisms at play in popular culture and education and across the social constructions that permeate individual, school and parent interactions in the community and context of secondary schools. The motivation for investigating the assessment practice in schools arose from my concern about the level of confusion and debate surrounding assessment for teachers. My research advances a cluster of reflections on the tensions between system requirements, such as high-stakes testing and outcomes-based education, that are usually pre-determined and highly structured thus tending to work against teacher beliefs in the localised context of the art classroom and individual student progress.

The significance of understanding the overlooked dynamics of assessment paradoxically is that teachers comply with requirements, at the same time as teachers implement policy. The paradox is that they must be *seen* to implement the policy, yet the respondents in my study are simultaneously orchestrating a range of other value based activities and situations. The purpose and relevance of the policy (consumption of student results) for teachers therefore must be clear, in a way that the respondents in my study do not appear to perceive or necessarily value. The production of student results rests with teachers and the localised context of a classroom, the best location for teacher case based knowledge to be utilised. It therefore becomes essential to prioritise strategic knowledge about assessment into teaching ecologies of practice, and to sanction teacher case-based knowledge for both preservice and mature teachers.

Building a theoretical explanation from symptoms identified in “Teacher Scenarios” was useful in articulating teacher knowledge about assessment. Notably, within “Teacher Scenarios” teacher knowledge has been vocalized in some instances for the first time. Acknowledging teacher wisdom, judgement

and professionalism is imperative, as teachers are complicit in implementation of policy. They act intentionally, although not freely. This strategic knowledge reveals that teachers are vitally interested in and can already work within the consumptive power of images and representations of themselves and their students in public forums. Paradoxes in artistic assessment practice as disclosed in the three “Teacher Scenarios” in this study, indicate that teachers are the professional interlocutors in the strategic mechanisms of exchange. Student progress is obligated to be located within the ecology of teacher case-based knowledge and the localised setting of the classroom, because both the production and consumption of each student’s progress can be effectively represented and mobilised for requisite stakeholders. Teacher case-based knowledge counters the symptoms of the spectacle as revealed in this study.

Chapter Five

Conclusions

Scenarios of art teaching practice

My inquiry has scrutinized the spectacle of assessment in art teaching practice, by investigating the complexity of the issue from a frequently unregarded viewpoint: the perspective of the teacher. In declaring an intention to work with rather than for, or on behalf, of teachers, I take a fresh look at mundane material that teachers are familiar with and may consider unremarkable, routine and insignificant. As a consequence of a focus on the teacher, much of the material, discussed in this conclusion as ecologies of teaching practice, is embedded in the local, in the world of the classroom, and in the daily routines of teacher work. This focus complements the narrative cases that link “Teacher Scenarios” to a framework of explanations beyond everyday educational practice. Assessment practices are applied according to the spectacular advantages they afford the teacher. At the same time, however, advantages accrue to the system, which is the agent sustaining the situation within which teachers carry out their work.

It is clear from the territory traversed in this investigation that activities within teaching and learning can be interpreted as symptoms of artistic assessment, conceived here from the perspective of the art teacher. The symptomatic aspects of artistic assessment are discussed in this chapter as misrecognition, double coding, doppelgangers – the body double – and finally streamlining as standardisation. The chapter concludes with a discussion that engages the material and behavioural qualities of assessment with spectacle. The findings are specific, but not limited to artistic assessment because art is a divergent and ill-structured domain. Artistic assessment is less tractable to high-stakes testing than many other educational fields. This divergent domain relies on the astuteness and acuity of the art teacher to intervene and challenge large-scale assessment practices in defence of student equity. This intervention occurs in a personal and generative way, consistent with other art

education practice. All Art Teacher/respondents in this study resolved the range of complexities and competing sets of requirements in the everyday world of assessment work by intervening in artistic assessment. They re-negotiated, judiciously realigned and complied with system requirements, yet not unwittingly. The theoretical application of symptoms in this work allows the observations drawn from “Teacher Scenarios” to be shared as exemplars of under-recognised teacher case-based knowledge (Shulman, 1986 and Ball, 2000).

The literature review has examined a range of works in relation to types and stakeholders in assessment, such as Government, System and Curriculum Authorities, in general education and the particulars of assessment in visual arts. Contemporary issues in assessment such as tensions around the impact of high-stakes testing, curriculum initiatives for example Assessment for Learning, and National Curriculum inclusions are contrasted with the teacher’s routine delivery of assessment in visual arts education. Assessment systems, as with standardised testing and outcomes-based curricula pose particular difficulties for art teachers, as their belief systems value experimental approaches, which emphasise authenticity and meaning for the individual (Eisner 1996, 1972 & Zimmerman 2003, 1997, 1992) and (Efland, 1995 & 1972). In other words tensions exist between system agendas and in this inquiry the orthodoxy is juxtaposed with teacher values, particularly of authentic assessment and equity. The spectacle of assessment has been demonstrated in “Teacher Scenarios” in Chapter Four of the inquiry, to provide understanding of the way events in art teaching reveal that the locus of control has been removed from the teacher through objectification, intensification and alienation in their daily work.

What is being challenged by my analysis is the appropriateness of large-scale prescriptive assessment such as high-stakes and standardised testing for art teaching. My study recognises and makes explicit art teacher knowledge. Localised responsiveness by teachers to achieve advanced knowledge acquisition (Efland, 1995) with students is contrasted with approaches that measure student progress as value adding, in contemporary assessment

discourse. Teacher case-based knowledge about artistic assessment, in this instance shown throughout the complex re-negotiations occurring in each “Teacher Scenario”, is the optimum way to counteract the objectification imposed by standards, streamlining and high-stakes testing. Yet it is the teacher who intervenes to implement policy, simultaneously juggling both system requirements and the local needs of students. These two priorities would appear to be incommensurable but the teacher acts regardless, by using the type of devices showcased in Chapter Four. The teacher appears to comply yet a range of responses show how the teacher works with the space between systems and the individual student.

Authenticity through mediation

Further tensions arise for art teachers when school and individual test results are *mediated* and communicated to large and distant audiences, in standardised and de-identified formats. Baudrillard reminds us succinctly of the simulacrum, including the problem of claiming an event as authentic: “We are fascinated by what has been *created*, and is therefore unique, because the *moment* of creation cannot be reproduced” (Baudrillard, 1996/1968, 76). The “Teacher Scenarios” in my study, highlight similar frictions on a local level within exemplars such as “preparing the reports” and “parent-teacher night” when the event that is being described has already passed. The problem of having many iterations of data removed from the locus of the student and teacher in addition to the myriad variations involved in each situation, exemplifies a simulacrum of possibilities. The public image and face of the school is privileged while only a trace of the student is left within the shimmering display. The perspective of the student is also the subject of much recent literature on high-stakes testing, which highlights the *impact* of testing on students (Polesel, Dulfer, & Turnbull, 2012, Caldwell, 2010, Mason & Steers 2006). Student progress is published, publically through dissemination mechanisms both online and in print media. The “Teacher Scenarios” also make explicit the range of possible simulacra of events that intervene between assessment of an individual student in the localised art classroom and the publication of league tables or HSC results in the print

media. These scenarios of practice, enacted within shifting networks of relations have been analysed and interpreted as symptoms of spectacle.

In the Conceptual Discussion, the slippage identified by Debord between spectacle and dialogue offers a useful space for investigation, as many exchanges revealed through “Teacher Scenarios” do not present as authentic examples of artistic assessment practice. Debord, Jameson, Baudrillard and Foucault are included in my conceptual discussion as the notions of spectacle and simulacra create further gaps through which parties can take action, albeit teachers’ work within a qualified zone with localized intervention. The selected work of these theorists also corresponds with the values expressed in terms of artistic assessment, as there is a similar interest in concepts such as *authenticity* and *performativity* in this domain.

I suggest that there is a simulacrum of authenticity in artistic assessment practice, which has at the one end the student in the localised context of the classroom and at the other, the assessment industry of high-stakes testing. This is not to suggest a polarity, as the perspective of the teacher is a fulcrum, an intervening force in this continuum of possibilities. I hesitate to use the word continuum in this instance, as it implies an order of events, a sound basis upon which to proceed. The art educational terrain shown in this inquiry as “Teacher Scenarios” makes explicit the wide range of mediations possible in an assessment exchange, at the local level. Thus, the mediations exist, as Debord says, as “various specialised mediations” (Debord, 1994/1967, 18). It is especially evident when student work is objectified through published accounts or other situations as a simulacrum emerges, made up of signs, traces of where the student has been. It is this concept of exchange, which is central to this inquiry, and it is the *currency* of the exchange, which is discussed. Debord reminds us that dialogue is the opposite of the spectacle (Debord, 1994/1967, 18).

It is timely to return to Debord (1994/1967) who succinctly describes the importance of dialogue:

But the spectacle is not identifiable with mere gazing, even combined with hearing. It is that which escapes the activity of men,

that which escapes reconsideration and correction by their work. It is the opposite of dialogue. Whenever there is independent *representation*, the spectacle reconstitutes itself (Debord, 18). Italics in original.

The spectacle is characterized in part as a short circuit of dialogue, conversation, and reflection, which are replaced by pacified consumption of, and compliance with, assessment paraphernalia. These include the material goods/expression and order of events associated with assessment. Dialogue is an important human activity, yet teacher discussion of assessment practices fades and wastes away in the face of system imperatives to meet the demands of the task. That the teachers who agreed to be part of this research spoke candidly, at length over a number of interviews was praiseworthy. Yet, their reasons involved a number of intangibles – trust, certainty, perhaps acceptance of my position as one who has been an insider. My role presented as an outsider, a university researcher, yet, after having worked in the art educational field for many years my position as one who remains within the knowledge realm of art teaching practice was also evident.

The primacy of vision as a “Symptom of the Spectacle” acutely described by Debord, is given further clarification as spectacle articulates into activities that are unobserved. Thus, there is an absence of dialogue in spectacle yet the teachers have shared their activities with me in a forthright manner. Significantly, the “Teacher Scenarios” are presented as respondent/teacher dialogue, which are a means of expressing teacher reflections on practice. Teacher responses articulated in my study are direct and candid accounts, which were only possible as interviews were undertaken with me, as an outsider to that system, as a witness to a performance. As a university researcher, with a common background to the respondents’ I am not an insider to the system or of that spectacle.

The continuing relevance of Debord comes from his construction of a language of contestation, out of what he would see as fragments of the discourse. The fragments in my investigation are the “Teacher Scenarios” as they clarify the position of the teacher to provide a language of action as symptoms (Foucault, 1963). This is engaged as a transformative search for

niches, segments and strategies to re-negotiate teaching and learning in the particular, but unacknowledged environment of the art class. The impact, policy, standards and testing involving audiences/stakeholders beyond the confines of the classroom means that the events involved in assessment are not typically available through an orderly process of thought or action.

Ecologies of teaching practice

Teachers are more acutely aware of *inputs* and the *process* of learning, within and amongst members of the art class. This is because teachers in the localised setting see the starting point of each student and what they bring to a learning event, then work purposefully to bring all members of a class up to a competent level of performance. Outcomes based assessment, and high-stakes testing, by their nature and nomenclature, focus on the end of the process. Thus, the practice of teaching accounts for those necessary gains, which high-stakes assessments tend to ignore. In the society of the classroom there are students who may passively consume the spectacle of lessons and learning events without becoming sufficiently engaged to claim any commitment to, or engagement with, their schooling. It is the teacher who intervenes in an effort to ensure that students all have opportunities to engage in the learning process.

Within the ecology of the school, teachers are also answerable for a range of events and encounters beyond the scope of their responsibilities towards each individual student. For example, The Blue respondent in *Teacher Scenario Two*, in Chapter Four identified the intensification of art teachers' work, to satisfy and bolster the image of the school during scheduled events. For example, the requirement to prepare an exhibition of student work for each school event highlights the sheer amount of work involved in public display, in providing an image of the school to satisfy an audience. From the perspective of the respondent, time taken away from art teaching in this systematic and amplified way, alienates teachers and does not allow professional time for teaching and learning, within the subject domain.

My intuitions about assessment, including those trends emerging from the investigation are speculative projections. In making claims, it is significant to recognise that within “Teacher Scenarios” the respondents/teachers, in some cases, are articulating reflective statements about assessment for the first time. Respondents in my study, search for ways to act in a manner consistent with teacher beliefs and teacher knowledge of students, values and the system. Yet they frequently find themselves in an environment where action is taken but the space for dialogue and reflection does not follow. Thus, my inquiry into the spectacle of artistic assessment traces tendencies in the event narratives of art teachers to allow the case to reveal its own story. What my study makes explicit is that there is still *slippage* between what the system says and what the teacher does. In most cases it is an unremarkable slippage, as telling a story (Stake, 2000) of assessment as a practice, is not usually subject to attention or scrutiny. This arguably may be construed as part of the objectifying effect of artistic assessment as a spectacle.

The fieldwork data has not been exhaustively analysed. The purposeful selection of data for inclusion in the narrative cases studies and “Teacher Scenarios” was mindful of Stake’s sense (2000, 441) of the importance of choosing sections to represent a case rather than an exhaustive attempt to tell the whole story as *the* case. Thus, in terms of the generalisability of my findings, snapshots of assessment have been provided, to inform teacher case-based knowledge. This study allows professionals to see situations that may have familiar qualities and hold meaning for them within their own practice. It was not the intention of the inquiry to test or *trick* teachers with a research design that placed them outside the concepts of spectacle under examination, as described by Debord (1994/1967). Rather, my research highlights understanding and insight to show the interconnectedness of artistic assessment practices with teacher beliefs and values. Thus, the conceptual discussion applied to “Teacher Scenarios” reveals what teachers actually thought about evaluation and assessment in their own terms. Ball’s work also allows the compulsory orthodoxy of assessment as a system to be situated within a conceptual understanding of school organisation and process. The relationships between individual student results, parent-teacher encounters

and teacher negotiations with authority figures, illuminates the levels of performativity and fabrication involved in undertaking artistic assessment (Ball 2000, 1991).

The focus on the perspective of the teacher is further expressed in terms of the enhancement of teacher cased-based knowledge (Shulman, 2010, 2009, 2004, 1986). Teacher understanding articulated as classroom and public aspects of practice exemplify artistic assessment as being symptomatic of spectacle. This is set out as a new contribution to teacher knowledge. My contribution was to discuss the “Teacher Scenarios” in my study as snapshots of spectacle. I have revealed the environmental and ecological features involved in understanding the classroom as a, “network of interconnected processes and events which impinges upon behaviour in the teaching environment” (Doyle & Ponder, 1975, 183). This conception of the classroom as an ecological system offers finely grained teacher knowledge of the process of artistic assessment to be articulated as a powerful set of dynamics, which have been frequently overlooked.

The significance of the project is that the teacher reflections afford an experiential basis for understanding the procedures and performances involved in undertaking artistic assessment. Exposing gaps in understanding the way assessment is undertaken in classrooms then adapted to meet a range of prescriptive functions in the wider school milieu, allows the worth of concepts such as *authenticity* and *performativity* to be recognised and valued. Teachers overtly comply with system requirements, while at the same time working at the local level to maintain the *ecology* of the art class.

In seeking to map the production of assessment as a spectacle the interpretation now moves to discuss the symptoms revealed from narrative case studies and “Teacher Scenarios”. The importance of understanding the integration and connectedness of assessment practices as an ecology will now be articulated. Critical concepts such as misrecognition, double coding, doppelgangers and the body-double and streamlining as standardisation, work across each narrative case study together with “Teacher Scenarios” to

construct a lattice-like structure (Efland 1995), with which to connect each of the component parts.

Misrecognition, double coding, doppelgangers and the body-double

The cases and “Teacher Scenarios” reveal a kind of agreed misrecognition, a socially acceptable and safe way to proceed. This is effective because the parties find a plausible and workable exchange to operate within, yet, in the narrative cases, the exchange does not appear to have resolved the problem. Rowe and Le Page’s discussion of ADHD, a symptom of spectacle, is that the diagnosis of deficit and subsequent prescription of medication is seen and agreed by clinicians and parents as the most effective treatment. Particles as Eminem’s doppelganger works in terms of a direct strategic exchange, yet, the “Fans are not stupid”. In this instance, the doppelganger with due consideration of the sensibilities of all engaged parties, is misrecognised as Particles, who is deemed to be acceptable to, and to work as well as, the original, Eminem. Smith’s account of design history as “style” is misrecognised as design and as “obviously modern”, whilst simultaneously the creative and generative force of the real designers and their networks is obscured. Importantly, the exchange in these examples has already occurred before the events have taken place. The concept of *Famous for being Famous* readily comes to mind.

In *Teacher Scenario One: Preparing the Reports* the following key symptoms emerge. Firstly, symptoms are event based within the classroom and among teachers, parents and students with all actors assuming ritualised and pre-determined positions. For example, it would be easy to professionally misjudge a child’s misbehaviour and misrecognise effective treatment/teaching options if a hearing impairment of boys is not factored into how to work effectively with ADD/ADHD children in a classroom. In the fieldwork transcript on *preparing the reports*, the teacher has authority over deployment of the means. The teacher therefore has some control/authority in the game, because they know that to give the reward to student x is avoided

because student *y* is a more powerful symptom of the reward of prizing. In addition, the teacher knows that something can be done for the apparently rejected student. The comments in the transcript about the acknowledged widespread self-awareness of the way to act behind the scenes can be seen in the following excerpt: “*Um. I think again the teacher is sort of they always come in for the last minute fiddle, don't they, you ask ... various teams to give this kid a grade*”. This deployment of the social construction of assessment results is reminiscent of the hidden role of the star, and the description of the functions of the body double and the doppelganger provided in Chapter Two.

In discussing the symptomatic feature of double coding, one key condition includes the idea that, in planning the “shimmering diversion of the spectacle” [star] (Debord, 1994/1967, 59), the outcome(s) have been pre-determined. For example, in the time consuming and closely orchestrated planning for a public engagement such as, a film Premiere or a Parent-Teacher Night, similar qualities can be observed. The star deploys a body double because they want less of the public eye, so the copy, the double acts like a cipher, mediating the audience reception in the public sphere. The star has made a conscious decision to use a sign/symptom of the star without being a star and mediation is predicated within the instrumental, ritualised and strategic aspects of the event. This key symptom, which emerges from the narrative case studies, is the mediation of the body double. Mediation here is between the real and the copy, yet the star maintains control of the interventions made by the body double.

Teacher Scenario Two: Parent-Teacher Night is a classic configuration of spectacle, as the roles, players and rituals of the event are constrained by a system of public practice. For example, student results and the way that the evening has been planned to unfold have already been pre-determined. In an analogous way, from the transcript evidence, mediation of assessment results is also an important role for the teacher. Raw assessment data about students and their products is mediated prior to public dissemination.

Another condition discussed in this thesis is the instrumental dimension of assessment, where there is always a means to an end. The first symptomatic aspect of Parent-Teacher Night is that it is a public engagement with a mix of close and distant audiences. Each stakeholder in Parent-Teacher Night is objectified by an archetype. Thus, there is a parent type, a teacher type and a student type: a kind of fabrication of the real persons behind the public face of assessment. The role of each protagonist is grounded by the part they play, (including those who come and those who do not). The night is also characterised by *performativity*, as each stakeholder is putting on a performance at the Parent-Teacher Night, as if they are on a stage, before an audience. Each participant ideally prefers to be *seen* in the best light, as a kind of quasi-celebrity, so that the same qualities required to fabricate the star, such as pre-determining the moves and *walking the walk* and *talking the talk* need to be in place, because everyone is being “sussed” out.

Typically, the event takes place in the evening to encourage parents to come along. Yet the teacher and the parents are typically all working full time during the day. The teacher spends Parent-Teacher Night at the end of a long day of teaching and having already been with students, in a kind of *switched on* mode. Many parents would also have worked all day. An even more subtle observation in terms of relationships and objectification of the stakeholders involved is when the timing of the event is scheduled to occur during part of the day. The economic dimension of this variation is that the stakeholders (both parents and teacher, and in some cases the student) have been excused from their work/study to attend the Parent-Teacher meeting. The resultant loss of work time sets up a recalibration of the relationships as each struggles to fulfil the requirements of the pre-orchestrated event, without understanding the constraints of the other stakeholder. Thus, potentially the ecology of the Parent-Teacher encounter is highly charged and contains many environmental variables, before one even begins the evening.

Streamlining as standardisation

Streamlining in the third narrative case masks the way that standardisation works in the artworld. Designers create objects/goods that are streamlined as part of the fabrication of manufacturing. The process standardises the artefact so it can become a mass produced product. The surface that represents “modern as streamlined” becomes embedded as a kind of anonymous set of style guidelines to follow. One-off original designed objects become the multiples, the simulacra, as there is no longer any original. When this is accomplished the individual contribution of the designer disappears into anonymity. The individual who created the work is still present; however, all people see is copy after copy in the production line of modern streamlined designed. Styles can also be revived in a kind of double coding of past styles, as an ahistorical experience where styles are re-invented and re-invigorated to satisfy the demands of the market. In a similar way the kinds of experiences identified in *Teacher Scenario Three: Pulling the Wool* reveal the propensity for previously agreed “allowances for teaching” to be set up as one-off events. For example, the effort involved in re-negotiation every time, with a set of different conditions, without due regard for the “spectacularly good results”, or for mandated Government regulations for indicative time allocations for class sizes in Year 7. This ahistorical quality of streamlining in this case is also evident as a key symptom of the spectacle.

Tendencies and traces of the symptomatic aspects of standardisation observed in narrative Case Study Three, are also picked up again in *Teacher Scenario Three: Pulling the wool*. Each protagonist presents their position as equally valid, as if they are equivalent. Each person is talking about the same material entity: teacher work, yet the terms of the engagement reveal that there is a series of moves which disclose that they are not talking about the same conditions in an equivalent nor unified way. Debord reminds us that the spectacle is a shimmering diversion (59) as one set of values (the teachers) are replaced by another set of ideas (the principal's) for the purpose of representing the same idea. Yet the social interaction is clouded by a kind of

schizophrenia, as the relationship in this teacher scenario is characterised by a breakdown between signifiers (Jameson, 1983, 119), in this instance “Pulling the Wool”.

Material and behavioural interaction

The central figure of Debord is reprised here to provide a generative way to locate a space to discuss situations in artistic assessment across narrative case studies and “Teacher Scenarios”. In 1957 Debord states:

Our central purpose is the construction of situations, that is, the concrete construction of temporary settings of life and their transformation into a higher, passionate nature. We must develop an intervention directed by the complicated factors of two great components in perpetual interaction: the material setting of life and the behaviors that it incites and that overturn it (1957, 44).

The perpetual interaction of both material and social concerns provides a useful way to conclude this discussion as it incorporates how spectacle works in social settings. For example, in *Teacher Scenario Two: Parent-Teacher Night* the way that the teacher works to resolve the situation is through attentiveness towards the sensibilities of the students, parents as well as the invited guests and school and system requirements. The Parent-Teacher Night is a double-coded affair in that the assessment of students is the published currency of the evening, yet in the transcript of *Teacher Scenario Two: Parent-Teacher Night* it becomes evident that the evening is also about a kind of two-way evaluation of the teacher by the parent, and of the parent by the teacher. The exchange(s) evident here characterise Baudrillard’s description of the simulacrum as the dispositions are explored. For example, the original reason for undertaking a Parent-Teacher night as an open, dialogic playing-field of conversation about particular students’ progress and perhaps their academic report is difficult to locate amongst the many layers of the event as it takes place.

The teacher is interested in the material qualities of what the student has created, and of what is therefore unique, yet because the moment of creation

cannot be reproduced (Baudrillard, 1996/1968, 76) the event becomes a mere mirror of its former self. The importance of understanding the presence of the teacher at the particular moment of creation is essential in this inquiry, as events can only approximate the original purposefulness of the exchange. As Debord (1957, 44) reminds us, it is the perpetual interaction of material qualities and the social behaviours that are disparately involved that complicate situations. In other words, it is the behaviours that the material invokes which change and overturn the very nature of their material qualities, thus removing them even further from the moment of time in which they were created. The social aspects of the event and the values of different stakeholders, intersect around the material qualities in each of the “Teacher Scenarios” in the following ways.

Teacher Scenario One: Preparing the Reports – The material is the student report, as engaged perpetually with the social and behavioural needs of teachers as they prepare the report for public dissemination.

Teacher Scenario Two: Patent-Teacher Night – The material is the student themselves, the student report and the paraphernalia of assessment surrounding the event (for example: student bookings for teacher appointments, art exhibitions to accompany the event, musical performances). These material elements are engaged perpetually with social transactions among students (if they attend), parents, teachers, and invited prestigious guests and with persons in authority in the school.

Teacher Scenario Three: Pulling the Wool – The material quality of teachers’ work allocation and possible allowances, together with the achievement of spectacularly good student results is engaged perpetually with social behaviour. Perpetual interaction and publicly visible presentation of results occurs between persons in authority – internally in the school such as Principals – and external audiences. For example, parents feature in the teacher accounts and the results of high-stakes tests are published in the SMH. This process ensures that the results are communicated to distant and wider audiences, easily retrieved and stored perpetually online. Thus, people

other that the student and the teacher are able to construct a representation of the individual student and school results in a new and different standardised form, which is conducive to reproduction within a market.

The “series of perpetual presents” (Jameson, 1983, 125) involved in each of the “Teacher Scenarios” and the move away from the site of production of the material aspects of the situation characterises the spectacle. In other words the “Teacher Scenarios” show how each event moves from production to consumption, in a similar way to the commodification described by Jameson. Each scenario contains a series of enactments, negotiations and moves made by a range of stakeholders that show the complexity of each situation. For example, *Teacher Scenario Three: Pulling the Wool* comprises:

- don’t try and “pull the wool over *my* eyes” (spoken by person with authority);
- “pulling the wool over her eyes” (spoken by person with authority);
- I don’t know about “pulling the wool over the eyes” (spoken by respondent);
- another “pull the wool over your eyes” (spoken by respondent);
- “pulling the wool” was in reverse this time (spoken by respondent).

Complexity is clear because each situation/move can be mapped as a series, yet the moves and enactments do not carry equal weight. Thus,

Teacher Scenario One: Preparing the Reports –

The student creates the work in the presence of the teacher;

Student work is prepared for public consumption;

Teachers moderate across classes;

Award nights change the way the raw data will be received;

Reports are published in a public forum.

Teacher Scenario Two: Parent-Teacher Night –

The student creates the work in the presence of the teacher;

Teachers prepare the reports for external audience;
Reports are one aspect of parent-teacher night;
Parent-Teacher Night changes the way the raw data will be received.

Teacher Scenario Three: Pulling the Wool –

The student creates the work in the presence of the teacher;
Teachers prepare the students/results for external audience;
Allowances and the relationship to results are perpetually negotiated with persons in authority;
Pulling the Wool changes the way the raw data will be received internally in the school and by external audiences.

The simulacrum as described by Baudrillard, and production and commodification in the work of Jameson, are evident in the “Teacher Scenarios”. In *Teacher Scenario Two: Parent-Teacher Night*, for example, the complexity involved in negotiating the myriad variations possible for the particular context of the school demographic, signals the complexity of the way teachers overtly comply with system requirements, yet also work at an unrevealed, covert level. This local level of operation is required to maintain a sense of equity and fairness within what could be deemed to be a highly volatile environment. Parent-Teacher Night is an inclusive event, in the sense that a series of pre-determined actions are evident, exemplifying various ways to *handle* each type of stakeholder.

The currency of the exchange on Parent-Teacher Night is praise and blame. The parents receive affirmation regarding their hope and fears. They are keen to find out if they themselves are *doing the right thing*. They are available to see and hear about both positive and negative aspects of their child’s progress, (that is, of the teacher’s student), all the while hoping for more positives than negatives. In other words, parents can feel judged, if they are not *seen* to be doing the right thing and a kind of ‘proxy’ relationship is set up, where they represent other kinds of understandings about their child. The teacher, in this case, tries to unpack and acknowledge parental understandings in order to assist the needs of the child and optimise progress

in art class. The notion of the 'proxy' is useful here, as it is important to understand that what is projected by a parent on Parent-Teacher Night may influence the teachers' perception of the child, again with a multi-layered set of possible outcomes. The complexity of teacher knowledge required to subtly negotiate levels of understanding is articulated clearly in this scenario. Parent-Teacher Night is also, in this instance, only about one subject Visual Arts.

The economy of the spectacle is realised through various specialised mediations (Debord, 1994/1967, 18), as the performance of Parent-Teacher Night is enacted. Like the double coding, the doppelganger and the body double, the material qualities of the event have been overtaken by social conventions and behaviour of each of the players. The exchange of material goods (Debord, 1957) in this instance focussed around the report and other assessment paraphernalia. The constant – perpetual – relations between the report and the associated social exchanges of Parent-Teacher Night as described in *Teacher Scenario Two*, reveal a complex set of behaviours by all stakeholders. In this example, the hidden face of assessment in terms of the social and ecological factors overrides the advertised intent of the evening as being an open and free dialogic exchange. The environmental factors seem to be controlling the situation, as the subject of the exchange the student, is objectified and removed from the actuality and *currency* of the evening. This is reminiscent of Doyle and Ponder's articulation (1975) of the importance of research inquiries that investigate the relationship between the social and environmental construction of a situation. Doyle and Ponder advocate the importance of research inquiries into the symbiotic ecology of educational relations.

My interpretation challenges system-generated beliefs about artistic assessment practice. This is accomplished in three ways: that art teaching comprises new teacher case-based assessment knowledge, which is typically concealed within the localised context of the art classroom; that symptoms of assessment as a spectacle are evident in the practice of art teaching; and that art teachers negotiate individual student assessment to ensure equity and the perception of *doing the right thing* for involved stakeholders. Artistic

assessment presents as a set of symptoms, which makes explicit the way that systems work in the localised context of the art classroom. The scenarios in this study are indicative of art teachers proceeding on a case-by-case basis. Torrance (1995) and Zimmerman (2003, 1997, & 1992) highlighted the critical role of teachers in authentic assessment in school settings. The way an individual teacher is placed within system requirements and prescriptions has been made explicit in each of the “Teacher Scenarios”. There are a series of similar ideas that are tractable across a mix of clinical, cultural and artworld domains, as well as teacher reflections drawn from the field. This is significant because art teacher guilt can be conceived as a syndrome, given the way spectacular abundance is seen to be at work in objectifying students, teachers and schools through large scale testing and outcomes based assessment. This is a syndrome because there is not just one instance of misrecognition, doppelgangers or streamlining. Rather, there is a common trace across clinical, cultural and artworld domains, as well as in localised “Teacher Scenarios”. This inquiry has looked at the local and the unremarked, which constitute a pattern of case-based teacher knowledge. The latter is significant when considering a situation, which appears to be in control of the teacher. The teacher judiciously bends to the will of the system, yet maintains their commitment to the field, student and the value of equity in the acts of learning and teaching.

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