

A STUDY OF THE ART EDUCATION PROGRAMS
FOR TEACHER PREPARATION
IN THE NETHERLANDS

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ABSTRACT

Title: A study of the art education programs for teacher preparation in the Netherlands.

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This is a descriptive study of the art training offered in the Netherlands for the preparation of teachers to teach art in the primary and secondary schools.

Teachers for elementary schools are trained in 96 teacher training colleges, where art training is compulsory.

Art teachers for secondary schools are prepared in 6 of the 7 art academies. The most important training by numbers of students in the program, is for drawing teacher. Two diplomas are obtainable; the A diploma after 3 years of study and the B diploma after 5 years of study.

The entrance requirement for both teacher training schools and art academies is H.A.V.O. (higher secondary schooling).

Teachers are licensed by the Federal Department of Education and Science following the successful passing of a state examination. This Department sets the examinations for art teachers, thereby through the examinations indirectly controls the curriculum the school will follow.

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CHAPTER I

Introduction

In Canada art education is presently in a state of ambiguity. Educators are not agreed on what emphasis art education should take in the curriculum, or what it should entail. Teacher training schools vary considerably in how they approach the teaching of art. Some offer an elective given through the School of Art, while others offer their own art classes designed especially for teachers. There are several graduate programs in art education, but these programs too differ in philosophy and emphasis, many of them offered in Departments of Education, and one in a Department of Fine Arts.

From some study of the above situation, I became interested in how a country other than Canada approached the field of art education. It seemed to me that being acquainted with a system other than my own would be of benefit in giving me a broader view of the substance and process of art education. Since it is the teacher training schools which propagate the philosophy of art education which will be followed in the schools, I decided to study the educational programs which exist for the preparation of art teachers in a particular country. I chose to do this study in the Netherlands for I am originally from this country and speak the Dutch language, which facilitated the carrying out of such a study.

Objectives

The purpose of this study was to examine and describe the art education programs which are conducted in teacher preparatory schools including teacher training institutions and art academies for the training of art teachers to teach in primary and secondary schools in the Netherlands. This was accomplished by examining:

1. The educational background of persons admitted to teacher training schools or art academies.
2. The structure of the post-secondary educational systems pertaining to the preparation of art teachers.
3. The content of the curriculums in these training schools related to art and art education.
4. The teaching methods followed in the preparation of art teachers.
5. The accreditation of art teachers.

Procedure

The methods chosen to obtain data for this descriptive study were:

1. Guided interviews with administrators and teachers of art academies and teacher training schools. (See Appendix I for list of those interviewed.)
2. Guided interviews with administrators in the Federal Department of Education and Science. (See Appendix II for list of those interviewed.)

3. Inspection of school and study bulletins and operational documents, studio facilities and art work of students, and written examinations.
4. Observation of oral and studio examinations.

Sample chosen to study

In the Netherlands there are 96 teacher training schools which prepare teachers to teach art in the primary schools. There are 6 art academies which prepare teachers to teach art in the secondary schools. Of these schools, I chose to study 1 teacher training school, (a random sampling) - the Municipal Training School for Teachers in Amsterdam; and 2 art academies - the Rietveld Academy in Amsterdam and the Royal Academy of Fine Art in the Hague. I chose to study the latter 2 schools because of their reputation as being the most comprehensive art schools in Holland. In addition the final state examinations for the students from all of the art schools are conducted at the Royal Academy of Fine Art in the Hague, and since I was most interested in observing these examinations, this was a second reason for choosing this school as one to study.

In carrying out this study, I conducted 16 interviews with 10 persons associated with the art education programs, either in administration or teaching. I visited 3 schools, 1 a teacher training school and 2 art academies. I spent 4 days in observation of the written and oral examinations given at the teacher training school, and 5 days of observation of the final examinations for art teachers which were conducted at the Royal Academy of Fine Art in the Hague.

Limitations of study

I believe this study has some limitations due to the following reasons:

1. Lack of cooperation of some of the agencies studied. I was unable to make prior contacts with educational agencies before visiting the Netherlands, due to limited cooperation from the Dutch Federal Department of Education and Science.
2. Timing of study. This study was carried out during the final examination period of the teacher training schools and art academies. Because of this I was unable to observe students and teachers in actual classroom situations. My findings regarding lack of vitality in the art work may have been due to the pressure the students felt from examinations. However this same problem was mentioned to me several times by art educators and artists.
3. Sample chosen. The sample of schools I chose was very small for this kind of study. Also my sampling technique was rather subjective. This was due to the short period of time I had to visit schools before they closed for the summer recess.
4. Lack of related research. There is very little written material in the teacher training schools and art academies on their programs and curriculum. No studies have yet been made in the Netherlands on the art training programs. Therefore there was very little information for reference.

CHAPTER II

Findings

1. General Educational Background:

In describing the education of the art teacher in Holland, it seems pertinent to begin with a description of the structure of the Netherlands educational system.

All children receive a common primary education which is a 6 year course given at an ordinary primary school. At approximately the age of 12 years, the children are streamed into various levels of post-primary education depending on intellectual ability. These streams range from elementary vocational training to pre-university education.

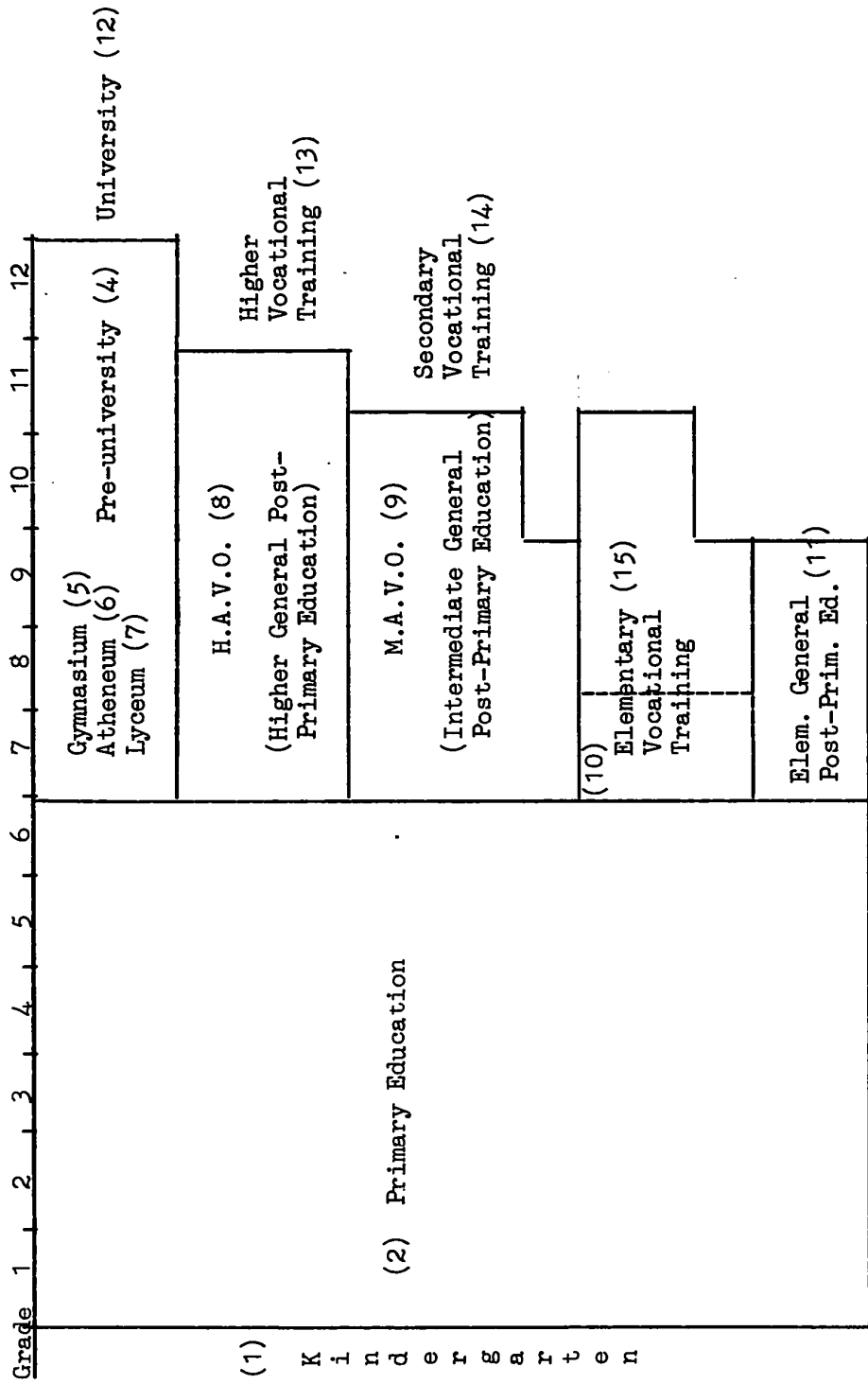
The table on the following page depicts the kinds of education available at different ages and stages of schooling.

Explanation of terms used in Table I:

- (1) Kindergarten - optional training for children aged 4 - 6 years.
- (2) Primary education - 6 year course at an ordinary primary school.
- (3) Special education - designed for pupils who are mentally or physically unfit or unable to attend ordinary schools.
- (4) Pre-university education - prepares pupils for universities and other institutes of higher education. It is given at:
 - (5) the 'gymnasium' - a grammar school.

TABLE I

STRUCTURE OF THE NETHERLANDS' EDUCATIONAL SYSTEM



(6) the 'atheneum' (modern grammar school); the atheneum replaces the present form of modern grammar school (h.b.s.) in so far as the latter prepares pupils for universities and other institutes of higher education.

(7) the 'lyceum' - a combination of a 'gymnasium' and an 'atheneum' with a uniform basic course of at least 1 year.

All schools providing pre-university education have 6 year courses.

(8) Higher general post-primary education (H.A.V.O.) is given at:

a. schools offering a 5 year course.

b. special departments of atheneums, lyceums and schools for intermediate general post-primary education (M.A.V.O.); these offer a 2 year course to begin after completion of 3 years of pre-university education or 4 of intermediate general post-primary education.

c. special departments of primary-teacher training colleges, where it takes the form of a 2 year course which prepares pupils for the first phase of teacher training proper.

(9) Intermediate general post-primary education (M.A.V.O.) is provided at schools offering a 4 year course; a special department offering a 3 year course may be attached to these schools.

(10 and 11) Elementary general post-primary education (L.A.V.O.) is provided in either the first or in the first and second years at elementary vocational training schools - (10), or else at separate schools offering a 2 year course - (11).

(12) University education - education at universities and other institutes of higher education.

(13) Higher vocational training - is provided at such institutions as:

- a. technical colleges.
- b. higher vocational training courses in the field of home economics, etc.
- c. agricultural colleges.
- d. schools and colleges for those intending to be self-employed in the retail and catering trades, services, etc.
- e. schools and colleges of business economics and business administration.
- f. teacher training schools and colleges.
- g. socio-pedagogic schools and colleges, including schools offering courses in journalism, bibliography, documentation and nursing, and the academy for training in verbal expression and mimic art.
- h. schools of art (offering courses in fine and applied arts).

Courses at these schools and colleges have a maximum duration of 4 years, but they may be preceded by a 1 year preparatory course for those who have completed a 4 year course at a M.A.V.O. school. The 4 year maximum does not apply to the courses given by art schools and teacher training colleges.

(14) Secondary vocational training - is given at such institutions as:

- a. secondary technical schools
- b. secondary home economics schools

- c. secondary agricultural schools
- d. secondary schools for those intending to be self-employed in the retail and catering trades
- e. secondary schools for business economics and business administration
- f. secondary socio-pedagogic schools, including schools for occupational therapy and the central training institutes for sports instructors.

Courses at these schools have a maximum duration of 4 years.

(15) Elementary vocational training - is given at such institutions as:

- a. elementary technical schools
- b. elementary home economics schools
- c. elementary agricultural schools
- d. elementary schools for those intending to be self-employed in the retail and catering trades
- e. elementary schools for business economics and business administration.

Courses at these schools have a maximum duration of 4 years.

2. Teacher Training:

The teachers for elementary schools are almost exclusively trained in teacher training colleges. The few exceptions are those who after a private preparation pass a state examination. The training colleges may be founded by the state or other institution. At present there are 23 state, 3 municipal, 26 Protestant and 44 Roman Catholic schools totaling 96 in all. They are all financed by the state. The number of pupils enrolled in each school varies from less than 100 up

to 900. Two hundred students is considered an optimal average. These schools and colleges train teaching personnel for primary education.

The complete teacher training program is divided into 3 stages or cycles covering a combined study period of 5 years.

The first cycle is of 2 years' duration. The requirement for admission is an Intermediate general post-primary certificate (M.A.V.O.) or 3 years of secondary schooling (H.A.V.O.). The usual age of the students is from 16 to 18 years. The main subjects studied are:

- English
- Dutch
- French
- German
- Mathematics
- Science
- History
- Geography
- Religion
- Music
- Penmanship
- Gymnastics and sports
- Manual expression
- Art instruction
- Needlework (for women only)

There is no practice teaching given in the first cycle and no certificate obtained at its completion.

The second cycle is also of 2 years' duration. The admission requirement is a Higher general post-primary certificate (H.A.V.O.) or successful completion of the first cycle. The main subjects studied are:

- Elementary philosophy of education
- Elements of general, genetic and educational psychology
- Pedagogy for the elementary school
- Dutch
- Literature of the Netherlands
- Culture and society
- Art education

Practice teaching in the third year is one morning per week, and in the fourth year, one day per week. At the completion of the second cycle, a teaching certificate is obtained. A state examination must be passed at this stage.

The third cycle is of one year's duration. The admission requirement is a teaching certificate obtained at the end of the second cycle. The main subjects studied are:

- Philosophy of education
- Educational and genetic psychology
- Pedagogy
- History of education
- Dutch
- Literature of the Netherlands
- World literature
- Culture and society

Twenty weeks of practice teaching is required in the year. At the completion of this course the teacher will be certified as a Head Teacher.

3. Art Teacher Preparation:

There are 2 types of teachers prepared for the teaching of art; those prepared to teach in the primary school, and those prepared to teach in the secondary school.

The primary teacher is trained as previously stated, at a teacher training college. All student teachers will receive within their program of studies, classes in Manual Expression, Drawing, Culture and Society, Methodology of Art Education, and Art History. In practice each teacher is prepared to teach art to his own class of students in all of the primary grades.

The secondary school art teacher is trained in an art academy in a 3 or 5 year course. To be admitted to such an academy, the student must have H.A.V.O. secondary schooling, and also exhibit artistic ability. He will receive training in the execution of all types of techniques and the use of media, together with training in art education. The graduate from this program is an art specialist and will teach only art in the secondary schools.

A. Primary School Teacher

First Cycle

In the first cycle or first 2 years of the 5 year teacher training program, the course content as it pertains to the teaching of art includes:

(1) Drawing

The objective of this course is to develop a certain proficiency in the student teacher by:

- a. teaching the effective handling of drawing and coloring materials, allowing for free expression.
- b. having student sketch on paper from nature and his own imagination, and to make simple decorations.
- c. teaching insight into simple perspective phenomena.

(2) Manual Expression

Students are taught how to handle various materials and tools and the use of different techniques. Students are given the opportunity for free expression.

The number of hours assigned to the teaching of art in the first cycle are depicted in the following table:

TABLE II

THE NUMBER OF HOURS ASSIGNED TO THE TEACHING
OF ART IN THE FIRST CYCLE OF TEACHER TRAINING

Course	Hours per week (x 40 weeks)	
	1st year	2nd year
Drawing	2	2
Manual Expression	1	1
Total time allotted to art training	3	3
Total class hours	30	30
% of class time allotted to art training	10%	10%

Second Cycle

In the second cycle, students receive the following courses of study pertaining to the teaching of art:

- (1) Knowledge of the Dutch cultural and social life. This course will include:
 - a. A concise discussion of the historical background and the foundation of cultural and social life, discussion of the principal spiritual and social trends in the Netherlands especially with a view to their significance for political and social life in which developments abroad are mentioned in so far as they are needed for a good understanding of developments in the Netherlands.

- b. Discussion of some essentials of the history of art.
- c. Examination of contemporary cultural and social phenomena through lectures by experts, excursions, visits to museums and survey of literature.
- d. The provision of facilities for the individual aesthetic education of the pupils by the active practice of self-chosen forms of art (musical, pictorial, sculptural).

(2) Drawing. This course will include:

- a. Continued practice and extension of the tasks mentioned for the first year.
- b. Exercises on the blackboard in illustrative drawing in relation to education in elementary schools, and in drawing from imagination or with the aid of examples or illustrations.
- c. Discussion of the most frequent phenomena in spontaneous child-drawing and the general development of child drawing. Didactics of drawing lessons. Discussion of a modern drawing method.

(3) Manual Expression. This course will include:

- a. Systematic practice of work, suitable for age and sex, in clay, paper, cardboard, light wood and other materials, and sewing and knitting.
- b. Practice in obtaining the skill to make a piece of work of practical value for education.
- c. Discussion of the child's possibilities to express himself in the field of manual work, and discussion of materials and techniques to be used.

- d. Didactics of training in manual work, especially with a view to its application in the various subjects of elementary education.

The number of class periods assigned in the curriculum for the teaching of art in the second cycle are shown in the following table:

TABLE III

THE NUMBER OF HOURS ASSIGNED TO THE TEACHING
OF ART IN THE SECOND CYCLE OF TEACHER TRAINING

Course	Hours per week (x 40 weeks)	
	3rd year	4th year
Knowledge of the Dutch Cultural and Social Life	2	1
Drawing	2	2
Manual Expression	2	2
Total time allotted to art education	6	5
Total class hours	25	25
% of total class time allotted to art training	25% (approx)	20%

Third Cycle

The fifth and last year of the program (third cycle) is a deepening of the study of pedagogy of the second cycle, and expansion of subject matter in Psychology, Dutch language and literature, Dutch cultural and social life.

Examinations

The final examination in art education is given as a school examination, however Federal government commissioners are present at every examination sitting to insure that proper procedures are followed. These appointed commissioners are persons all associated with art education at the secondary level or higher. They are also present at the marking of the examinations and have the final word concerning the student's status. (See Appendix III for sample of final examination given at the Municipal School for the Training of Teachers, at Amsterdam, July 1969)

B. Secondary School Art Teacher

Teachers of art for secondary schools are prepared in art academies. Two levels of preparation are given with a different diploma awarded for each. The requirements for admission to an art academy are a minimum of H.A.V.O. secondary schooling, and artistic ability.¹

All of the schools preparing art teachers may decide on their own curriculum, with the limitation that students must be prepared to

¹ Artistic ability is ascertained through a 3 day examination program. The first day an oral conference is held between one of the teachers and the applicant at which time the school marks, diplomas and letters of reference are reviewed. The applicant must present a folio of his work to be reviewed also at this time. He must include in his folio, works preferably of nature such as landscape, people, animals. The actual entrance examination is given on the 2nd and 3rd day and consists of the requirement to draw a still life, to make studies of plants or flowers, and to make a two dimensional work either in color or black and white. Applicants are also required to make a two dimensional work following the receiving of a short descriptive title such as "Strike", "Storm", "Poverty".

take the state examination at the end of 3 years for their first diploma, and the state examination at the end of 5 years for their second diploma. Therefore it could be stated that the curriculum is based on the final examination, which is set by the Federal Department of Education and Science. The Federal Department of Education and Science is the sole licensing body for teachers, and through its examinations exerts indirect control of the programs for teacher training.

The training for art teachers is offered in 6 of the 7 art academies in Holland. In the Rietveld Academy, as in the others, it is kept separate from the other programs. The teacher training program has its own teachers, director, classrooms and budget. Only the administration is commonly shared with the rest of the school. The art teacher training program differs from the other programs offered in the Academy in that it does not have a basic year.

1) A Diploma

The first diploma, A diploma or A akte, is awarded after 3 years of study. A teacher with an A diploma is able to teach drawing and descriptive geometry in the secondary school up to M.A.V.O. level, which is the lower level of secondary schooling.

In preparation for this diploma the following subjects are studied in the 3 year program:

Studio Work:

Drawing of still life
Drawing of human figure and head
Composition
Studies in different techniques, e.g., aquarelle

Drawing from fantasy
Blackboard drawing
Lettering
Line drawing
Use of media, 2-dimensional
Use of media, 3-dimensional form
Perspective
Geometry

Theory:

Art history
Methodology
Psychology
Pedagogy

2) B Diploma

The B diploma or B akte requires 2 years of additional study after obtaining the A diploma. A teacher with a B diploma is prepared to teach drawing and art history in all secondary schools at all levels.

In preparation for the B diploma, the courses of study will include studio work which is a continuation of the studio work for the A diploma, with the addition of:

Graphics
Anatomy
Art historical sketching.

The theoretical content includes the study of graphic techniques and its history. In the class in Art History the student is required to study 20th century art, but then must also choose another time period to study. Didactic art discussion is also taught (See Appendix IV

for content of final examination for A and B diplomas.)

4. Additional Teaching Courses Available in the Art Academies:

In addition to the preparation for drawing teacher, which is the most common art teacher preparation, several other courses for the teaching of art are available. Among others, studies are available for the Diplomas known as N11 and NHT, each requiring 4 years of study. The educational requirement for admission to study for either diploma is a M.A.V.O. or lower secondary schooling.

A. N11 Diploma

The N11 diploma is awarded to teachers prepared to teach line drawing and hand drawing, fashion drawing and design to lower and secondary domestic science schools. This preparation may be obtained in 4 of the 7 art academies in the Netherlands. The curriculum for this program includes the study of:

- Geometry
- Safety and hygiene
- Basic sociology and law
- History (art and culture as applied to the costume)
- Textile techniques
- Methodology of drawing education
- Anatomy
- Drawing figure/head
- Costume drawing
- Blackboard drawing
- Fantasy drawing
- Design
- Lettering
- Decorative and illustrative drawing
- Decoration of costume and accessories

B. NHT Diploma

The NHT diploma is awarded to teachers prepared to teach Manual Expression and Drawing at lower and secondary technical and vocational schools. This preparation may be obtained in 6 out of the 7 art academies. The curriculum for this program includes study of:

- Dutch
- Stereography
- Perspective
- Art and culture history
- Manual expression
- 3-dimensional forms
- Materials and tools
- Figure/head drawing
- Still life
- Outside sketching
- Graphic techniques
- Lettering
- Technical drawing
- Pedagogy
- Psychology
- Didactics and methodology

Besides offering preparation for these 2 mentioned diplomas, there are limited possibilities to study for other more specialized diplomas such as:

Diploma in Clay Work

Diploma in Hand, Line and Technical Drawing

Diploma in Line, Hand, Decorative Drawing and Lettering

Diploma in Drawing (in preparation for teaching drawing in primary grades).

These programs are in the process of being phased out due to their too specialized nature, and the fact that the majority are offered through correspondence courses which are believed to be educationally

unsound. The programs have continued as long as they have because of federal legislation which takes time to change.

5. Teaching Methods:

In the teacher training schools, theoretical content is often introduced during the studio periods. It is common for teachers to use their theory classes for studio purposes, and then have informal discussion during the studio period. The schools I visited were attempting as often as possible, to combine the art hours so that longer periods of time could be available.

In the art academies instruction is given to classes of relatively small numbers of students from approximately 15 to 25. The Rietveld Academy which I visited, is one of the largest art schools in the Netherlands, yet it admits only 25 students from approximately 150 applicants into its art teacher program each year. More students could be admitted if more classroom space was available to continue teaching students in small groups.

The teachers who instruct the studio classes are artists foremost. They do not necessarily have to be prepared as teachers or art educators. New teachers are appointed by the staff at large. All staff members must be in agreement regarding new appointments.

In several of the art schools the emphasis in teaching is on the mastering of techniques to the exclusion of the personal and artistic development of the individual student. Students are not free to choose a particular media to work in such as graphics or painting. They must follow a prescribed curriculum without any deviation. They do achieve skill in a number of techniques, but

depth and vitality is lacking. The Rietveld Academy has the highest achievement rate of any art school in Holland in the final examinations. This is no doubt due to the strict adherence to the curriculum, and it is evident in this school that the curriculum is designed to prepare students for the final examination, rather than with any other objectives in mind.

6. Accreditation of Art Teachers:

Teachers are licensed by one body only - the Federal Department of Education and Science. They are licensed following the successful passing of the examination set by the state for a particular diploma. By law anyone is allowed to sit for the examinations with these stipulations:

- a. Anyone may write for the A diploma if he believes he is qualified. No particular training at secondary school or art school is required.
- b. To be accredited for the B diploma, one must have a minimum of H.A.V.O. secondary schooling, but need not have followed any particular art training.

In practice most of the persons who pass the examinations for these diplomas have had a full art school training. The examinations are demanding. In 1968 of the 148 students who wrote for the A diploma, 89 passed. Of the 54 who wrote for the B diploma, 34 passed the examination.

The state examinations for each subject are designed by a committee of four persons consisting of three art academy teachers and one official from the Federal Department of Education and Science.

The writing of the examinations are supervised by government appointed commissioners. These persons also supervise the marking of the examinations and have a voice in deciding on a passing performance.

Teachers for primary schools write school examinations only, but these too are under the supervision of the Department of Education and Science. This Department will license these teachers upon their passing of the school examination.

CHAPTER III

Summary

This is a descriptive study of the art training offered in the Netherlands for the preparation of teachers to teach art in the primary and secondary schools. Data was obtained through 16 interviews with persons associated with the art education programs, in visits to a teacher training school and two art academies, by observation of student work and performance on examinations, and through a survey of pertinent reading material.

The following information was obtained:

1. General Educational Background:

All children receive a common primary education of 6 years' duration. They are then streamed into various levels of post-primary education according to intellectual ability. These levels range from elementary vocational training to pre-university education. Students entering teacher training schools and art academies have M.A.V.O. (intermediate general post-primary education) or H.A.V.O. (higher general post-primary education) secondary schooling.

2. Teacher Training:

Teachers for elementary schools are trained in 96 teacher

training colleges. The colleges may be founded by the state, church or other institution, but are all financed by the state. The minimum academic requirement for admission to a teacher training school is M.A.V.O., but the academic requirement for accreditation as a primary teacher is H.A.V.O. Therefore a person entering a school with M.A.V.O. must spend the first 2 years in general study to obtain a H.A.V.O. standing. Persons entering the school with H.A.V.O. may enter the 3rd year of the professional program.

3. Art Teacher Preparation:

The training of teachers to teach art is divided into 2 main categories:

A. Preparation for teaching art at the Primary level.

Art training is given in all of the 96 teacher training schools in the Netherlands during each year of the 4 year course. It is compulsory for all future teachers and prepares them to teach art in all grades at the primary level. The art education classes given in the last 2 years of their professional training account for 20 to 25% of total class time.

B. Preparation for teaching art at the Secondary level.

This art training is offered in 6 of the 7 art academies in the Netherlands. A separate teacher training department within the academy directs the program. Several kinds of teacher training are available, the most important of which are:

- 1) 3 year course for preparation of drawing teacher to teach drawing and descriptive geometry in lower levels of secondary

school. An "A" diploma or akte is obtained at the end of this preparation.

- 2) 5 year course for preparation of teachers to teach drawing and art history to all levels of secondary schools. A "B" diploma or akte is obtained at the end of this preparation.
- 3) 4 year course for preparation of teachers to teach Manual expression and drawing at lower and secondary technical and vocational schools. An "NHT" diploma is obtained at the end of this training.
- 4) 4 year course for preparation of teachers to teach line drawing, hand drawing, fashion drawing and design to lower and secondary domestic science schools. An "Nll" diploma is obtained at the end of this training.

Admission requirements to the art academies are artistic ability and:

- a. H.A.V.O. (higher secondary schooling) for the study towards the A and B diplomas for drawing teachers.
- b. M.A.V.O. (lower secondary schooling) for the study towards other teaching diplomas.

Other diplomas which may be obtained are Diplomas in: Claywork, Sewing and Needlecraft, Line and Technical Drawing. These latter diplomas are in the process of being phased out.

No official curriculum is given to either the teacher training schools or art academies, but the educational programs are geared to prepare the student to write the final state examination. Therefore through the examination, the state indirectly controls the curriculum to be followed.

4. Teaching Methods:

- A. Teacher Training Schools. The teaching in these schools is very thorough. Theory and studio classes are often combined.
- B. Art Academies. Students are instructed in small classes. Emphasis is on the mastering of techniques. Teachers of studio classes are artists foremost, with no required teacher training. They seem hindered in their teaching by the curriculum which must be followed to prepare the students to write state examinations.

5. Accreditation of Art Teachers:

Teachers are licensed by the Federal Department of Education and Science following the successful passing of a state examination. The Department of Education and Science sets the examinations for the art academies, and sets guidelines for and supervises those given by the teacher training schools.

Conclusion

The art training offered within the teacher training schools preparing primary teachers is very thorough. The student primary teacher receives many hours in both studio work and theory in art education.

In the art academies the training for secondary school art teachers is also very complete. Students receive instruction in a great variety of techniques. Very little attention however is given to the individual exploration of one field of interest. Media such as film, photography, television, plastics, are never attempted, mainly

because they are not included in the official examination, which is the guide to the curriculum the school will follow. Some of the subjects taught seem out of date, such as blackboard drawing and historical sketching. At the end of the training, the student is very knowledgeable about techniques but does not seem interested in practising any of the arts for himself to any degree. It would appear that teacher training in the art academies in the Netherlands lacks a certain vitality. One of the reasons given for this by students and teachers is the great pressure they feel throughout their studies, in preparing for the state examination.

The majority of art educators are most anxious for change in the present system. An important step that will be taken in the near future is the phasing out of the state examination. The school examination will replace it. The main advantage of the state examination is that the licensing body can maintain a high standard for the schools and students to meet. The main disadvantage is the rigidity in the school curriculums which is caused by the schools having to prepare all of the students to pass the same examination. Since it is a government department which issues the examination and government agencies tend to move slowly, there is a lag in the changes which should be made from time to time in examination content. It is believed that some changes are very much needed, e.g., in the examination for the B diploma which is given after 5 years of study, the oral examinations are only one hour in length per subject, and no consideration of previous work is taken into account in making up the final grade.

The art schools plan, when the state examination is phased out, to have the students concentrate their efforts in one studio area. As

it is now the students have no time during scheduled class hours to work in a media or direction in which they are interested. The results of this are that the students do not seem excited about any particular aspect of their course. True they become technically proficient, but it would seem that too much emphasis is placed on techniques with no opportunity for any real experience, challenge or enjoyment in working in a media of their choice. They are turned out as technicians more than as art teachers.

The greatest change art educators are attempting to make is with regard to the system of awarding diplomas. Instead of diplomas, they hope that a series of degrees may be established for which the student could study a combination of subjects; e.g., it would be possible for the student to receive 3rd, 2nd and 1st degrees in drawing and manual expression. The 3rd degree or lowest degree would be a 3 year study of drawing and manual expression. The 2nd degree would require one additional year of study and would allow the student to major in either drawing or manual expression. The 1st degree would require a further additional year of study and would also allow for majoring in one or the other. The student then with a 1st degree in drawing would have as a minimum a 3rd degree in Manual expression, and could possibly have a 2nd degree in Manual expression. Other combinations with drawing could be made. All students would complete their degree program with one additional year of study in Pedagogy and Psychology at a university. In this way educators hope to obtain teachers who are not simply specialists in drawing or manual expression, but have a better all-around training and better grounding in the science of teaching.

The leaders in art education are most concerned about the present picture in art training. They sense a deficiency in the students who finish the training for either a drawing or manual expression teacher. They find that the teachers are too narrowly specialized in the one field and lack interest in the other, and in their own artistic expression and development. The art educators would hopefully like to borrow from the American or German system of art education in which specialized art training programs in this sense are not the rule.

Another plan of the art educators is to bring about the establishment of Fine Art Departments in the universities. Such departments could utilize teaching staff from the Departments of Education, Psychology, etc., in developing a sound art education program.

At present the Dutch educational system is undergoing revision from top to bottom. Therefore programs that are in progress today may be phased out or changed or up-dated in the very near future. It would be of value and most interesting to repeat this kind of study in several years' time to see just what changes have been made in art education.

APPENDIX I

Interviews were conducted with the following administrators and teachers of art academies and teacher training schools:

Mr. Schothorst	Assistant Director Dr. Gerrit Rietveld Academy Prinses Irene Kade Amsterdam
Mr. de Poel	Head - Art Education Department Municipal School for the Training of Teachers Prinsegracht Amsterdam
Mr. Tonnewyck	Teacher of Manual Expression Municipal School for the Training of Teachers Prinsegracht Amsterdam
Mrs. van Laer	Commissioner of Examinations Ministry of Education Den Haag
Miss Prince	Assistant Principal, Primary School Louis Bouwmeester School Louis Bouwmeester straat Amsterdam
Mr. Hoogerwerf	Principal Ir. Lely Lyceum Keizergracht Amsterdam

APPENDIX II

Interviews were conducted with the following administrators in the Federal Department of Education and Science:

Mr. Meilink	Inspector of Art for the Secondary Schools in the Netherlands Ministry of Education and Science The Hague
Drs. Keusekamp	Inspector of Art Education in the Netherlands and Chairman of the Examination Commission Akte A and B Drawing Ministry of Education and Science The Hague
Officials	Departments of Documentation and Art Teacher Training Ministry of Education and Science The Hague

APPENDIX III

Notes on art education examination given at final examination for student teachers at Municipal School for the Training of Teachers, Amsterdam, June, 1969.

The following are personal notes which I took on the above mentioned examination. I was allowed to observe the oral as well as the studio examination of students.

The examinations were divided into 4 parts

1. Manual expression (crafts)
2. Drawing
3. Methodology and Art History
4. Culture and Society.

1. Manual Expression: This exam was divided into 6 parts, namely,

- 1) Paper
- 2) Clay
- 3) Carton construction
- 4) Wood
- 5) Theory
- 6) Integrated techniques

1) Paper - time 2 hours

From torn paper (newspaper, newsprint, construction paper, colored paper, aluminum paper, etc.) construct collage.

- Subject - choice of
- a) descent in subterranean caves
 - b) Sailing on a mountain lake
 - c) Prehistoric fight
 - d) Moon landing
 - e) Boys building hut

2) Clay - time 2 hours

Student received approximately 5 lbs. of clay each.

- Subject - choice of
- a) Riding a horse
 - b) The king on his throne
 - c) Mother and child
 - d) Praying monk
 - e) Attacking dragon.

Most of the claywork displayed a good understanding of form. One or two pieces could be called outstanding.

3) Carton construction - time 4 hours

Subject - A building with a "grand" entrance

The students made constructions approximately 15" high from construction paper. Some were "run of the mill" straight apartment buildings with fancy but unintegrated entrances. One or two were truly good constructions well designed, finished and with excellent use of materials.

4) Wood - time 3 hours

Subject - choice of a) totem pole
b) bird.

Work was mediocre to bad with no understanding of material or tools. Obviously none had ever seen a totem pole which in this case was a disadvantage.

5) Theory - Manual Expression - Oral exam. Time $\pm \frac{1}{2}$ hour.

Questions were on history of manual expression, use of tools, use of materials, knowledge of materials. Also practical questions as to use of tools and materials in primary grades. Students were also questioned on a booklist of approximately 5 books (books choice of student).

Sample questions: What is the difference between plywood and oak? When would you use these?
How many kinds of paper do you know? What is best use for each kind?
How many saws do you know and how do you use them?
What is the importance of Richard Rothe in the development of Manual expression?

6) Integrated techniques - time 4 hours

Manual expression techniques are used to make maquettes and miniature examples which could be used in the teaching of other subjects, i.e , history.

Subject - choice of a) Old city gate
b) Penguin rock with pool
c) A woman in costume of middle ages
d) Ship of Polynesian discoverer.

Students brought their own materials in preparation for unknown subject.

Results - some very nice works came out of it. Some were 36" high, others only a few inches. The work seemed to be fun for the students.

2. Drawing: Time 2 hours

Subject - choice of a) Villa
b) Fantasy bird
c) The earth was void.

Medium - free (paint, pencil, charcoal and ink were used)

After all students were finished with their drawing, they had to do a drawing on the blackboard, subject chosen from pictures in an encyclopedia. This last exercise was quite colorless and the students did not seem too enthused.

3. Methodology and Art History: Time $\pm \frac{1}{2}$ hour

The first part of the exam consisted of handing in a scrapbook of art work done by children which the student had collected during his teaching practice at primary schools. The scrapbooks had different topics - "Flowers", "Fall", etc. Through these topics the different academic grades and/or age levels were depicted. The students were questioned about the content of the book, the difference between the different stages of development, etc.

The second part of the exam was Art History. The examiner gave the student 6 art reproductions which the student had to put in chronological order. An example of 6 works given is:

Roman architecture
Giotto
Brunelleschi
Frans Hals
Rodin
Schiehmacker (Dutch realist, born 1894)

The students were then questioned re each reproduction, e.g., Importance of Giotto to future developments in Italian art. Why was Brunelleschi important to the Renaissance? What are the main characteristics of Roman architecture? Mention some contemporaries of Frans Hals. What were the names of the persons in the sculpture "Citizens of Calais" from Rodin?

The knowledge of the students on art history was very good. Sometimes their knowledge amazed me. They knew all the names of the parts of the Greek temples. For a training in which art history does not have any great importance, their factual knowledge was very thorough.

4. Culture and Society: Time 45 minutes

This exam should ideally be based on the content prescribed in curriculum, however due to the lack of teachers who can lecture on this subject it has been divided and taught by two lecturers. One with a sociology, economic or political science training taking the Society part and the Culture part taught by the Art Education department. Due to this, the subject at the school I visited was dry and uninteresting. The "Society" part ran from "The importance of the blue cross in Dutch public health" to "the dangers of air pollution". The culture part was a repeat of the art history exam.

Booklist for class in Culture and Society (from a teacher training school where emphasis is placed on the subject):

"Some aspects of the constructivists"
"Le Corbusier"
"Mari Andriessen and the art of Sculpture"
"Picasso"
"Jewish elements in the painting of Chagall"
"Kadinsky"
"People of Munch"
"The Dutch magical realists"
"The Avant-garde: Eisenstein"
"Kodaly"
"L.S.D."

APPENDIX IV

State Examination for Drawing Teachers (freely translated from original exam which was in Dutch. Translation by author.)

PRACTICAL PART DRAWING - A AKTE

1. Still Life

The making of one or more studies in monochromes (white, black or color) of a still life. Time 6 hours.

2. Figure/Head

The making of one or more sketches white, black or color of the human figure and head. Material, choice of candidate. First $\frac{1}{2}$ hour for sketching different poses of model, following 6 hours the making of one study of the whole figure and one study of the head. The candidates are free to make more studies in the allotted time. Time $6\frac{1}{2}$ hours.

3. Composition

The making of one or more compositions, monochrome or in color, of a given still life. Material, choice of candidate. In the work one must note the relationship the objects have in the given still life. One must use all the elements of the still life. Time 6 hours.

4. Studies - Watercolor

The making of a number of studies, of which one has to be in water color. Candidate is free to choose subject in surroundings specified by exam committee. The surroundings might be a zoo, garden, factory, etc. Time 5 hours.

5. Fantasy (Imagination)

The making of a work after a verbal description in drawing or paint technique of one subject which is chosen by the candidate. He is allowed to hand in more than one work, but it must be of the same subject. Time 6 hours.

6. Blackboard

The making of an explanatory sketch on the blackboard. Candidate may choose a subject from a number, given by committee. Sketch must include cross section and views from different perspectives. Time 1 hour.

7. Lettering

The making of one piece of work which has to be written by pen. Main points are the placing of the text, the letter form, size, quality of the written letter, rhythm and spacing. Time $3\frac{1}{2}$ hours.

8. Line Drawing

The drawing of a composition in straight parallel ink or paint lines. Subject to be given by exam committee. Use of ruler is allowed. Time 6 hours.

9. Use of media - 2 dimensional

The making of one or more 2 dimensional works in which the emphasis is placed on the use of the expressive qualities of the material used. Time 5 hours.

10. Use of media - 3 dimensional

The making of a 3 dimensional object from imagination or nature. Subject given. The first part consists of illustrating techniques suitable for high school such as batik, printing, cutting, tearing of paper. The second part consists of the use of plastic materials and construction materials. Plastic materials includes clay, plasticine, wax, etc. Constructed materials include wood, metal, paper, cardboard. Time 7 hours.

11. Perspective

The making of one or more perspective drawings in black and which or color of a given subject, from memory or nature, or from blueprints or cross sections. Candidate is allowed to include drawings of environment if pertinent to subject. Time 3 hours.

12. Mathematical Construction

The construction of a right angled projection and/or perspective. Time 3 hours.

ORAL DRAWING A AKTE

1. Mathematical description

a) Parallel projection

Knowledge of horizontal and vertical projections in simple diagrams. Being able to read and make blueprints, fronts, cross sections and fold outs. Being able to sketch and construct from non perspective spaces, using simple rules (isometric, dimetric, and diagonal projection, etc.)

b) Perspective

Knowledge of perspective as used in figure and space situations. The influence of the position of the onlooker and the subject on the perspective image. Simple shadow rules.

2. Art History

General knowledge of the development of style in western architecture and the Fine Arts from antiquity to the present.

3. Methodology

a) Understanding of children's expression in their art.

b) Knowledge of the methodology of drawing education in schools.

c) Knowledge of the historical development of drawing education.

The candidates are required to bring reading list of books studied to the exam. It is allowed to include books on three dimensional work.

4. Psychology and Pedagogy

a) Knowledge of the general psychological theories and new psychological thought.

b) General knowledge of the theoretical pedagogy.

For Psychology it is expected that the following subjects are known:

1) Schools of Psychology after 1900, especially Gestalt Psychology and Phenomenology. Gestalt Psychology deserves special attention especially in connection with the development of drawing didactics.

2) Some knowledge of the function theory in connection with observation.

- 3) A general knowledge of developmental psychology with emphasis on the puberty period.

The material which is expected to be known for A akte in so far as Pedagogy is concerned consists of the following subjects:

- 1) Understanding of the function of the teacher against the background of the most important theories in pedagogical knowledge.
- 2) Some understanding of the problems of observation.

The bringing of a reading list is required.

PRACTICAL PART - DRAWING B AKTE

1. Figure/Head

The making of studies, the number to be decided by the exam committee, black, white or color of the human figure and/or head. The candidates will have to make approximately 6 drawings, each taking 15 minutes and then 5 drawings, each taking 5 minutes. Within a 25 minute period candidate will have to make a number of drawings in a short time span, of a model changing poses. They also will have to make one study of a posing model. Time minimum 3 hours, maximum 6 hours.

2. Composition

The making of one or more figural compositions of a given subject, the number of compositions up to the candidate. There will be more than 3 human figures in the composition. There is a choice of a number of topics. Time 3 hours.

3. Painting I

The making of a work in oil and/or acrylic of a still life. Time 6 hours.

4. Painting II

The making of an aquarelle of a still life. Time 6 hours.

5. Graphic Techniques

The making of a work using a graphic technique (woodcut, wood engraving, etching, dry point, or lithography by choice of candidate) of one or more subjects. It is understood that the subject can be chosen by the candidate. He can bring preliminary sketches to the exam. The exam committee will judge not only the technical proficiency but also the content and form of the work. Time 6 hours.

6. Drawing - Anatomy

The making of an anatomical study of the human figure of a nude model. The candidates make a) a study of the model approximately half life size. Emphasis in this study is to be placed on the relief made by muscles and muscle groups. Time 3 hours.

b) some drawings of short activated stances of male or female model. In these drawings special attention should be given to the muscle and muscle groups which will appear in characteristic situations. Time 1 hour.

ORAL PART - DRAWING B AKTE

1. Graphic Techniques

A general knowledge of the use of common materials and techniques in graphics, including photo-mechanical techniques. Knowledge of the historical development of graphics. Knowledge of the development of lettering.

2. Anatomy

A knowledge of anatomy so that the form and movements of the human being can be explained. Some knowledge of the proportions of the human being. Some knowledge of the anatomical build of some animals.

3. Art History

- 1) Understanding of the development of the arts in one of the following periods: (choice of candidate)
 - a) The art of the classical and the nonclassical antiquity.
 - b) Art of the early Christian period through to the Middle Ages from 200 till 1500.
 - c) The art of the Renaissance, Baroque, and Classical period 1400 to approximately 1800.
 - d) The art of a non European culture.
- 2) Understanding of the development of the arts in the 19th and 20th century.
Hand in reading list for parts I and II prior to the examination.

4. Art Historical Drawing

The making of explanatory drawings on blackboard or paper about certain architecture or sculpture.

5. Culture - History

A knowledge of the cultural history of one of the periods named under 3 (1). Choice of period left to candidate.

6. Didactic Art Discussions

An understanding of didactic art discussion. The candidate is examined on his ability to explain qualities of art work to others. One or more art works are given to the candidate to discuss.

7. Knowledge of Technique

A general knowledge of the usual techniques and materials used in the arts. Candidates have to choose one technique from the following: painting, (knowledge of paints), drawing (all techniques), mosaic (glass mosaic, glass in concrete, stained glass windows), sculpture (stone, wood, metal), metal work (metal and enamel techniques), weaving (weaving printed materials and gobelin), ceramics (clay and porcelin), glass (blowing, engraving, etching and enamel).

8. Psychology and Pedagogy

Knowledge of psychology and pedagogy as it particularly relates to adolescence, and the didactics of drawing with this age group.

Oral examinations are all approximately 1 hour in length.

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