"You just feel more relaxed": an investigation of Art room atmosphere

Abstract

Art educators are increasingly interested in the affective dimensions of pedagogy. This paper contributes by exploring students' reports of feeling more relaxed and less stressed in the art room, data drawn from a three year study of thirty arts rich secondary schools. Drawing on recent scholarship on affect, we suggest that these feelings were in part the result of "atmosphere" - mobile bodies in (1) a curated space, engaged with educational activities associated with (2) a signature text and pedagogy enacted as an (3) isorhythmic practice. We suggest that these three elements of atmosphere not only help us to understand how but also to produce positive feelings about Art, but also have some potential for use in professional reflection on practice.

"You just feel more relaxed": an investigation of Art room atmosphere

Our recent three year study of thirty arts-rich secondary schools – schools with well supported and comprehensive arts programme – produced some evidence of what we initially thought of as well-being. Students reported that they felt more relaxed, at ease and less stressed in their art classrooms than in other school spaces. When pushed to explain what this mean, they often referred to different and more open relationships with teachers, greater control over what they did, and feeling more like themselves.

The allied notions of relaxation and no stress caused some disquiet among the teachers in the study; they worried that these words might be interpreted as the arts being less intellectually demanding and rigorous. At a time when, in England, the arts are under some duress, even in the most committed schools, this was an understandable concern. But we too were uneasy about these words. We wanted to think further about the "feeling" that the students were talking about, and how we might explain it.

This paper is an analytic think piece. We explore a phenomenon which we suspect a much wider group of visual art educators and former students will recognise –a distinctive Art room atmosphere. We begin the paper by explaining our research project and data. We then go on to consider the notion of "atmosphere", finally focusing on three pedagogic elements in the Art rooms we studied.

The TALE research

In partnership with the Royal Shakespeare Company and Tate, and funded by Arts Council England, we conducted a three year study of thirty secondary schools, fifteen nominated by each arts organisation. These were purposefully selected arts-rich schools where "good" teachers had been engaged in professional learning programmes run by RSC/Tate (Thomson et al., 2019c). We were particularly interested in how secondary teachers made their professional development learning into classroom pedagogies, and what opportunities and benefits were then afforded to students. Our overall case study data consisted of: interviews with two teachers in each school each year (n=164 interviews), focus groups (n=323) of Year 10-13 students who had chosen arts subjects (n=1447), classroom observation and photographic records. In the second and third years of the project, we conducted a survey of all 10-13 students, regardless of what course they were doing (n=4,477). The survey looked at cultural participation and engagement and had questions in common with the national DCMS survey "Taking Part"; we were thus able to compare students in arts rich schools with their peers (see reseachtale.net for full research reports and survey results).

This paper does not report the whole project; we draw on the corpus, but primarily use visual - observational and photographic - data. We focus on student answers to one survey question related to well-being (see Appendix). Nearly half of the respondents (45 %) said that engagement in the arts helped them relax and reduce stress. This was particularly the case for females (53 %) and for sixth form students (49 %). Only 22 percent of students actively disagreed with the idea that engagement with the arts had a positive effect on

how they felt. We do not know a lot about the 22 percent. It is possible that some felt pressured by exams; but older students were more positive about the arts, relaxation and reductions in stress. We imagine that some students may have had negative feelings about Art and Art rooms, feelings - ranging from boredom to shame to fear and anger - which our research was unable to explore. Our survey did suggest that boys, and Gypsy Roma Travellers were less likely to find their arts courses relaxing which does raise questions around the inclusiveness of arts pedagogies. We were not able to investigate these results as the survey was administered towards the end of the project.

The survey was not the only data we had that related to feelings, pressure and stress. As we report elsewhere (Thomson et al., 2019b), the student focus groups consistently reported positive feelings about their arts subjects, although a few students discussed the pressure of GCSE assessment in particular. The thematic analysis of focus group data shows that students who were studying a subject in Art, Craft and Design reported feeling: more confident, safe and more able to take risks; more at ease with their Art teacher with whom they had a better relationship and could talk more openly; and more satisfied and happier with the class processes and with the art projects they produced. The Art students were undertaking a range of other subjects; our focus groups included students who aspired to elite universities and high prestige courses, students who didn't know what they wanted to do, students who were already accepted into apprenticeships. Some of them were highly academically successful, some took as many arts subjects as were on offer, while others struggled and found Art to be the only subject where they experienced success. They were all able to compare Art with their other subject experiences.

We knew that these students' feelings were not simply to do with the subject as a body of knowledge. We had consistently observed that Art rooms were often busy during break times and after school, with students working quietly on their own projects, or chatting to their teacher, suggesting that there was something about the place that mattered. When asked directly about this, students talked about the Art room as a "sanctuary" from everyday school life, a place where they "belonged" and could "be themselves". Statements such as: "It's a nice atmosphere, you don't feel pressured"(Yr 11, Yr 2) pointed us towards the classroom environment and pedagogical practices.

Affect and atmosphere

There is a body of art education research which variously addresses the design of the material environment, the classroom and curriculum and pedagogy as well as research which shows that students' emotional experiences during art making processes can have a negative or positive impact on motivation, achievement and subject choice-making (c.f. Spendlove, 2007; Casian et al., 2018). However, rather than go to each of these 'component' literatures and ask what we might learn from combining them, we went to the literatures on affect to see what this might allow us to see and say. As Nick Addison (2011) argues, affect is integral to art-making and Art and Design pedagogies, and it is important that art educators recognise its rhythms and potency as means to "cultivate interest and pleasure and foster allegiance to the specificities of art practices"(p. 375). The sensory repertoire of the studio or school Art room may well be an important and under-researched aspect of immersion in a working creative community

(Marshalsey, 2015); this paper contributes to the emerging body of research focused on affect.

The term affect may refer to an individual's emotional state, however its etymology (from *affectus*, Latin, to be acted on) points to the importance of something outside the person. It is this externality that has been taken up in contemporary writings about affect (e.g. Berlant, 2011; Brennan, 2004; Cvetcovich, 2003). Affect is taken to refer to "intensities" that exist in the inbetweenness of human and non-human bodies, registered first as pre-verbal visceral sensations and then partially articulated (Seigworth and Gregg, 2010). Affect is social, shared and beyond the human body, a relational human-non-human process always underway, in process (Massumi, 2002). Affect is an elusive and ambiguous term and gets no less evasive when connected with the notion of atmosphere.

Atmosphere can be understood as a particular space/time (Thrift, 2007). Affective atmosphere refers to the structuring of feelings (Williams, 1977), patterned by social relations, institutions and relations, but subject to the disorderly, fluid uncertainties of emotions (Matthews, 2001). But affective atmosphere cannot be thought of as cause and effect, as it is continually enclosing and opening out, circulating, endlessly forming and reforming, being curated (Sloterdijk, 2005), tuning bodies and their responses (Böhme, 1993). These bodies are not neutral but reciprocally affecting and being affected. Bodies sense and create resonances, shimmer as they move through space/time. Atmosphere is circuitous and entangled, a space/time of mobile and continuous emergent possibilities. Atmosphere has, as Muhloff (2019: 188) puts it, affective resonance, a relational processual phenomenon in which there is "a process of reciprocal modulation between interactants - " atmospheres are contagious, in that they encompass and envelop a multiplicity of bodies" (Riedel, 2019). While elements of particular space/times can be identified, atmosphere cannot be reduced to its component parts, nor to a singular element, the aesthetic and emotional qualities of affect exceed all of its component parts (Anderson, 2016).

Pedagogical space/time can be understood through a focus on affect (Ahmed, 2007-2008; Sedgwick, 2003) and, as we suggest here, affective atmosphere. One has only to think of that Friday afternoon feeling or the mood of a class unwilling to buckle down to work to comprehend the imbrication of affective atmosphere and pedagogical possibilities.

Ben Highmore (2017; 2002) offers the pedagogical example of a science laboratory as an organisational site (space/time) associated with tuning, the creation of a particular atmosphere.

> … The science lab is, like any other classroom, specifically a machine for orchestrating attention. The lab orchestrates attention in its layout, in its posters, its screens and in its workbenches. But undergirding all this is a.. textual genre… a highly conventionalised form of writing, the write up of the experiment.

In the lab, the experiment report can be understood as a signature text

> … a material element that organises in advance how we orient ourselves to the situation we are experiencing. we are oriented to certain forms of noticing, certain forms of alertness as the experiment commences… these are all material elements, but… the mood is hardly one of happenstance…. the form has been shaped over time… this shaping is a form of labour.

Highmore's articulation of a human and non-human assemblage - produced over time in a specific space by particular forms of labour, tuning attention and promoting and sustaining a distinctive aesthetic and atmosphere - provides us with both a focus and an analytic framing for our data.

Here, we take the Art room as a parallel to the Science laboratory. Our focus on affective atmosphere has resonated in a series of informal conversations with artists and Art teachers who reported strong memories of their own school Art Room and associated positive feelings. Anitra Nottingham (2017) had a similar focus. She examined graphic design places and spaces investigating an affective assemblage which attuned students and teachers to the key pedagogical practices of critique, benchmarking, and taste making. Like Nottingham, we are interested in how affect is materially assembled and pedagogically curated. We are in interested in the ways in which "bodily capacities might be increased or decreased by sounds, lights, smells, the atmosphere of places and people"(Hickey-Moody, 2013: 80). We are also mindful that affective atmosphere might afford both inclusion and exclusion. As Penketh (2017) puts it, the affective assemblage of "the art room offers a space for colonising otherness, as well an 'alternative' or risky physical space, a refuge, or one with the potential to disrupt the dominant educational landscape."(p.153) This is a point we return to in conclusion.

We now examine the three key pedagogic elements of the Art Rooms that we researched.

Key pedagogic elements of Art room atmosphere

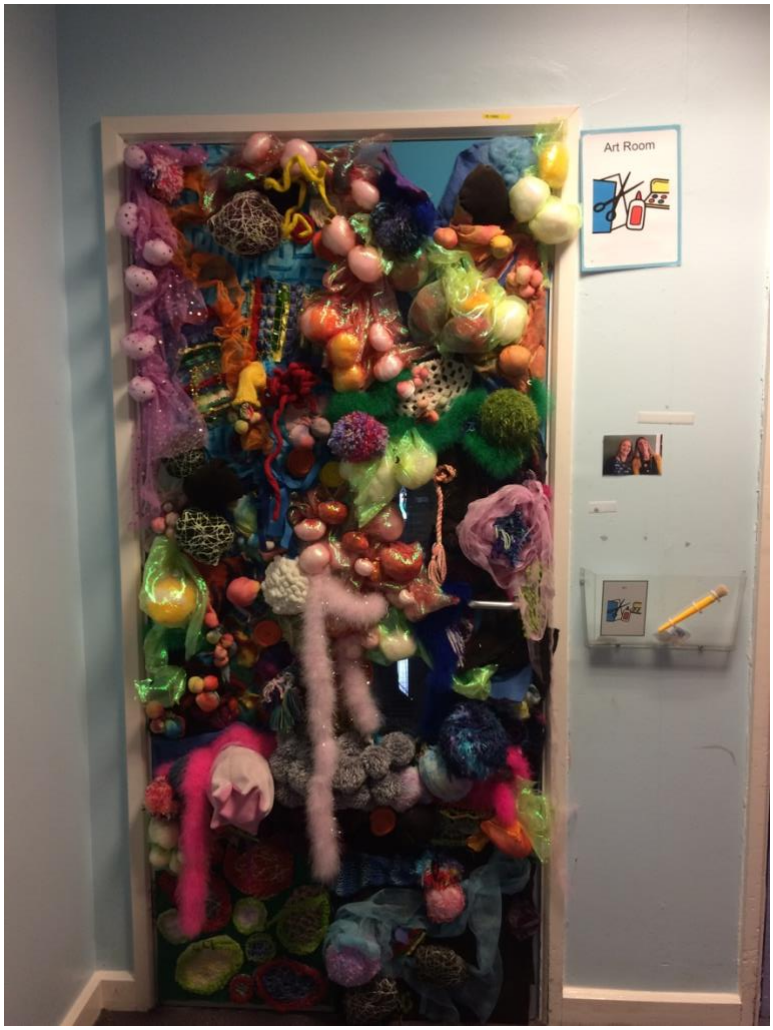
Art rooms are not all the same. In the thirty secondary schools we examined we saw a wide range - new-build art blocks, Victorian art rooms no longer fit for purpose and post war art rooms with well-worn plumbing, ill-fitting windows and inadequate heating. Each Art room also bore the mark of the individual teacher and faculty who lived in them as well as the residues of decisions of faculty past. Nevertheless, there were material, organisational and relational family resemblances between these various space/times which might be seen as part of an Art, Craft and Design 'signature' (Shulman, 2005), the pedagogical distinctiveness of the discipline (explained later). In this section, we address three key elements of an Art room atmosphere: (1) as a curated space, (2) as a signature text and pedagogy, and (3) Art room time as isomorphic rhythm.

A space curated

The secondary Art room is generally not a singleton, but a cluster of rooms positioned together and set apart from general teaching rooms. Art Rooms are larger than the average classroom and have their own specialist provisions – sinks, store-room for materials, numerous whiteboards or walls that can be used for display. The furniture is most often large shared tables, with stools rather

than chairs. There is generally a teacher's desk, now with computer and associated digital projector. There is often a specialist room or rooms - ceramics, textiles, photography, design and three-dimensional construction all have their own distinctive set of equipment and materials.

The transition from other parts of the school to the Art room is usually a matter of a short walk, but it is a transition which is marked sensorially. Art rooms are often accessed by double doors which close Art off from the rest of the school, and vice versa. Pushing the door open the student/teacher/visitor encounters new smells – paint, clay, detergent, turps – and new sounds – sometimes hammering, cutting, whirring sewing and at other times, soft chattering or deep silence. There is also a dramatic change in what's on view. Art rooms are typically visually rich, a carefully curated colourful display of reproductions of established artists' work, completed work of past and present students, and a lot of work in progress. There are interesting objects, as well as orderly stacks of pots, brushes, scissors, boards, rulers and so on, many of which show tangible evidence of previous use. Desktops, depending on their material, may be palimpsests of drips, scars and pen markings resulting from previous class work. Sometimes the art teacher also has work on show, completed or in progress. This hand-made artisanal aesthetic can be a stark comparison to the commercially oriented displays of front offices and corridors designed to 'sell' the school, and the instructional curriculum and behaviour management posters and professionally produced inspirational quotations often displayed in regular classrooms (Thomson et al., 2009). While the physical features of the environment are important, the teacher's actions in curating the space is crucial.



Art room Door.

We did not directly ask teachers about their Art rooms or the Art block in general. However, the topic often came up, as we usually interviewed Art, Craft and Design teachers and students in situ. Teachers very often explained that they wanted there to be a break between the main school and the Art Room. They wanted students to enter this space thinking of themselves as artists and not students. "Out there" is student territory, "in here" you are artist. Teachers often curated the material space so that there were physical resonances with Art School studios; this resemblance was helpful in supporting students to be and become artists, teachers believed. Teachers wanted the Art room to be and feel different.

Art room curated corner

One of the most obvious differences between the ordinary classroom and the Art room is at the start of lessons. Art lessons often begin with students entering the room, getting the project they are working on out of storage, finding the materials they need in the room or store cupboard, and settling down to work. Sketchbooks, notes, mobile phone and laptops are also removed from school bags. This lesson beginning is atypical in high schools, where most subject lessons commence with teachers calling the class to order and then moving to a formal whole class lesson introduction. There *were* sometimes formal whole class starters and plenaries in Art, as well as specific workshops where skills were taught and practiced. However, the starting-off-by-yourself model occurred frequently in junior secondary classes (where Art is part of a compulsory core offer), scaffolded by some brief teacher instructions – get out what you are working on, what do you need, get it quietly – which instilled getting-on-with-it as habit. The calm and focused atmosphere produced by this beginning (no stress, relaxing) contrasted with other lessons where protracted disruptive settling down could become highly challenging for some staff (Thomson et al., 2010). There were of course a few students in junior years who resisted this approach. And starting-off-by-yourself was dominant in the senior years, where students had chosen Art as one of their subjects.

This lesson beginning practice is, we suggest, indicative of the tuning of students' attention and behaviour that had occurred/was occurring. A combination of the affordances of the Art room space, and the specific pedagogy of the discipline, produced this self-managed and self-motivated behaviour. Students were, over time, disposed to this way of being and doing. We note that

the autonomous getting-on-with-the-work-when-you-come-into-the-room is not only what routinely happens in Art Schools but is also what practicing artists do in their studios. School students were thus, through a human/non-human harmonisation, becoming the artists that their teachers desired.

Art Room equipment

Signature text and pedagogy

Just as the science laboratory report acts as synecdoche for laboratory life with its very distinctive liveness and livedness (see Highmore reported earlier), the Art room is distinguished by its signature activity and text, the creative project. The notion of a signature pedagogy and text comes from Lee Shulman (2005; 2000) who coined the term in relation to higher education, saying that it is "teaching that organise(s) the fundamental ways in which future practitioners are educated for their new professions" (2005, p 52). Shulman argued that discipline-specific practices (such as the field trip in Geography or working with archival sources in History) are the key to understanding what it means to teach and learn specific disciplinary knowledges. According to Shulman, signature pedagogies have three interconnected structures – surface (related to organisation), deep (related to beliefs about teaching within the discipline) and implicit (related to moral underpinnings). These structures connect the ways in which a discipline produces knowledge with the induction of new members into the disciplinary community. Our observations suggest that the signature text and pedagogy of Art, Craft and Design education in schools is the creative project - a work which takes sustained effort and time and is big in ambition and complexity.

The massed displays of past, present and in-progress creative projects give the Art room its unique aesthetic. When students enter the Art room, their attention is particularly attuned not to essays, tests, exams or curriculum levels and daily

targets, but to works which make visible multiple creative possibilities, representations, interpretations and expressions.

The formal assessment of art attainment is generally on the portfolio, in which there is at least one significant creative project; the project is mandatory in curriculum qualifications such as the General Certificate for Secondary Education[i]. In order to complete a creative project, students have to: arrive at a workable idea; research it and bring it into conversation with relevant art traditions; develop, test out and evaluate possibilities and approaches; learn new and/or refine technical skills; produce the work; and defend their artistic choices and decisions through documentation and/or conversation. The idea for the creative project may be in response to a teacher prompt, usually the case in junior secondary, but over time the choice of topic, form, medium, genre, platform is increasingly left to the student.

Drawing on our observational and visual data, we now examine the creative project further using the Shulman structural signature pedagogy and text trilogy - (a) surface, (b) deep structures and (c) implicit values.

(a) surface features
Art rooms are, as we suggested earlier, visual repositories of creative projects, past and present, finished and unfinished. The space is also a store of materials necessary for the doing of the creative project. The display of creative projects creates a normative display of "good work" (as we have argued previously in relation to primary school displays, see Thomson et al., 2007), but in the Art rooms we studied this norm was highly diverse -multiple media, platforms, sizes and topics spoke of the value of heterogeneous invention and play. In the Art rooms we examined there were also a range of gendered and raced representations on view.

Creative project in progress, Art Block corridor

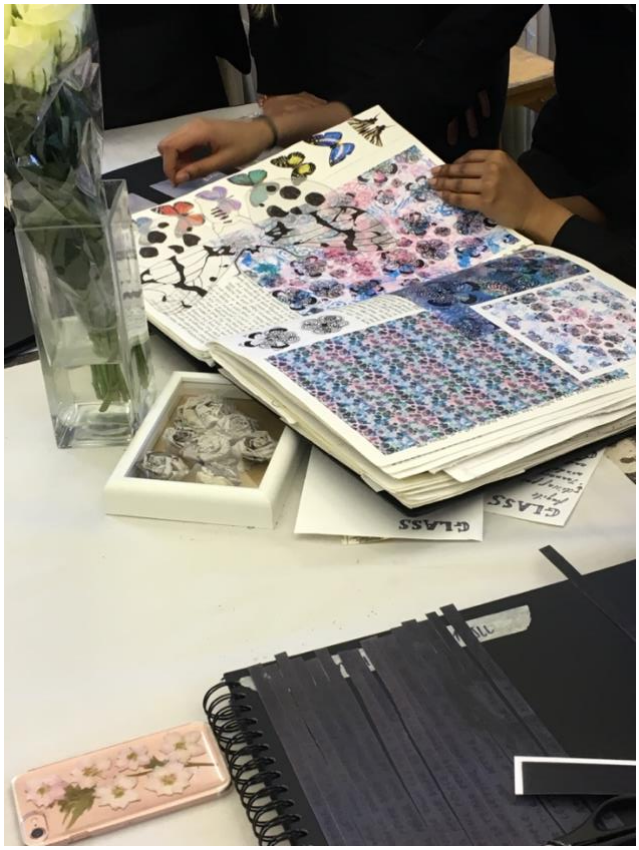
The organisational structure underpinning the creative project requires teachers to focus on: the systematic teaching of techniques; student engagement with a range of tools and materials; building understandings of the work of artists and art traditions; student use of sketchbooks; systematic development of observation and drawing; and developing student capacity to evaluate their own and other's work. This organisational structure is, we have already suggested, very different from the mode that is dominant in other parts of the school. And it is this organisational structure that affords the singular way in which Art lessons usually begin – students have work to go on with and so they can just enter the room and get going. It is also the achievement of the creative project that produces a sense of pride in progress and self-belief, and this is generally reinforced when projects are displayed for other students, the school and parents to see. As one Year 12 put it, "I know it's a cliche, but I didn't think I'd be able to do it."

Creative project past

(b) Deeper structures

At the deeper structural level, art teachers:

- design a sequence of modules, tasks and themes which build both a technical base and a creative repertoire of strategies which allows students to conceptualise and realise ever more ambitious creative projects over time
- develop strong and sustained relationships with students as the basis for the ongoing negotiation of individual creative projects. It is the teacher's support for students to undertake bold and challenging creative projects which builds agency and self-belief and supports students to develop a sense of artistic voice and authority
- hold conversations which position students to think and act as artists. Teachers steer students to connect their own work with contemporary artists and art traditions, critically question their own and others' assumptions, hold to open-ness rather than knowing an answer, draw on their own funds of creative knowledge and interests, and bring together theoretical and practical learning.



Artists' book - documentation

(c) Implicit values

The signature pedagogy of the creative project demands that teachers see and hear, recognise and value each student - the creative project depends on the teacher having a deep knowledge of each student, their interests, current learning trajectory and what needs to be learnt in order for the student to develop as an artist, as well as in relation to the mandated curriculum. It is the combination of relationships and conversations which students reported as "Art teachers are different".

Additionally, teacher pedagogical knowledge is strongly connected to the implicit values of the discipline, where art teachers have moral commitments to art as integral to human life, art as an entitlement for all young people and art as a means of engaging actively with the world. Some art teachers also see that art practice means wider social and political questioning and engagement. These 'arts broker' teachers bring their own cultural participation and engagement to their work, demonstrating what it means for art practice to be an integral part of everyday life (Thomson et al., 2019a). However, it is the moral commitment to the potential for everyone to have an idea, and realise it, that provides the moral foundation for the organisational and epistemological/methodological basis of the signature pedagogy and contributes to the aesthetics and relationalities of Art room atmosphere.

3. Isomorphic rhythm

One final feature produced by the creative project is its disruption of the school day. Secondary school timetables are blocked in slabs of forty, fifty or sixty minutes. It is not uncommon for schools to allocate double blocks to the "practical" subjects such as Art, Drama and Physical Education. This longer time period is in recognition of the time that can be spent in getting changed (PE, Dance, Drama) or getting set up (Art, Craft and Design) and the time that is needed for meaningful activity. The school day has a predictable temporal shape – blocks, morning break, blocks, lunch, blocks and home time. Secondary students often move between blocks, so there is a blockmoveblockmovebreakblockmove etc back beat which everyone in the school must understand and conform to. There are minor variations to this pattern, but across any one school it is the consistency and predictability of this temporal schedule that provides the dominant educational rhythm. But schools in England are additionally dominated by the three (sometimes four) part lesson – starter, main and plenary. These three parts are also the unit of planning and teaching in most "practical" subjects. The overarching school rhythmic pattern is thus further syncopated into small attention/movement/socialising sections.

However, as we have described earlier, the creative project and associated portfolio create a different rhythm. The starter typically comes not at the beginning of each lesson, but at the start of a module of work. The plenary may come at key stages of the module, but certainly at its end. For the most part, Art is an interrupted long durée, where students come in and out of the Art room picking up what and where they left off - "They give you guidelines about what you have to have completed by a certain point and they let you get on with it, instead of telling you every single step" one Year 11 said. Students often remarked on this difference and told us about the mind-body "flow"(Csikszentmihalyi, 1998) they were able to develop during a long and uninterrupted period of making, experimenting or researching. "Art takes so long" one student told us. "Planning. Trial and error."

In his book "Rhythmanalysis", Henri Lefebvre (2004) argues that everyday rhythms have haptic effects – they are associated with feelings and physical reactions. Lefebvre suggested that rhythms could co-exist, be of any duration (from seasons and night and day to organisational time regimes) and be more, or less, in tune with each other and thus with feelings and bodies. Polyrhythmia is the presence of parallel rhythms with no dissonance between them, while eurhythmia denotes healthy interaction between multiple rhythms. Isorhythm is an equivalence of separate rhythms, where equivalence is a product of frequency, measure and repetitions. Temporal arrythmia, as found in a person with a poorly functioning heart, typically produces feelings of ill health, anomie, being out of sorts, being under pressure and being stressed Lefebvre calls the apprehension of rhythm an awareness of presence. Presence is lived, and experience through time. Presence is noticed through the senses; it is affective and felt. It is atmosphere.

Applying Lefebvre to the English school, we might argue that the secondary school timetable, where all lessons accord to the three part lesson, evidences a desire for isorhythm. It is however, at least according to our student witnesses, more a case of arrythmia, as the long term focus on exam results, and the short term focus on targets and levels and sometimes ritualised starters and plenaries, produces discomfort, pressure and a state of anxiety. Senior secondary students

in particular recognise that the focus on exams is necessary, but they contrast the unrelenting rhythm of most of their school day with their experience in the Art room, where the rhythm is more in their control and is geared to the realisation of the creative project. Their descriptions of belonging, feeling at home relaxed and release of pressure suggest that that there is a healthy and productive isomorphic rhythmic relationship between temporal and the pedagogical structures associated with this signature pedagogy and text.

Putting atmosphere in its place

We began our discussion thinking about students' reports of the distinctiveness of the subject Art as relaxing and having no stress. The Art room creates a presence which students experience and explain as feelings and atmosphere. This presence, this particular atmosphere, a condition of being in and with the everyday world, is a product of the very human and non-human workings of Art as a situated school subject. The Art room atmosphere is a product of structured feelings, bodies and practices. Art Room mood-work is low-intensity and supports the congregation of largely inconspicuous but impactful, positive feelings, moment by moment. We conclude that these feelings are produced when bodies occupy the Art room and its curated space, signature text and pedagogy and rhythm. While we can identify elements that produce Art Room atmosphere these elements, as we explained earlier, are not to be seen as cause and effect: atmosphere exceeds its component parts and is always a moving, ongoing co-production.

We must however conclude our discussion with three caveats, First, we cannot claim that the Art rooms and atmosphere we describe are a universal picture of secondary schools in England, even though we suspect that our description will ring true with many teachers and students. Schools in our study were chosen for their teachers' engagement with artist-led professional learning over a long period of time. We thus expected to see some commonalities of approach. We are aware that not all Art Departments are as fortunate, coherent or as well-resourced and organised as those we examined.

Second, we cannot presume that the Art room atmosphere we describe is the experience of all of the students in the schools in our study. Our focus groups were with students who had chosen to continue with Art as one of their subjects. Nevertheless, they were a diverse group, as we have explained, and our survey data does suggest that significant numbers who had not chosen the subject also associated Art with the corporeal and emotional feelings we have investigated through the focus on atmosphere. We do not wish to overstate the positive (as Gill and Pratt, 2008: caution against), but there are significant aspects of Art's signature pedagogy which supports inclusivity: its implicit structure assumes that everyone is capable; diversity is valued; and the deep structure of recognition, negotiation and conversation which underpins the development of the creative project affords widespread engagement and participation. But these learning lines may be undercut by curated spaces with a narrow range of representations, discriminatory pedagogical practices not necessarily associated with the signature (2017), restrictive gender and race relations, lack of interest created earlier in primary schools or lack of family support for the arts.

Thirdly and finally, we note that the Art room signature pedagogy and text, the creative project and portfolio, appears to imply an implicit structure/moral commitment to individual self-expression. This is a concern if we hold a moral commitment to art as a means of being awake to the world, and as a means of collectively engaging with its injustices (Biesta, 2017; Kester, 2011). While we saw many creative projects which did exactly this, social justice is not inherent to Art's signature text and pedagogy. But if teachers hold, as part of their moral code, a social justice commitment, then the Art room - as a curated space in which there is negotiation of creative projects based in students interests and social concerns – may indeed transcend individualism.

Despite these caveats, we suggest that the analysis we offer - the focus on curated space, signature text and pedagogies, and rhythm - offers a way for Art teachers and those learning to be Art teachers might usefully and critically consider the affective dimensions of their disciplinary pedagogical repertoire. This in turn may have substantive benefits for students' engagement with Art practices.

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[i] See https://www.aqa.org.uk/subjects/art-and-design/gcse/art-and-design-8201-8206/specification-at-a-glance

Appendix

Survey results

45 percent of the students report that arts engagement helped them to feel relaxed and less stressed. Fewer than a quarter (22 %) of the students disagree.

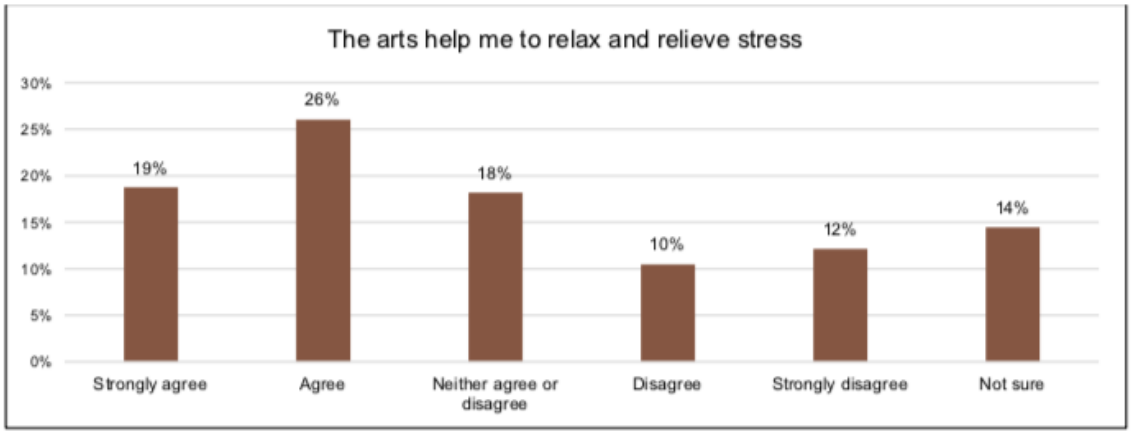

Figure 11: The arts help me to relax and relieve stress.

Figure 1: The arts help me to relax and relieve stress.

- More than half of the female students (53 %) and almost half of the students who identify as non- binary (48 %) agree that the arts help them to relax.
- Male students are less likely to agree that the arts help them to relax/relieve stress with 21 percent agreeing.
- 45 percent of year 10 students and 43 percent of students in year 11 agree that the arts help them to relax and relieve stress. Even more students in year 12 (49 %) and year 13 (48 %) agree with the statement.
- While almost a quarter (24 %) of year 10 and 11 students disagree with the statement that the arts help them to relax and relieve stress, less than a fifth of year 12 (19 %) and year 13 (16 %) students disagree.