

T. Neville Postlethwaite

1933–2009

Áprilisban kaptuk a szomorú hírt: meghalt Neville Postlethwaite, a Hamburgi Egyetem Összehasonlító Pedagógiai Intézetének tanára, az IEA Társaság hosszú időn át ügyvezető igazgatója. Nagyrészt Neville-nek köszönhető, hogy az Országos Pedagógiai Intézet – Magyarország képviseletében – viszonylag korán (1969) csatlakozhatott a Társasághoz, és részt vehetett nemzetközi, oktatási felmérésekben és értékelésekben. Akkor, a hatvanas évek végén, a hetvenes évek elején a rendszerszintű felmérések pedagógiai és oktatáspolitikai jelentőségét még kevesen ismerték fel nálunk, a tesztek és a kérdőíveket nem engedték az iskolák falain belülre. A survey-metodológiát gyanús eszköznek tekintették. Neki is köszönhető, hogy az IEA révén ablakot nyithattunk a fejlett nyugati országok pedagógiai és oktatáspolitikai törekvéseire. Az IEA-metodológiát később kiterjesztette számos afrikai és távol-keleti országra, ezzel is segítve az oktatás hatékonyságát, minőségét.

De nem csak a nemzetközi felmérések módszertanának fejlesztésében és terjesztésében alkotott maradandót. A Pergamon Press grandiózus, pedagógiai tárgyú sorozatai közül neki jutott a nemzeti iskolarendszerekről szóló vaskos kötet szerkesztése (International Encyclopedia of National Systems. TNP szerk., 2. kiadás, 1995). Ebben 152 ország iskolarendszerének kritikai leírása olvasható. Minden, összehasonlító pedagógiával foglalkozó kutató nélkülözhetetlen könyve. A nemzetközi kooperációt az oktatás minden területén fontosnak és lehetségesnek tartotta. 1972-től az UNESCO főmunkatársa.

Baráti szálak fűzték több magyar oktatáskutatóhoz, pedagógushoz. 1986-ban – mostanáig egyetlen külföldiként – megkapta a Kiss Árpád-émlékérmet. Úgy gondolom, több magyar oktatáskutató nevében is mondhatom, sokat tanultunk tőle, művét és barátságos személyét emlékezetünkben őrizzük.

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VISUAL ART IN PUBLIC EDUCATION – THEORY AND PRACTICE

József Strohner

7 *Visual education: image, creativity and motivation*

Experiencing the world in a sensible way is the adequate functioning of our personality, in the long run serving as the basis of lifelong learning – which, in our judgement is a positive competence. Personality is a continually renewed and restructured network keeping in contact with the outside world as if the outside world were an active being (both in the natural and in the social sense) and, on the whole, aiming to reach harmony with this being at all times. That is why we cannot pursue pedagogical work which is built on a methodology of uniformity. The activity level of competencies is determined by the quality and intensity of motives. It is these motives that are of primary importance, and, when designing a visual syllabus, they should be considered as a precondition of the adequate functioning of the personality.

Virág Kiss

19 *Science of visibility revisited: is a picture still worth a thousand words?*

This article discusses the great many opportunities presented by Art as a school subject, based on the Visual Awareness competencies described in the National Core Curriculum and based on another research programme focussing on how visual awareness competencies are related to key competencies. The development of aesthetic appreciation as a key competency has been traditionally been the responsibility of Art, but other key competencies are also featured in the National Core Curriculum.

Andrea Pallag

32 *Why do we not need a school-leaving exam in Art?*

The dual-level school leaving exam in Art was appreciated by all those who felt responsible towards this school subject. The concept of the exam defined the objectives and function of the two different levels with due consideration. Advanced-level exams aim at paving students' way to an Art School by requiring a deep and wide familiarity with fine arts. Still, Art is one of the very few school subjects that are not accepted by universities and colleges as an entrance exam. This inappropriate status surely does little to raise the prestige of Art within public education or in society. All involved parties will have to take into consideration what message this refusal represents.

Andrea Kárpáti

40 *Communication, technique, creativity: a complex measuring instrument to assess visual skills and qualifications*

In order to develop visual skills one needs to know the minimal and optimal level of development in a given age group: in other words, diagnostic measurements. This group of skills is highly important in everyday life as well as in the world of work, so its measurement cannot be limited to the skills developed alone by Visual Awareness as a school subject. The author of the present study presents a measurement tool assessing creative and appreciative skills related to visual competence. The tasks assessing analytic, representative and designing skills were completed by 477 4th-grade learners at schools of the 14th district of Budapest. Results show that the most developed skills were those related to visual expression, then came visual communication and interpretation of works of art. Least developed was the students' spatial orientation. Students' performance was much better in free creative tasks than in set tasks (with a set topic and set genre). In the course of development, consequently, it is worth relying heavily on free tasks.

Zsolt Gyenes

60 *Light, motion and shadow. What principles can Media Awareness rely on?*

The role of light is decisive in new media. Technical images are based on photography. Photographs were the first images where visible reality was represented as proof or evidence. In new imagery, from the point of view of creating the illusion, motion picture dominates the scene. In today's mass communication this is the most commonly used medium. Computer usage and digital information are the precursors of a new era. Creative tasks and exercises may be the avenue for media and motion picture studies. It is a unique feature of Hungarian media awareness methodology that expression through motion picture and filmmaking as an art are featured prominently in the teaching materials of public education. Media awareness should be interwoven with other school subjects in education. A revision of these contents is a consideration that requires teachers and authors of textbooks to keep an open eye on the issue of visual education.

Ágnes Kele Szabó

67 *There is always something interesting happening at Madách. A project at Imre Madách Secondary School, Salgótarján, Hungary*

Imre Madách Secondary School provides students with a comprehensive education, with an emphasis on humanities. Various forms of art and ways of expression are present in the annual thematic week that aims to present a given historical period. With the event first organized in 2007, the past three years have seen the emergence of a functional framework but the contents and step-by-step arrangement present new and new challenges for the organizers.

YOUTH, PREFERENCE, IDENTITY

Tamás Havasi

74 *The role of the Internet in shaping the identity of youth*

This study focuses on visual tools of virtual and “real” self-representation and how self-portrayal on the Internet is related to the emerging identity of young people. It overviews the ways to create a digital self, its degree of freedom, and the role of feedback in self-representation. The examples presented in the context of theory examine the formation, types, and development of the self-image of the young, complemented by ways of digital representation.

Emil Gaul

88 *Current tastes and trends – through the eyes of applied art students*

Students majoring in applied art or training as art teachers at the Moholy Nagy University of Art and Design, Budapest, have become interested in the lifestyle and taste of their own generation. We cannot expect better guides than these young yet refined artists. But even these young people, who grew up in freedom, were socialized on the Internet and see their future in Europe, claimed that there is a world of difference between their own cultural preferences and that of teenagers wearing tutus and sporting varnished purple nails, apparently following a Japanese trend – or the world of twenysomethings adoring nature rather than drunken nights in the trendy ruin pubs of Budapest. It is a bold statement that the tribal wear of the young is rather uniform and is the expression of a motherly affection and conservative views. Middle-aged reformists struggling for a new concept of visual art teaching, and those of the older generations who agree with them, will now have to realize that visual art is thriving on internet sites of the young, visual creativity of students is shaped by digital photography and few students grow silent while doing sketches of the curves of a blue peasant jar.

CARE FOR THE GIFTED

István Sinkó

112 *Talent tended and untended*

Are there unmistakable signs of visual gift? Let a thousand gifted flowers flourish, or should they grow between boundaries, in a channeled manner? What do we call good visual skills and what do we call exceptional gift? These issues have been brought up by many a paper before, as well as the neglected talent and its way to realize its true self. The present study, based on the literature and on personal experience of the author, gives a summary of efficient care for the gifted in primary school, art school and extracurricular classes – as well as the problems thereof.

Mrs Zoltán Baranyai

119 *A network of primary schools specializing in visual and performing arts -- the state of affairs*

As head teacher and art education expert, the author of the present article overviews the effect of Act LXXIX of 1993 on art education and the role of a new type of institution emerging in the 1990s. Besides describing the objectives, structure, school subjects, assessment and institution types of primary education in applied and fine arts, it also touches on efficiency factors, pitfalls, problems revealed by accreditation and their possible solutions. Finally it presents the amendment concept of Ministry of Culture and Education Decree 27 of 1998 and future courses of development.

Tünde Geisbühl

132 *Reflections on a primary school specializing in art and its practice of care for the gifted*

Care for the gifted is defined very differently in primary art education, given the peculiar nature of art and art students. Through the practice of a primary art school (Imre Nagy School in the Csepel district of Budapest, Hungary) this study presents the complex task of caring for the gifted, its preliminary conditions, the role of the teacher and the role of personality in finding and realizing true talent. The environment of the art school provides great atmosphere and opportunities for the development of student and teacher alike. A conscious approach and a continuous search for new ways, in other words innovation, as well the use of a complexity deriving from a multitude of art forms and genres is essential for an efficient care for the gifted.

Erika Kugler

145 *Balancing on a Tightrope? On teaching the language of visual representation*

The author of the present study is interested in the issue of visual code. The experimental classes described in this paper aim at a sense of balance and whether it can be taught. This series of classes illustrates, on the one hand, how to examine a phenomenon present in creative imagery. There are no recipes, methods should be chosen according to the personality of the individual student and teacher. Whichever creative form is chosen, it is important, however, to remain creative and be a guide to the process of creation. The teaching method presented in this article is an excellent way to develop talented students, it affects fields of sciences and arts as well, and is in fact an eminent example of an integrative school subject.

Ágnes Pázmány

160 *The National Secondary School Competition in Art History: its role in public education and its lessons in methodology*

The National Secondary School Competition (or OKTV) in Art History is a special way to care for the gifted. Besides, this competition has had an effect on the evolution of the subject of Art history in public education, as well, as of the schoolyear 2004/2005 it can be chosen as a subject in the

school-leaving examination. In other words it has been given a new chance in secondary education. A structural and content analysis of the competition reveals that the Aesthetic Awareness and expressivity defined in the National Core Curriculum of 2007 as a key competence for lifelong learning is in fact a set of knowledge, skills and attitudes that can be well developed in the course of teaching Art history. All this supports the claim that Art history has a role in competence-based public education in Hungary.

Béla Zombori

173 *Art competition variations. Ability and creativity in the National Secondary School Competition in Art*

The National Secondary School Competition (or OKTV) in Art, organised since 2006, aims to provide ample creative opportunity and experience for the young. Its current form and practice evolved during the ten years of Visual Contests organised by Teacher Training Department of the Applied Art School (today's Moholy Nagy University of Art and Design, Budapest). The Haydn Memorial Exhibition in the Palace of Art, Budapest, titled Music Pavilion or Haydn's heritage, clearly reflects the creative energy of students.

Ágnes Szabics

179 *The Castle is ours. Contemporary fine arts for children*

Getting familiar with contemporary art is a process best started as early as possible: children are unbiassed and have no expectations from works of art. The main objective of museum classes focussing on contemporary fine art is to serve as a lasting experience. Such a museum class is not merely a way to pass information, but involves children's creativity, stimulates their imagination and promotes their visual thinking. Children participating in the programmes find a playful and entertaining way to contemporary works of art at the exhibition and the way artists see the world.

Litza Juhász

185 *How preschoolers appreciate art*

The programme for pre-schools offered by the Museum of Fine Art, Budapest, primarily aims to provide children and their teachers with an opportunity to explore and discover art. Museum educators encourage participants to express their ideas and develop their creativity. In addition, children expand other skills including observing and describing what they see, counting, and making groups.

Tamás Vásárhelyi – Kriszta Vásárhelyi

191 *Innovation in museum pedagogy: family discovery booklet*

Authors (who are themselves father and daughter) introduce aims and objectives as well as difficulties in the planning and design of museum activity materials called "family discovery booklets" for the joint use of parent and child. The booklets were developed for use with outstanding objects (a whale

skeleton and the so-called Noah's Ark) in the permanent exhibition spaces of the Hungarian Natural History Museum, Budapest, but follow visitors to their home and into nature as well.

NEW CONTENTS IN TEACHER TRAINING

Csaba Orosz

199 *Creative practices in visual education on the basis of Joseph Beuys and Miklós Erdély*

This study focusses on the development of creativity through education in general and creative tasks in particular. Specific features of creativity are presented from creative traits of personality in visual education through the mechanism of eventive attractions. Development of creativity is discussed from the perspective of its status in fine arts education on historical examples from the academic principles of Sir Joshua Reynolds through Bauhaus, to the creative tasks of Joseph Beuys and Miklós Erdély and the Visual Education Lab of the Nyíregyháza College, Hungary.

Zsuzsa Sándor

213 *Visual communication in primary school teacher training*

In the first part of her study the author focuses on the characteristic features of visual education within primary school teacher training: from fine arts to informative communication, with a wide encyclopaedic knowledge about the world of art and a through a visual methodology that is not specific to any school subject. In the next part we find a theoretical framework where, as it happens, project pedagogy meets participative communication, and where statements are based on the personal experience of the author. There seems to be an emerging complex (or rather transdisciplinary) attitude in visual education that involves the visual perception of real-life situations and social scenes of interaction. This is by no means an isolated phenomenon, rather a natural consequence of a broader perspective. It is related both to the increasing popularity of project pedagogy in Hungary (and visual education has a natural affinity towards this approach) and the paradigmatic phenomena of communication.

Gabriella Pataky

226 *Portfolio in Visual Art education*

State-of-the-art visual education in primary school teacher training is complex and does not function in isolation: it develops teacher trainers' personalities while at the same time gives models that can be used with small children. A changing educational scene, however, does not provide an ideal environment to reach the objectives. The author of this study came across the portfolio functioning as a visual diary of sorts motivating students to regular creative achievement outside the classroom. Through their portfolio students may process new information, loosely following the syllabus of the term, and find inspiration for self-assessment. The method is an efficient contribution to the adaptivity of visual education: it provides an optimal, individually custom-tailored development for each participant.

THE ROLE OF ART THERAPY IN EDUCATION

Anikó Illés

233 *Art therapy in public education: theoretical potentials and ethical concerns*

Art meets psychology in many ways. This study gives an overview of realizations where art and psychology appear jointly: in the process art may serve as a means, as an object or as a medium. Potential co-occurrences include activities that are often called art therapy. The aim of this study is to present the connection of art and psychology and in the context of this theoretical starting point define and interpret ethical issues emerging in the course of training and education, with particular emphasis on the competencies of the teacher applying art in education along the lines of therapeutic and school situations.

VISUAL ART EDUCATION

Kathryn I. Matthew – Emese Felvégi

241 *Visual Art education around the world: facts and trends in a nutshell*

Browsing the online available documents determining the visual education in some countries, the authors of this study aim to find similarities and differences between the education system of the countries examined. A concise review of the documents and their treatment in the media is followed by descriptions of British, Australian and American “Big drawing” contests and the international online Drawing Day. Finally the authors outline the effect of the internet galaxy on visual education and the opportunities presented by popular Web 2.0 applications that fit easily in the art class.