

The Formation of a Creative Arts Department

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A combined arts department is only another explanatory step forward in the continual search for more enlightened and effective methods of teaching.

At Southfields School, we have attempted over a number of years to create such a department, which includes Art, Drama, Dance and Music. The step appears to be a logical one, both from philosophical and organisational points of view. It has, however, posed many questions. We found that the question we must ask, as teachers, and answer quite honestly is: what purpose do the arts have in school and society? Are they, in fact, just an interesting pastime for a few people which need not concern the rest of society too much, or are they an integral part of living, in which peoples of all levels of ability and development and talent can express their attitudes, beliefs and needs to one another?

Can we, in the schools, do anything about it? Are we interested enough in what effect our teaching will have once people have left school? To answer these questions we must first try to understand the basic sense of creativity which exists in all of us to a greater or lesser degree and then question the opportunities which are offered to encourage it.

If we contemplate a cultured future for our children, is far too little time and money spent on the arts? Can we afford at a time of increased leisure to ignore this fundamental need to create and express whilst we appear to encourage to an excessive degree palliative and spectator activities?

'Being Artistic' is sometimes referred to as if it were either a disease, a gift of God or an odd cult practised by people who really ought to know better. "Of course, I am not artistic like you" is often said sympathetically but more often with obvious relief.

Unfortunately, the arts as we know them seem to have acquired a lot of professional and amateur mannerisms, which often embarrass and obscure this basic need to communicate in creative form. We are still concerned with how outwardly effective

our contribution is rather than its personal truth. Music in schools is often displayed as an indication of the ability of the teacher to organise large numbers of children in school uniform to do the same thing at nearly the same time. The plastic arts have a tendency to keep pace with the latest way-out use of materials; in fact what the Tate does today, we try to do tomorrow. Drama is still too often the shop window to impress governors and parents. The arts appear to compete and do compete as though the basic skills were more important than the intrinsic need for self expression. After all, when we consider it, the same ideas are expressed as sounds, movements, words and shapes. The creative urge is basic to all the forms of expression and it would seem to me that this creative ability instead of being divided into separate departments, as it is at the moment, should be based on a common philosophy and be organised so that all the arts are complementary and not competitive.

It would seem logical that creative writing and poetry would also take its place in this grouping. This, of course, could only be achieved if English, on account of its extreme over-riding importance as *the* means of communication, was withdrawn from the Departmental System and the English Staff permeated every other faculty in the school.

What then are the conditions which exist at Southfields? Over the years Southfields School has grown from a good Secondary Mixed Modern School into a good mixed Comprehensive School. The atmosphere in the school has always been one of friendly co-operation between pupils and staff and exceptions to this have been rare and generally individual. The school is composed of boys and girls from a very wide range of urban backgrounds and a quarter of the total number of pupils from immigrant families. Integration has naturally and calmly taken place with little racial intolerance. At the moment there are 1,300 pupils in the school and this number is gradually increasing to 1,400 as the 6th form reaches its maximum

of 190.

The House system is a very strong co-ordinating feature, and is situated in a purpose-built house Block. Up to the third year the pupils are graded on a broad banded system with two A classes, four B classes and three C classes. In the 4th year and upwards subject options, mixed ability groups and setting in some subjects are in operation.

The Creative Arts Department has been formed gradually and has grown organically over a number of years. It contains at present ten staff (1), plus several instrumental music instructors and one full-time Arts Technician. Some of the staff are trained or have considerable interest in more than one of the arts.

The Arts Block surrounds a square courtyard. All the art work takes place in one part of the school. We have, as accommodation, three rooms, (2), a sculpture studio, the main Assembly Hall which was designed for Drama and of which we have full use. We also have use of a House Assembly rooms for Drama lessons, three music rooms, three practice rooms, a recording studio which is regularly used as a teaching space for half classes, a photographic darkroom and studio and the use of accommodation in the Youth Centre. The recording studio we are particularly pleased with as it was equipped fully by a sixth form boy and his assistants and is run entirely by a group of 20 pupils of various ages under the direction of the successors to the original 6th former. The money for this project was supplied by the Parents' Association. There is no mere room with a tape recorder in it but a real studio with control room attached.

The photographic darkroom, studio and projection room was achieved by close co-operation with the Tutor Warden of the Youth Centre and was equipped by a teacher, the arts technician and boys. This is very well used and is the H.Q. of the thriving photographic work which is taking place in the school.

What, then, are the practical advantages of the Arts Department?

Status

- a. On the purely status side of it, there is strength in numbers. When a group of artists (the term in its broadest sense) come together as a large department, their views can take on a firmer aspect at Head of Departments and Staff Meetings and have a greater influence upon the life and policies of the school. The arts in a school can so often be a peripheral amusement for the less academic, or relaxation from the 'real' business of education. Separate Art and Music Departments are often so small (in comparison with the major departments) that they have little power to rectify this state of affairs. Drama is particularly vulnerable as the 'newcomer' to the arts. Sometimes it is an unwelcome and worrying appendage to an English Department or all too often a 'one man/woman band'.

Timetable

- b. A broad timetable is prepared by the Headmaster, and within its framework we, as a Department, are able to allocate classes in any way we decide. This enables us to be extremely flexible without inconveniencing the rest of the school. We can put classes together for group teaching whenever it is necessary or beneficial, or create small groups. Children can move from one art to another if they show particular aptitude or particular dislike and no inter-departmental problem is involved if a child wishes to learn an instrument. This makes life much more interesting for both pupils and teachers. In fact the main hope is that by combining like this we produce a much more balanced attitude towards creativity and a greater flexibility in the organisation and teaching.

Departmental Meetings

We have regular meetings of all the Departments after school every fortnight.

- c. This is a great benefit as we work basically without a set syllabus. The meetings allow us to discuss what we are doing, how it impinges upon other people and how we can create occasions during the year to work together. Any arts students in the school also come to the meetings and are treated as part of the teaching group.

Discipline

- d. From the point of view of discipline, a continuously difficult child is, as a matter of course, sent to work with another teacher in another class for as long as is necessary. This has certainly had a beneficial effect upon our own personal discipline and has helped considerably those teachers with less experience. In almost all cases it has had a salutary effect upon the pupil concerned, without any of the "stand outside the door" / "see me after school" shouting match which often breeds continuing resentment. (3). Although this method is used regularly by staff, at no time has it been abused by any teacher.

Group Teaching

- e. We have agreed metaphorically to open all the doors in the Arts Block, so that the Drama teacher, say, if he has the time, can work in the Art Room. Two or more teachers are sometimes time-tabled to work with one group in the same space. In fact, the possible combinations of teachers and groups of pupils are considerable — the 'magic' number of 30 pupils to 1 teacher is purely an arbitrary and organisational concept. We have evolved a form of teaching which uses all the teachers (and students) in the Arts Department at the same time.

It works in the following way: one teacher or group of teachers (it could be Art and Drama teachers together, or Art and Music teachers together) prepare a special 'super' lesson on any subject. For want of a better name we call them 'arts demos'.

The Arts Demo

Over about four years 40 different arts demos have been devised and presented. This number does not include repeats. The form of demos has varied considerably; some have actively involved the pupils all the time, some have been presented entirely by the Staff, but most have been a mixture of both. The number of staff involved has generally been about eight to ten (plus any students in the department, usually about four) with about 120–150 pupils of the full age and ability range of the school (i.e. the classes that are present in the arts department according to the normal time-table at that particular time). The demos take up a normal double lesson time (1 hour 10 minutes) and are repeated three times a day. The demo may then be repeated on a different day in a few weeks time. The preparation for them often takes a long time but a few can be virtually "off the cuff". They take place as often as possible from the middle of the autumn term to the middle of the summer term. There is no limit to the subject content, form or method. Co-operation of Staff however is an essential ingredient as is thorough organisation and planning.

The following list of subjects are some of those which have already been undertaken:—

1. Costumes and Dance
2. Birds
3. Leonardo da Vinci
4. The Blues
5. Witchcraft
6. The Sea (in conjunction with English Department)
7. Letting off steam (Early trains)
8. The American Indian

9. Scotland
10. The Human Mask
11. Ice
12. Fire of London (in conjunction with History Department)
13. Arts and Christianity
14. Cockpit — four paintings
15. Cockpit — Music
16. Christmas
17. Communication
18. Creepy Crawlies
19. Environmental Habitations
20. Shapes (in conjunction with Maths. Department)
21. Violence
22. Computer Dance (in conjunction with Maths. Department)
23. 1898
24. Litter
25. Accident
26. Circles
27. Murals
28. King Arthur
29. The Machine
30. Arts and War
31. Art Teachers Demo (several)
32. Drama and Music Teachers Demo (several)

Arts Demos to be presented in the near future are Mini-beasties, Blue, Music and the Working Man, Masks, Puzzles and Magic (with junior children from local Schools).

Here are details of some of the demos. They have been chosen because they show variations in styles of working.

The Fire of London

This was prepared by a drama teacher working with a first year class for a whole term. In collaboration with a history teacher the story of the Fire of London was presented to all the classes that were in the arts department (including sixth form) on that particular day. The class used improvised and documented speech and the burning of the city was effectively portrayed by overhead projectors and smoke; in fact, it was a 'mini'

production. The class had devised costumes, props and produced paintings in the preparation period.

Environmental Habitations (under the sea)

On this particular day a lot of materials were put in the hall (cloth, timber, sheets of Essex Board, plastic, string etc.). The pupils immediately divided into five groups and began to build a 'habitation'. The drama and structures which emerged from this to the accompaniment of strange under water sounds proved quite fascinating. The last occasion involved some sixth formers grouping together as a large sea creature and being attacked by first formers as small predators. This demo was devised by an art teacher.

Accident

A drama teacher contacted the police, fire service and ambulance service and improvised a bad accident which actually took place in Wandsworth in 1968. This was arranged in the playground. The police, an ambulance and a fire engine with their crews stayed all day and took part fully in the demo. An old derelict car (which was overturned) was used and pupils and teachers played the parts of the people involved in the accident. All the pupils were supplied with a photostat copy of the documentation and were able to talk to the police, firemen and ambulance attendants and handle all the equipment used. The co-operation of the services was outstanding.

1898

For this demo a small exhibition of maps, posters and Victoriana were displayed. The staff were all dressed in clothes of the period (which were hired from the ILEA costume department) and every pupil was given a shortened, photo-copied edition of a local newspaper of that date. The demo was a mixture of slides of the area of the school in 1898 (from the local library), information of events in that year, songs from the

Music Hall (by the staff) and improvisations based upon information in the newspaper (i.e. a trial and a proposed wedding). The pupils were then split into small groups to discuss how life had changed as indicated by the newspaper. This was a most successful demo as it dealt almost entirely with the local environment of that period and some of the names and places shown had changed out of all recognition including the site of the school which had been a farming area.

Circles

This demo was undertaken with three primary schools which are fairly close to the school. It was arranged by a drama teacher who, to make closer links with the schools, had been time-tabled to work in them for one afternoon a week. A lot of art was undertaken in our school and the junior schools prior to the event on the subject of circles and joint art exhibitions were set up. Presentations of music, drama, verse, etc. based on circles were given in our school and a junior school to joint audiences in school time. It worked very well. Co-operation with the junior teachers was unstinted and all agreed it was a most valuable exercise.

Art Teachers' Demo

The art teachers, who are all practising artists, set up the hall as a studio and work for the pupils. The teachers are often joined by professional artist friends (who give up their time) and students from art schools. The pupils appear to be very intrigued that teachers can also be artists and go from one to the other asking questions and looking. Drama and Music teachers also have their demos. These are good occasions with a good atmosphere. Drama teachers also take part in the art demos and art teachers in the drama and music demos. It is surprising the amount of talent there is about.

Ice

On this occasion a Cube was made out of industrial polythene (which was 12 feet

wide) and thick sellotape. When the pupils entered the hall two vacuum cleaners were blowing into this thing which looked like a huge plastic bag. While the cube (1728 cubic feet) was blowing up on the floor, groups of pupils were engaged in rehearsing 'ice' movement, making 'ice' costumes, painting huge 'ice' murals, making an 'ice' sculpture out of wood, producing a tape of 'ice' sounds in the recording studio, making coloured slides out of oil and ink for projection and creating 'ice' words for use over the microphone. The cube got bigger and bigger until after about twenty minutes it was full size. The 'dancers' put on the 'costumes', a hole was made in the cube and they went in and moved the 'ice' sounds from the recording studio with the mural and sculpture in the background and the projections on the cube. It produced a carnival atmosphere.

The Arts and War

This demo was televised by the ILEA Educational Television Service as part of a scheme to show various forms of arts at work. It took a great deal of research and organisation, and was experienced, not only in the school, but as part of the Southfields Arts Festival in the evening for parents and children. It proved a very rewarding experiment.

The demo was in three parts; first, an improvisation of an air-raid which was very realistic, second an investigation of songs, poetry, uniform and posters of the 19th and 20th centuries and thirdly the Battle of Britain — this was a game, using large cut out models of aeroplanes, which simulated bombing attacks and the reaction of the British and German H.Q. 'ops' runs.

We aim at much pupil participation as possible during these demonstrations; painting, acting, discussing and so on, and the whole thing is made as entertaining as possible. Film, real costumes, slides, music — one time a racing yacht — simulated public meetings, all are part of it.

There is no limit to what can be done or what form these 'demos' can take.

Aims of the Demos

The Demos aim to break down the barriers between:

Staff: by collaborating, discussing, sharing, asking and co-operating, the teachers trust, support and appreciate each other. There are many lunchtime meetings, and much after-school preparation.

Pupils: with vertical grouping action, and boys and girls seen as young people, there is much closer work and experience. One can see girls carrying 'wounded' boys, with no embarrassment, in the air-raid.

Subjects: the sad timetable effect of separation, even alienation is diminished, so important in Arts subjects. The potential unity of the arts can be realised.

Staff and Pupils: There can be a reversal of the normal situation where teachers watch and criticise the children's output. Staff sing, act, recite and improvise with the children.

Life and School: by moving away from the classroom subject and the one teacher set-up, it is possible to relate the children's school experience more closely to 'real life' experiences. Different approaches can be tried, which might appeal to pupils who are not caught by traditional, systematised teaching.

The need for teachers of the arts to be Creative artists, in their own right, can be fulfilled. Other talents, besides their own subject areas, can be expressed. The sculpture teacher may improvise, the music teacher may act. There is the possibility for information to be absorbed through experience. The unity of the arts can be explored. The young child doesn't separate them, but school timetables do.

Teacher Participation

We are keen that the staff should be seen

as artists and people in their own right as well as being teachers.

The demos where the teacher is an active participant and partner in the plastic and performing arts is an essential ingredient of the ethos of the idea. At no time are we aware of pupils being inhibited by this method.

As often as possible after all these types of occasions, the pupils break up into small groups and go with a member of staff to discuss ideas, material and presentation. We are critical and we expect and get positive criticism from the children. We have been forced to investigate the essential quality of teaching and its interest and efficiency factor. When we are in our classrooms, we can sometimes put the children in front of us and think: 'Right: this is the lesson, good or bad, and you've got to take it'. When you treat education as part instruction, part investigation and part entertainment and the boys and girls participate in this way, you are very aware when boredom sets in. In discussion afterwards you soon learn that the thing was too long, there was too much of certain material, it was badly presented or that there was not enough participation. We have discussed this very fully and it has certainly influenced our teaching methods.

The staff and pupils are generally extremely enthusiastic at the break from classroom. We have found that working in co-operative and supporting units is by common assent, more stimulating, enjoyable and certainly less isolated.

C.A.T. as well as T.I.E.

There would appear to be good justification following the splendid example of the Theatre in Education team at the Cockpit and other places, for each large school to create its own team of teachers who also use their talents as professional artists to devise educational entertain-

ment. As well as T.I.E. we might have, who knows, C.A.T. (Creative Arts Team) or even E.A.T. (Educational Arts Team). We certainly put the idea forward as a serious one for consideration by colleges and comprehensives.

Students

As students are the life-blood of the future we feel that greater concern for their training should be undertaken by the schools. The present system whereby a student comes into a school, often under sufferance, a few weeks after a term has started and leaves a few weeks later is extremely unsatisfactory (especially in drama) for the student, the school and the pupils. In order to try and use the situation to better advantage we have encouraged arts students from various colleges to work in the school at the same time; we may have as many as sixteen in the department during the year. They take part fully in the work of the department in pairs, in groups with an experienced teacher and on their own. Discussion of their work is frequent and we find the student can be an objective sounding board for our own work.

Students and tutors seem to approve thoroughly of the scheme.

Colleges of Education

A plan is being worked out at present whereby drama students and tutors come to work at Southfields on particular days and teachers from Southfields go into the colleges. Students and tutors have already been into the school and it is agreed the link is very valuable. Three colleges at present are involved. This is, of course, in addition to normal teaching practice. We are hoping that this idea will spread to the other arts.

Contacts with Primary Schools

For four years now one of the drama

staff has worked for one afternoon a week in the local Junior Schools. This has encouraged considerable co-operation and in February, 1964 three Junior Schools and Southfields worked on a combined project on 'Circles'. Art exhibitions and drama and music work was presented to each other by the schools involved in school time. Again this year, at Easter, a similar combined project will take place on the subject of 'Magic'.

General Information

1. Examinations

Pupils are able to take C.S.E., 'O' and 'A' levels in both art and music. By common consent it is agreed that drama should not be offered as a C.S.E. subject owing to the difficulties of assessment. This, however, has been a very popular non-examination option in the 4th Year. About 250 pupils receive instrumental training and can take appropriate certificates.

2. Extra Curricular Activities

These include Concert Band, Orchestra, Recorder Band, Choirs, Guitar Group, Lunch-time 'pop' Dance Club (about 600 pupils), Art Clubs, Drama and Recording Clubs, Studio work and Back-stage organisation is undertaken by pupils with only nominal supervision by a member of staff. Plays, concerts, exhibitions of course, are part of the school life.

3. Arts Technician

The appointment of an arts technician four years ago has been entirely justified and has been invaluable in the work we have undertaken, especially in the realm of photography.

Future Timetable

Next year we are hoping for art, drama and music to be time-tabled in year groups

to give even greater flexibility for integrated work. There will also be greater opportunity for the arts in the 6th form.

Conclusion

Stimulation, integration and co-operation, I suppose, are at the basis of our thinking. We have attempted, wherever possible, to get away from, or at least supplement, the big schools arts occasions, that is, *the* school play, *the* school art exhibition, *the* school concert. We feel that the important thing is to get as many pupils as possible to take part in some sort of public arts activity at various levels. So we have introduced occasions such as friendly and informal Drama, Dance, Art and Music demonstrations to parents, in which lots of children are involved. Last Easter we created an Arts Festival for two weeks which included children, parents, teachers, the Youth Centre and Adult Education Centre (4).

The need to create, produce, succeed, to be heard is present in all of us. The passing of examinations and the winning of races is only peripheral compared with the understanding of ourselves and each other.

Amendments

1. These include the Head of the Creative Arts Department and Teachers responsible for the Art, Drama and Music Sections).
2. General purpose art studios.
3. As most pupils wish to return to their peer group, the onus for the decision to lift the sanction is theirs and theirs alone.
4. We are repeating this occasion again this year as it turned out to be such an exciting but exhausting two weeks last year. There was something going on every night. The two weeks included plays by pupils, staff, youth and members of the A.E.I., concerts by small ensembles and big bands, a martial arts evening, an arts demo on 'Arts and War' for adults and children, art exhibition. The two weeks was completed by a Festival Dance attended by 400 people at the Town Hall.

The Teaching of Art and Design within the Creative Arts Department

Conceptually, the organisation and philosophy of Art and Design within a multi-ethnic co-educational school must fulfil a whole range of needs. In catering for the whole age and ability range of the school we have attempted to plan a course within which the individual pupil/student and teacher has the maximum amount of personal creative freedom without any reduction of commitment to a common policy. The structure created is on the one hand flexible and open to change yet containing what we hope are educationally stable and valid principles.

The Art and Design Course

This consists of three consecutive units, runs from the first year to the sixth. It is the result of the collective educational experiences and ideas of the whole department staff being put in the melting pot and agreements being reached about what we consider essential and valuable creative work for our pupils. The individual, his/her relationship to other individuals and the local environment and community are most important in our thinking. We also believe in the positive role of the teacher in creative work. Giving the pupils the opportunity to create involves much more than the provision of space, time and materials.

While being an integral part of the Creative Arts Department and deeply committed to integrated activities, we are also dedicated to the development and progress of the fine arts and design as independent disciplines. In practice, these apparently opposing objectives are quite harmoniously achieved.

Whether working in a particular craft medium or in a mixed media session, the work undertaken is seen as a real experience for the pupil, having developmental significance along with cultural and social values.

The emphasis of the course, in fact, the ethos of the Creative Arts Department, is one of active involvement and participation by both staff and pupils. Periods of continuity in practical activities are related to individual sessions of interest and stimulation. These individual sessions are often team teaching events that function as key lessons to theme based work.

Drawing is seen as a core discipline that in its various manifestations and functions is central to the three units of the course. It is a tool for problem solving, a means of recording information and investigating reality, and a symbolical system of communicating visual information.

UNIT 1 BASIC COURSE YEARS 1, 2 and 3

This first unit is intended to provide each pupil with a wide range of Art and Design experiences. Periods of set course work are related to periods of self motivation work. During each year of this unit every pupil, irrespective of stream will do varying amounts of work from the following three main areas. This commitment should not monopolise teaching time but help us to allocate time and resources to other activities such as inter-disciplinary projects both within and outside the Creative Arts Department. The tasks we have included in each sub-section are categories as either essential or optional.

1. DRAWING/BASIC DESIGN
2. TWO DIMENSIONAL WORK
(PAINTING, PRINTMAKING, FABRIC DESIGN, COMMUNICATION DESIGN, COLLAGE, DECORATIVE DESIGN).
3. THREE DIMENSIONAL (SCULPTURE, CERAMICS, FUNCTIONAL DESIGN).

It is intended that a given teaching group or class should work in three different studios during this course. The four specialist studies are used as general purpose rooms for the basic course. The work undertaken in each section and year is progressively structured with alternatives and options that introduce

new media and material.

Having an essential core of work has resulted in a continued dialogue between staff that has had a beneficial effect upon our teaching attitudes. Teaching from our own personal interests has also been possible and this sharing of individual skills with both pupils and teachers through team teaching situations in the basic course has helped form a positive attitude in many pupils towards depth study of a discipline in the senior school.

UNIT 2 THE CSE ART/DESIGN COURSE YEARS 4 and 5

This two year course caters for all the pupils who have elected to take Art and Design in an option system. We have chosen to do C.S.E. across the board in preference to C.S.E. and 'O' level because it is more sympathetic to our mixed ability groups that are voluntarily settled according to personal aptitude and interest. At any one given time a pupil can choose to work within one of the four broad areas.

1. Painting and Drawing. Printmaking.
2. Two Dimensional Design. (Graphics, Fabric, etc.)
3. Three Dimensional Design. (Sculpture, Ceramics, Functional Design).
4. Photography, Film Animation.

Ideally, the attitudes and work methods adopted during the C.S.E. course are a continuation of those practices introduced and developed during the first three years. Over the two years of the C.S.E. course there is a gradual change in teaching method from an emphasis on group project work to individual work. Drawing lessons and set work are regularly included. While the majority of students attempt work in several areas over the two years those pupils with an over-riding interest in a given area are encouraged to develop this aptitude and work from personal motivation. We find that the C.S.E. course is a good basis for further study in the open entry 6th form and, in no way, hinders the

progress of those pupils aiming at 'A' level and higher education in Art and Design. The building of a portfolio of work from the 4th year onwards is beneficial.

Influence of Other Arts

Working within the Creative Arts Department has enabled us to expand the range of 4th and 5th year work. The use of the sound recording studio for example, has enabled some pupils to produce slide-tape synchronizations.

Along with fulfilling our examination commitments and catering for individual aptitudes and volition, we feel strongly about the relationships that exist between the various Arts and Society. It is only by establishing these values and relationships in school that they will be in a position to influence and enrich our future society.

Visits

We are fortunate to be close to central London and our visits to Galleries, Museums and Exhibitions contribute greatly to the pupils broader appreciation of Art and Design.

Art/Design School Journey

An annual journey to Kent is arranged for pupils doing this course. They spend a whole school week in a rural environment doing Art and Design work.

UNIT 3 6th FORM ART DESIGN YEARS 6 and 7

The sixth form is open to all pupils regardless of their academic qualifications but the latter does determine both their choice of course and duration of stay.

There are several choices open to students wishing to take Art and Design in the sixth form. The majority work towards some form of public examination: C.S.E., 'O' level or 'A' level. The teaching groups vary, some

groups are still mixed ability while others are set according to subject. Each sixth year student has a personal time-table made up of set lessons (Drawing) and opportunities for personal creative work. Students are encouraged to develop avenues of personal research and to investigate the ways in which Art and Design relates to and impinges on the other subjects that they study. An open house attitude exists towards students doing solely scientific subjects, etc. to come into the department in their own free time. Quite often students who did not elect to do Art and Design in the 4th and 5th years "return to the fold" in the 6th Year.

Liberal Studies

The majority of work undertaken in the sixth year is again of a practical nature but critical studies and discussions are regularly held. Many of the sociological and philosophical implications of Art and Design are aired during a Liberal Studies afternoon with all members of the sixth form. Here, a dialogue between the Liberal Studies staff and studio staff helps develop a continuum of discussion.