

famous biography by A. P. Stanley, future dean of Westminster Cathedral, further deepened Arnold's influence amongst clerics, teachers and dons. He believed that the classics had a relevance to the modern world, but whilst at Rugby Arnold also introduced modern subjects like European languages, gave history teaching a more recent focus, made mathematics compulsory and timetable organised games to build strength and resilience of character. The introduction of a prefect-based pastoral system organised within houses was copied elsewhere and is widely found in schools today.

**See also:** Arnold, Matthew; public school

STEVEN COWAN

## ART

As a curriculum subject in education institutions, art is still relatively young. In Europe, the United States and some other Western countries art instruction was introduced into elementary and secondary schools during the nineteenth century in consequence of the Industrial Revolution. Vocational institutions also developed, including dedicated art schools, trade schools focusing on drawing and schools of decorative arts. Since that time, the boundaries of the subject – often referred to more broadly as ‘art and design’ or the ‘visual arts’ – in schools have enlarged to include the dimensions of appreciation, criticism, history, aesthetics and all manner of practical production skills. The emphasis of art (and design) programmes varies between and within countries, but skills widely taught include: drawing (expressive and technical); calligraphy and lettering; ceramics; painting; print-making; sculpture; bricolage; fibre arts; jewellery-making and digital imaging (see Boughton 2000: 956).

As a subject in nineteenth-century Western mass schooling systems, art tended to be an ‘additional’ or optional subject, though Pestalozzian influences upon elementary education favoured observational drawings of

natural and everyday objects to complement the skills of describing, naming and sometimes touching items. At a more advanced level, technical drawing – invariably for boys only – was promoted for practical purposes, such as ship, railway and bridge design. Echoing Plato, Herbert Read, the British founder of the International Society for Education through Art, famously stated that ‘art should be the basis of education. . . . The aim of education is the creation of artists – of people efficient in the various modes of expression’ (Read 1958: 1, 11), but for much of the twentieth century there were as many views about the subject's essential components as there were teachers. Some secondary school art departments emphasised observational drawing and the formal elements of basic design, but others prioritised an issues-based approach – often influenced by cross-curricular teaching with social science and humanities departments – where pupils were encouraged to explore personal responses and social concerns. The subject struggled for status and curriculum time, and continues to do so in some contexts.

Since the 1950s, teachers and practitioners of art have been ‘professionalised’ by the formation of associations and a body of research literature, communicated in learned journals, focusing on how art is understood, produced and valued. Recognition that human creativity, imagination and expression are reflections of personality, values, philosophies and tastes has helped to challenge the past view that some children ‘can’t do’ art (see Addison and Burgess 2003: 15). But aspects of the subject continue to be contentious. The emphasis sometimes placed on art history tends to reinforce the existing ‘heritage’ canon and can lead to politicised debates about the relative merits of high, ‘pop’ and ‘street’ culture and the reiteration of patriarchal and Western practices. In consequence, subject curricula have sought to better reflect multiculturalism, folk art and the creative traditions of indigenous peoples.

Today, in many countries, the teaching of art is a mandatory subject, with a specified or recommended curriculum. Prior to the introduction of the English National Curriculum, in the early 1990s, inspectors criticised schools' preoccupation with a narrow range of activities, such as still life painting, narrative composition and simple print-making, and their uncritical reliance on 'self-expression', a legacy of nineteenth-century modernist theories. The National Curriculum – which has been subject to two revisions, both times reducing the specified content, and will change again in 2008 – has sought to give more emphasis to education's relationship with the ideas and technologies of contemporary visual culture. Four 'strands' are currently identified in respect of art teaching for 5–14 year-olds: exploring and developing ideas; investigating and making art, craft and design; evaluating and developing work; and knowledge and understanding.

At a global level, there are many higher education institutions teaching undergraduate and postgraduate programmes in art (including fine art, design and art history). Many teacher education institutions have specialist programmes for trainees wishing to work in secondary or high schools and provide training in art education for elementary or primary teachers. Professional art teachers very frequently organise 'real' or 'virtual' public exhibitions of students' – and sometimes their own – creative outputs and, formally or informally, they may influence the way in which their school, college or university markets itself in publicity materials.

**See also:** crafts; creativity; Read, Herbert Edward; subjects

### Further reading

Addison, N. and Burgess, L. (eds) (2003) *Issues in Art and Design Teaching*, London: Routledge-Falmer.

Boughton, D. G. (2000) 'The shaping of visual arts in education'. In M. Ben-Peretz, S. Brown and B. Moon (eds) *Routledge International Companion to Education*, London: Routledge.

Read, H. (1958) *Education Through Art*, 3rd edn, London: Faber and Faber.

LESLEY BURGESS

### ASCHAM, ROGER (1515–68)

Ascham was educated in the home of Sir Humphry Wingfield, a barrister who later became speaker of the House of Commons. He proceeded to St John's College, Cambridge, aged fifteen, graduated three years later, then lectured in mathematics and developed musical skills at Cambridge, thus embodying the Christian humanist ideal. He became the Cambridge regius professor of Greek in 1540, aged twenty-five. He published *Toxophilus*, on the art of bowmanship, in 1543, as much a treatise on character and behaviour as on technical skills. As the country's leading scholar, he was called to the royal court, tutoring Henry VIII's children Prince Edward and Princess Elizabeth. He subsequently served as Latin secretary to both Edward VI and Mary I and became secretary to Queen Elizabeth I in 1559.

His best known publication was *The Scholemaster*, written in the mid-1560s and published posthumously by his wife in 1570. This book was a landmark in the formation of accessible English prose. Ascham argues for praise, rather than punishment, as the incentive for learning. He outlined a double translation method for use by individual tutors and pupils engaged in learning Latin. Although his ideas were derivative of other contemporaries and classical writers, he gave a prominence to the spoken vernacular that was to have lasting influence. Due to repeated re-publication, *The Scholemaster* exerted continuous influence, gaining a new lease of life in 1771 when Samuel Johnson published a revised edition of his works and a biography. *The Scholemaster* shares the distinction with Elyot's *The Governour* of defining, and then influencing, ideas about education and teaching in England for the sons of gentlemen.

**See also:** Elyot, Sir Thomas

STEVEN COWAN

## ASSESSMENT

The root of the word assessment comes from the Latin word meaning 'to sit by', presumably referring to the teacher sitting by the pupil to find out about the pupil's responses. Assessment is now frequently associated with tests or examinations which in turn are used to classify a student by numerical means such as percentages, levels, grades or marks. In this case, assessment can be equated with measurement. Reporting is an essential aspect of measuring, which is why measurement allows for comparisons among students and for standardisations. Measurements can also be made, using assessment instruments such as observation, informal chat, course work, essays, peer assessment, self-assessment, or portfolio collection. If the belief is that ultimately the information can be used to report the amount, extent or level of a student's 'learning', then all these assessments can be equated with measurements. The most common means of measurement, however, is the test (or examination).

Assessments as measurements are most likely to be carried out by the teacher for the pupil, although pupils might measure themselves or each other with reference to a marking key or predetermined set of criteria. In this model of assessment, feedback is based on information usually collected by the teacher about a pupil's current achievement, and the assumption is that the measurement data are complete and valid and remain so outside the measurement situation. In this paradigm, assessment is seen as something external to and unaffected by the assessor. Consequently, results will be considered objective and context-free, available and accessible to a variety of possible audiences.

It is a belief in the fairness accompanying this objectivity that has contributed to the triumph of the examination as the world's most favoured passport to higher education and ultimately employment, as a welcome successor to nepotism and corruption. However, an unquestioning faith in the fairness of examinations has also resulted in the distortion

of curricula and classroom learning to accommodate the examinations, and a new discrimination against those examination takers who are unfamiliar with the culture or language of examinations or who are denied access to teachers who can 'teach to the test'.

Traditionally, test developers needed to make sure tests had the qualities of reliability and validity. Reliability meant that the test would produce similar results if administered in similar conditions again. Validity, on the other hand, was about the test articulating appropriately the construct it sampled, which was essentially about fitness for purpose. However, more recently, validity has ceased to be seen as an inherent property of a test. Rather, as Gipps (1994: 62) reminds us, an assessment is only considered valid if the 'consequences of test interpretation and use are not only supportive of intended purposes but also consistent with other social values'.

Intended purposes for assessment can include certification or selection of individuals (served by summative assessment); accountability or improvement for systems or institutions (served by evaluative assessment); and the enhancement of learners' learning (formative assessment). Summative assessments in the form of examinations may be norm referenced or criterion referenced.

As well as meaning 'measurement', assessment can also have the meaning of inquiry. Inquiry means making a search or investigation and suggests an exploratory and sensitive venture, with no clear end points except the assessor's heightened awareness of current developments. Within this paradigm, the purpose of the assessments is a deeper understanding of individuals as learners. Assessment is viewed as part of the learning process, not as separate from it. It is not the *techniques* of assessing that are different from the measurement paradigm, but rather the *beliefs* about how the required knowledge comes about. In this model, the emphasis is not only on what or who is being assessed, but also on the assessor, the inquirer. Serafini (2001: 387) has written that, when assessment is used as

inquiry, ‘teachers are no longer simply test administrators. Rather, teachers and students are viewed as active creators of knowledge rather than as passive recipients’. Self-assessment and collaborative assessments that are inquiries are also likely to involve learners in reflecting on – and having dialogue about – their learning activities, rather than activities being the final stage of the assessment.

**See also:** accountability; criterion-referenced tests; evaluation; examinations; formative assessment; norm-referenced tests; summative assessment; test/testing

### Further reading

- Filer, A. (ed.) (2000) *Assessment: Social Practice, Social Product*, London: RoutledgeFalmer.
- Gipps, C. (1994) *Beyond Testing: Towards a Theory of Educational Assessment*, Lewes: Falmer Press.
- Serafini, F. (2001) ‘Three paradigms of assessment: measurement, procedure, and inquiry’, *The Reading Teacher*, 54(4): 384–93.

ELEANORE HARGREAVES

### ATHENAEUM

Athenaeum is a term encountered in different contexts across the world. It may be loosely or closely associated with education. In Belgium and the Netherlands, for example, an athenaeum describes a secondary school, one that teaches Latin and Greek in the former country but one that specifically does not in the latter. A different meaning is attached to the Wadsworth Athenaeum, in Hartford, Connecticut. This was built in the early 1840s as the first public art museum in the United States. There are many examples of athenaeums functioning today as public libraries, performing arts centres and meeting rooms for community groups. Others, founded long ago, have long since disappeared.

In Britain, the term athenaeum most commonly refers to a late eighteenth- or early nineteenth-century municipal building where a male membership – typically restricted to a hundred or so men of letters, science and

law – could read, discuss and dine in pleasant surroundings. The Liverpool Athenaeum was opened in 1797, for example. The Glasgow Athenaeum, which now houses the Royal Scottish Academy of Music, was modelled on Manchester’s and opened in 1847. In the same year Wolverhampton developed a less socially exclusive institution, the Wolverhampton Athenaeum and Mechanics’ Library. One constant at the heart of the municipal British athenaeum was a fine library, but some institutions also organised lecture programmes.

**See also:** adult education; mechanics’ institute; public library

DAVID CROOK

### ATTAINMENT

Attainment can be understood as the acquisition of socially desirable knowledge and skills. This is typically defined by the school, by the school curriculum, by an examining body; by a local education body, or by a ministry of education. The term also relates to individual academic achievement in school, perhaps following the marking of students’ exercise books, homework assignments, test or examination results. The level of student attainment may be communicated by a teacher’s words (spoken or written, briefly or at length), or by marks or grades. At the level of the primary school, however, the teachers’ marking criteria may not be solely focused on attainment. It is not uncommon for young children’s work to be awarded, for example, ‘A for effort’, but ‘C for attainment’.

Educational attainment is one of the primary indicators of how institutions are compared and measured, both within and across countries. In England, for example, the Department for Education and Skills produces attainment or performance tables ranking schools and colleges. In these circumstances, schools may identify a need to ‘raise attainment’ levels in one or several areas of the curriculum, perhaps making use of particular strategies and materials devised for