

# **Arts and Cultural Education at School in Europe**

**Hungary**

2007/08

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(Reference year 2007/08)

### 1. Responsibility and purpose

The decisions related to cultural and creative dimension of education are made both at central level (by Ministry of Education and Culture – *Oktatási és Kulturális Minisztérium* – OKM) and school level.

At central level, the National Core Curriculum (NCC; *Nemzeti Alaptanterv* or NAT) defines the main cross-curricular aims and the areas of learning. The Education Act of 1993, and subsequently its 2003 amendment, made the NCC the most important and highest level regulator of compulsory general education in Hungary. The implementation of the current NCC started in the 1998/99 school year. The NCC has been revised two times since then, in 2002 (revision and amendments signed in 2003) and in 2007. The amendments were made, most importantly, to encourage the integrative elements of education, and to develop competencies (for more details concerning current reforms in Hungarian education see section 7).

The NCC guarantees that schools working in different conditions, according to different pedagogical programmes may only differ to such a degree as to make school transfer possible for students, and to ensure more or less equally the preparation for state exams.

The NCC defines the basic values and principal aims of school education for grades 1-12 (ISCED levels 1, 2, 3 and 4<sup>(1)</sup>). The introductory chapter of the NCC gives a list of the key competencies expected to be achieved<sup>(2)</sup>.

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<sup>(1)</sup> Education is compulsory up to the age of 18. Vocational studies may not be commenced before the age of 16, up to which pupils are to acquire fundamental education.

<sup>(2)</sup> The National Curriculum names the following *key competencies* that should be developed in school education:

- Communication in mother tongue (*Kommunikációs kompetencia anyanyelven*);
- Communication in foreign languages (*Kommunikáció idegennyelven*);
- Mathematical competencies (*Matematikai kompetencia*);
- Competencies in natural sciences (*Természettudományos kompetencia*);
- Digital competencies (*Digitális kompetencia*);
- Efficient, independent learning (*A hatékony, önálló tanulás*);
- Social and civic competencies (*Szociális és állampolgári kompetencia*);
- Competencies for initiation, undertaking/entrepreneurship (*Kezdeményezőképeség és vállalkozói kompetencia*);
- Aesthetic-artistic awareness and expression (*Esztétikai-művészeti tudatosság és kifejezőképesség*).

These should be in accordance with the main development objectives that should be mainstreamed through all aspects of school education such as: **Self image and self knowledge** (*Énkép, önismeret*); **Homeland knowledge** of national culture (*Hon- és népismeret*); **European awareness – global culture** (*Európai azonosságtudat – egyetemes kultúra*); **Social competences and citizenship** (*Aktív állampolgárságra, demokráciára nevelés*); **Economic and industrial understanding** (*gazdasági nevelés*); **Environmental awareness** (*Környezettudatosságra nevelés*); **Information and communication culture**; **Learning to learn** (*tanulás tanítása*); **Mental and physical health** (*Testi és lelki egészség*); **Career education/guidance** – preparation for the roles of adult life (*Felkészülés a felnőttlét szerepeire*).

The list includes aesthetic-artistic awareness and expression (*Esztétikai-művészeti tudatosság és kifejezőképesség*) which, according to the text, 'Includes acknowledgement of the significance of aesthetic experience and the creative expression of ideas, impressions, feelings in both traditional artistic forms and media. (Including literature, music, dance, drama, fine arts, visual culture in general, the culture of objects and our built environment, photography and the moving image) (...) Aesthetic-artistic awareness and expression presupposes knowledge of national, European and global culture, (...) also such capabilities as self-expression and understanding of the different forms of artistic expression. (...) These may lead to a higher degree of motivation, sensibility, openness and creativity'. The chapter main guidelines list also knowledge of national culture (*Hon- és népismeret*); European identity – knowledge of global culture (*Európai azonosságtudat – egyetemes kultúra*) as part of the main objectives. However, these aims are more concretely worded in the appropriate chapters of some learning areas, such as communication in mother tongue, or the arts.

The NCC also regulates the maximum hours students may spend in formal compulsory lessons and the proportion of lessons a day and weekly period and spent studying the different areas within the given space of time. The NCC assigns a given space of time for learning and study, leaving a certain amount of time for the individual schools to decide about for themselves.

The Hungarian NCC does not define subjects as such, but areas of learning (also called 'cultural domains'), such as 'Man and Nature' or 'Arts' or 'Modern Foreign Languages'. It is up to the schools to decide which exact subjects will cover the objectives and contents of the particular areas. The aims of the different areas of learning are also summed up in the curriculum.

At school level, all schools have to create their own 'local curriculum'. While they have considerable independence in doing so, their local curriculum must be in accordance with the NCC.

To develop the school's local curriculum, the teaching staff may (typically would) choose an accredited Framework Curriculum (that may be designed by the Ministry, Publishing Houses, expert groups, etc.) appropriate for the local conditions and adapt the selected Framework Curriculum to their own needs. If the school and the maintaining authority wish to organise educational efforts in a framework other than those offered by the Framework Curricula, they may develop their own curriculum or also have their own curriculum approved as a Framework Curriculum.

The school's local curriculum includes its pedagogical philosophy; the decision of what subjects should cover the aims of the different learning areas as set in the NCC, the conditions of entering the school and the different grades, etc. The local curriculum also regulates the use of the time left by the NCC for the school to decide about. Usually there is great competition between the different areas of learning, within the schools, for these extra hours. Some schools may use these for giving accent to certain subjects they feel this may make the school more attractive for parents and students (e.g. providing certain forms of art in a higher number of lessons).

With regard to local curriculum, the different establishments enjoy a fair degree of decision-making autonomy not only in terms of organization and functioning but also concerning their budgets. A secondary but not insignificant characteristic of a local curriculum is that it contains elements of local culture to the approved extent. Local culture refers to both the traditions and vision of the local community.

While the NCC outlines the main cross-curricular objectives and the aims of different areas of art education as recommendations, it is up to the schools to decide if these are separate subjects or integrated in other subjects. It is also up to the schools to choose the actual contents of these and the planning of the learning process, the teaching methodologies, practical activities and the evaluation and assessment.

As for implementation of the schools' local curricula (which has to be in line with the NCC) individual schools (and subject teachers) are to make decisions on the choice of textbooks, teaching methods, practical activities, evaluation and assessment according to their wider pedagogical programme.

## 2. Organisation and aims of arts education

### 2.1 Organisation of arts curriculum

Arts education is an integral part of the National Core Curriculum (NCC; *Nemzeti Alaptanterv* or NAT). The NCC includes arts all through compulsory education (i.e. ISCED levels 1, 2, 3 and to some extent ISCED 4). However, the NCC does not prescribe subjects, only the areas of learning. Accordingly, arts appear in the NCC only as an area of learning. The following table shows different areas of learning and the percentage of lessons assigned to them (according to the NCC 2007):

Areas of learning ( <i>Műveltségi területek</i> )	ISCED 1	ISCED 2		ISCED 3	
	grades 1-4.	grades 5-6.	grades 7-8.	grades 9-10.	grades 11-12.
Hungarian language and literature ( <i>Magyar nyelv és irodalom</i> )	32-42	17-24	10-15	10-15	10
Modern foreign languages ( <i>Élő idegen nyelv</i> )	2-6	12-20	12-20	12-20	13
Mathematics ( <i>Matematika</i> )	17-23	15-20	10-15	10-15	10
Man and society ( <i>Ember és társadalom</i> )	4-8	4-8	10-15	10-15	9
Man and nature ( <i>Ember a természetben</i> )	4-8	7-11	15-20	15-20	10
Our planet and environment ( <i>Földünk – környezetünk</i> )	-	4-8	4-8	4-8	-
<b>Arts (<i>Művészetek</i>)</b>	<b>10-18</b>	<b>12-16</b>	<b>8-15</b>	<b>9-15</b>	<b>5</b>
Information technology ( <i>Informatika</i> )	2-5	4-8	6-10	6-10	5
Life Management and Practical Studies	4-8	4-9	5-10	5-10	-
Physical education ( <i>Testnevelés és sport</i> )	15-20	11-15	10-15	9-15	8

When it comes to the local curriculum, the educational area 'Arts' is translated into the following subjects:

- visual arts/culture (ISCED 1, 2, 3);
- music (ISCED 1, 2, 3);
- drama and dance (ISCED 1, 2);
- media arts (ISCED 2, 3).

The above mentioned subjects appear as:

- *rajz és vizuális kultúra* (drawing and visual culture);
- *énekes-zene* (singing and music);
- *dráma és tánc* (drama and dance);
- *mozgóképek és médiaismeret* (moving image and media education).

Study of the arts is compulsory for pupils from the age of 6 to the age of 18 (ISCED levels 1, 2, 3, and to some extent/cases in ISCED level 4)

At the ISCED levels 1, 2 and 3 it is up to the individual schools to decide how they organize arts: they may teach them as separate subjects but also have the liberty to teach arts as an integrated subject (which covers all the aims and outlined contents mentioned in the NCC). However, most schools follow the traditional way: have music and visual culture as separate subjects. The reason chiefly being that this is in keeping with teacher education: the concept of 'arts teacher' and its training does

not yet exist in Hungary. There is one exception, though: drama and dance, which is integrated into other subjects, except in the 5th and 6th years (ISCED 2) where it is an independent subject.

With regard to ISCED level 4, the arts are prescribed only as a compulsory area of learning (with five percent of the lessons allocated to it) without defining what that may include. It is up to the schools to specify in their own local curriculum how they use these lessons: they may use it for any of the arts subjects, for history of art or to create their own integrated subject called 'arts'. Most schools use these lessons for music or visual arts. However, in some schools, a teacher is given the task to 'invent' the subject integrated arts. As this integrated arts subject traditionally has not existed in school curricula in Hungary, there is no teacher education or textbooks for this special subject; neither does the NCC give any guidance or recommendations regarding aims, content or methods.

In a number of primary schools the class time the NCC allows to be used freely is dedicated to extra art classes (usually music or visual arts). These, however, are optional for students.

In addition, there is also the possibility of optional art lessons: students may choose to take extra music, drama, visual culture, history of art, moving image and media education lessons within the compulsory lesson structure, provided they choose to take the final examination (baccalaureate) in one of these subjects. In case of this happens schools have to provide extra lessons for students who intend to take final examination in a subject that is not taught in an adequate number of lessons two years before the final exams. If the number of students wanting to take the particular exam does not reach the minimum number (usually 6) required to start/formulate a class, the school has to find another place (another nearby school) where its students can study the chosen subject and appropriately prepare for the final examination respectively.

The NCC prescribes the percentages of lessons for each level. For the arts this is:

	ISCED 1	ISCED 2	ISCED 2	ISCED 3	ISCED 4
Arts ( <i>Művészetek</i> )	10-18 %	12-16 %	8-15 %	9-15 %	5 %

In terms of the number of lessons these will vary, since the time students spend in classes is different for each level. The number of lessons does not change significantly, but their proportion compared to the entire number of lessons does. In most schools it is 74-148 lessons a year (it varies according to the different levels), and in some schools with specialized art classes it might be higher.

## 2.2 Aims of arts curriculum

According to NCC (introduction to the arts chapter in the NCC), the learning area arts have the following aims and objectives:

The basis of the cultural area called 'arts' is national and universal human culture, as well as the aesthetic aspects of our daily life, of the designed and created environment and of nature. As a consequence of this broad definition of culture, there are plenty of opportunities to give space for pupils' individual, special ways of learning and activities.

The common feature of these fields is that they convey and preserve values. Furthermore, they provide inspiration for active interpretation and creation. Arts will thus improve the ability to create and produce, as well as the skills of learning, interpretation and living with art.

The cultural area 'arts' has the following sub-areas: music, dance and drama, visual culture, film and media. In accordance with the contemporary approach to art, these are all independent branches of art. Although they have a number of common features, they are very different in terms of their evolution, methods of expression and role in a given age. (The principles closely related to the various forms of art are described in the beginning of the relevant chapters).

Their role in education, however, produces a synergic effect, as all of them are aimed to provide experiences and information about the arts as complex forms of creation, cognition and

communication, which make a significant contribution to the development of a range of skills and a well-balanced personality.

In addition to learning and skill development related to their specific means of expression, several of these sub-areas share the aim of helping with the critical treatment of everyday cultural phenomena and the study of the most important forms of communication. In this way, classroom activities can be linked to both works of art and everyday life.

Knowledge becomes an interesting personal experience and is really owned by pupils as a result of the practical activities and creative tasks in the various forms of arts, which facilitate the deepening of understanding and development of creativity. The aim is to improve skills, enrich intellectual and emotional qualities, and enhance aesthetic sensitivity, imagination and responsiveness. Studying arts will contribute to improving the detail of perception and subtlety of expression.

Teaching arts makes an irreplaceable contribution to establishing pupils' awareness of their national and European identity, familiarity with the traditional and contemporary values of culture and strengthening the feeling of belonging through the provision of a common set of experiences. Through presenting the artistic heritage and the contemporary arts emerging from that, art education helps young people to better understand the contemporary culture of their times and to recognise and value the merits of contemporary works. In addition to the national culture and European culture, it increases their openness to the values of other cultures, arouses their curiosity and improves their tolerance of new things.

The effectiveness of art education will increase if Arts can appear in school practice in combination with other Cultural Domains.

Framework of development tasks:

### **Music**

1. Musical creativity
  - 1.1 Interpretation
  - 2.2 Improvisation
2. Cognitive and reception skills
  - 2.1 Listening to music
  - 2.2 Ear for music and score reading

### **Drama and dance**

1. Developing skills required for performance and acting in groups
2. Developing improvisation skills (improvisation using known techniques)
3. Problem solving, cognitive and learning skills
4. Cognitive and reception skills (watching and discussing theatre performances)

### **Visual culture**

1. Cognitive and reception skills
  - 1.1 Ability to process empirical experiences – motor skills
  - 1.2 Cognitive and learning skills – orientation in space
  - 1.3 Communicative skills
2. Creativity
  - 2.1 Ability to create
  - 2.2 Problem solving skills
3. Self understanding, self evaluation, self adjustment

### **Film and media**

- Observation
- Cognition
- Communication
- Interpretation, analysis, tolerance



- Critical thinking, sensitivity to problems
- Self understanding, co-operation, selection, tolerance, creative drive
- Main issues governing the raising of awareness.

### **Singing and music (*Ének-zene*)**

Musical experience, which makes all aspects of our life richer and more meaningful, is in the centre of music education. Crucially, it aims to bring pupils to enjoy music, to foster an awareness of the means of musical expression. The specific forms of music education, from understanding and appreciating to reproducing music, create the possibility for the harmonic development of the students' personality. Especially important is the development of musical taste and critical appreciation, so as to be able to identify valuable musical works. Learning about music history, listening to masterpieces, help pupils appreciate the links with other forms of artistic expression. The knowledge of Hungarian folk music and art music assume an important role in national identity.

### **Drama and dance (*Dráma és tánc*)**

The teaching of drama and dance is a complex pedagogical work aiming to develop communication and cooperation. As a pedagogical method it is an integral part of education throughout lower primary, and at a higher level it can be taught as an individual subject. The creative processes of drama and dance, through the experience of group activities help develop creativity and communication skills, tolerance, cooperation and concentration, and help pupils to come to know themselves and their schoolmates better.

Drama and dance as a subject is activity-oriented, the discussions following these activities help pupils improve their knowledge, also giving them the possibility to express their opinion and personal experiences. The experiences provided by the creative activities contribute to the formation of the creative personality, openness to culture and aesthetic sensitivity.

### **Visual culture (*Vizuális kultúra*)**

The teaching of visual culture is out to provide a deeper understanding, an interpretation of all visual phenomena, including specific signs and images of visual communication and the works of visual arts. It also aims at developing those skills and competencies necessary for a higher level of visual communication, for the sensible use of the environment, which help improving creativity and self-development. This area of learning does not only focus on the traditional visual art forms (arts and crafts), but also includes everyday forms of visual communication and our living environment. Since the different aspects of visual culture, the various forms of art, everyday visual environment and visual communication will motivate different age groups differently, and are suitable for developing different skills, there is a specially good opportunity for differentiation in the classroom. The appropriate teaching of visual culture develops skills also needed when learning other subjects.

### **Moving image and media education (*Mozgóképkultúra és médiaismeret*)**

Media education aims at helping pupils to develop a critical understanding of the media, understanding its social role and its way of functioning. It also involves learning the basics of audiovisual writing and reading. Media education is a tool that helps develop the personality and competencies required for orientation and decision-making. Media education helps to learn about democracy, improves the openness of pupils, the ability to accept otherness, critical thinking and self-reflection.

## 2.3 Cross-curricular links between arts and other subjects

There are no cross-curricular links between arts and other subjects established in the NCC. However, many local curricula and some text books naturally exploit the links between arts and history.

## 3. Special provision with a focus on art education

The students aged 14-18 (ISCED 3) can study at the specialised (vocational) secondary art schools (*művészeti szakközépiskola*). Students at age 14 may decide to continue their studies in these schools, where they may study 4 years music, dance visual arts or crafts. Many of these are affiliated with some well-established secondary schools, but there are some which are 'independent' <sup>(3)</sup>. To these schools, being specialized, students have to take an entrance examination. While in these schools students study all the compulsory subjects (areas) as prescribed in the NCC, the teaching of art subjects are given a much more time and are taught according to a special curriculum created for the particular areas of music or visual arts. Students of these schools may take the final state exams in the different subjects just like in any other secondary schools and they may take a final examination in their chosen field of art, which on the other hand is specially tailored for the secondary art schools. Studying in these secondary art schools does not necessary mean an easy/easier entrance to higher art education. However, definitely these students spend a lot more of compulsory school time on learning arts and their chosen instrument or craft.

Apart from the above mentioned specialised secondary art schools, there is also a network of state-subsidized primary arts education institutions (*alapfokú művészetoktatási intézmény*) with extra/additional teaching hours (extra-curricular hours) that may be provided in the afternoons until 8.00 p.m. According to the Act on Public education (Section 31 (1)), *'the primary arts education institution performs the teaching of arts. Primary arts education establishes artistic expressiveness and prepares the student for further vocational education. The student may not accomplish his/her compulsory education or prepare for the examination of basic education in the primary arts education institutions'*.

While these institutions provide extra-curricular activities, they do have a central curriculum. They are not part of any particular school, they serve the needs of school children of different ages (ISCED levels 1, 2 and 3), coming from different schools in certain neighbourhoods (a village, a district, etc.) At present there are 830 such schools round Hungary. Most of them teach music and dance, various crafts and visual arts.

They serve as an extension to compulsory school education, so it is designed for children who have a keen interest in one or another form of art <sup>(4)</sup>.

<sup>(3)</sup> Like the Vocational Secondary School for Arts and Crafts (*Képző- és Iparművészeti Szakközépiskola*) in Budapest, the oldest art institute in Hungary, the forerunner of which, the Buda Drawing School was established in 1778. In this school students may choose to study at one of twelve different departments, from textile to photography or animation film making.

<sup>(4)</sup> A chart for music education as general example:

Primary arts education institutions train the children music in 2, 4 or 6 hours per week with the lesson plan below:

Subject	Grades											
	Preliminary education		Basic level						Further training			
	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
Main subject	(2)*	(2)*	2	2	2	2	2	2	2	2	2	2
Compulsory subject(s)	2	2	2	2	2	2						
Compulsorily elective subject(s)							2	2	2	2	2	2
Facultative subject(s)	2	2	2	2	2	2	2	2	2	2	2	2
Total	2-6	2-6	4-6	4-6	4-6	4-6	4-6	4-6	4-6	4-6	4-6	4-6

\* In the beginning, students have only two hour solmization per week.

There are four musical sections educated in primary arts education institutions: classical music, folk music, jazz and electroacoustic music. In these sections, there are several departments that can be chosen. For example in classical music section, there is instrumental department (oboa, piano, guitar, etc.), vocal department (solo singing), theoretical department (solmization, music history etc.), and others (chamber-music).



These schools do not have special entrance criteria for the pupils wishing to attend.

In these specialized institutions, children may study from the age of 6 till the age of 22 with state support; however, for this additional provision students (parents) have to pay an amount as tuition fee. Support by the state in this case means that the amount of the tuition fee as a general rule may not be higher than 10 % of the normative support per capita. In 2006/07 or 2007/08 academic year that is HUF 10 500 (approx. 42 EUR) per year. It is also possible to start the studies before the age of 6, or continue after the age of 22, but without any subsidy provided, therefore the full tuition fee, HUF 105 000 (approx. 420 EUR) per year has to be paid then.

In general, children may study six grades in the primary art education institution, but those ones, who are talented and choose music or other fields (dance, drama, etc.), as a career, could continue their studies till the twelfth grades.

The timetable may vary according to the level of education (preliminary education, basic level, further training) and to the field(s) of art as well (music, dance, drama, puppeteer, plastic-/graphic-/visual arts, crafts/handicrafts): as a general rule during the preliminary/grounding phase there are 2 lessons per week and later on in the basic and further training level there are 4-6 lessons per week. The composition of the exact timetables is the responsibility of individual schools; however, in order to provide a common base a ministerial decree (27/1998 MKM) regulates the structures.

## **4. Assessment of pupils' progress and monitoring of standards in the arts**

### **4.1 Pupils' assessment**

At ISCED level 1, teachers assess pupils in arts subjects on a formative basis (to evaluate their progress). While schools decide freely on methods of assessment in the arts, the Act on Public Education states that in the first 4 years of school pupils may only receive a written, descriptive assessment of their progress and attitude at the end of each school year.

When a pupil starts to perform badly it must be reported to the parents and they are involved in the evaluation/assessment process in order to find out the reason of bad performance. The school is to provide extra lessons (2 lessons per week) on the charge of its timescale that can be used freely so the pupil can catch up with the others. In general and according to the Act on Public Education in grades 1-3 pupils cannot be made to repeat a year only in case the decision is made with the consent of the parents or in case the pupil has missed more than a certain number of lessons (defined in law) a year. There are no consequences such as repeating a year or so if a pupil receives a low grade or fails to meet the expected standard in an arts subject.

There are no consequences if a pupil receives a high grade or exceeds the expected standard in one of the arts subjects.

At ISCED level 2, teachers assess pupils in art subjects on a formative basis, as well as applying quantitative judgement, giving marks according to the level of acquisition of knowledge and skills. (using five grade scale, 1 meaning fail and 5 being excellent). Schools set their own rules of assessment in their local curriculum, but in the arts it is most often the teacher who decides about the methods of assessment. However, there are no set criteria or external assessment guidelines. There is only one requirement (applying to all subjects) that art teachers must fulfil: giving a mark, indicating the students' progress each month and at the end of each year. Beside the formative assessment, summative assessment is also applied. However the assessment of arts activities are more problematic than other subjects, since in art the product of teaching is not so much manifested in theoretical knowledge but procedural knowledge, skills and attitudes. Since there is not enough

experience in assessment of competencies in the field of art education, most teachers rely on their own subjective judgement.

If a pupil fails to meet the expected standard in an arts subject, she or he may take an exam after the school year ends. However, this hardly ever happens in arts subjects; low grades are usually due to a student's negligence.

If a pupil exceeds the expected standard in an arts subject, he or she gets a special 'praised' comment beside the grade in the school report.

The outcome of teacher assessment is recorded as a comment in the school report in ISCED levels 1 and 2. It is reported as grades (1-5).

On both ISCED levels 1 and 2 most art teachers' assessment is a mixture of a judgement in relation to curricular content and that of the pupils' personal development (how close she or he is to a defined standard expected of pupils of that particular age), or sometimes their judgement simply 'oscillates' between these two. Unfortunately there is no guidance available. Some schools try to compile their own set of criteria. The only time students get a somewhat more 'objective' opinion is when they take an entrance examination to a special art class or art school. These are external assessments.

The only properly worked out examination in the fields of art in public education is the final exam that students may choose to take at the end of ISCED 3 (age 18-19). However, the art subjects (Music, Visual arts and Media education) are not compulsory, they are 'elective' subjects of the final examination (Baccalaureate). This exam has two levels – the standard/intermediate level is an internal exam, which for example in the case of visual arts is based on the student's portfolio (which has to include certain subscribed art works), and a theoretical test. The advanced (upper) level however, is an external exam, organized with very precisely set criteria.

## 4.2 Monitoring of standards

After the end of the socialist era, teachers, and schools generally strongly opposed any forms of control. For 50 years schools have suffered from being told what to do to the smallest detail. In 1989, the old system of 'education control' was converted to a network of 'education advisory'. This is organised by the county governments. Schools or the bodies responsible for the school (mostly the local governments) may ask for professional advice regarding the school as a whole or one or another of the subjects, the local curriculum or the teaching methods. But this is on a voluntary basis and not regular control.

Recently, with the support of the Ministry of Education and Culture several different educational organizations started to work out quality control systems. The financing of such researches is just being negotiated. Similarly some schools take part in European cooperation focusing on quality control. This year, initiated by the Ministry of Education and Culture, an extensive quality control of the Primary Art Education Institutions (*Alapfokú Művészetoktatási Intézmény*) has been already accomplished.

See also section 8.

## 5. Teacher education in the arts

### 5.1 Initial teacher education

At ISCED level 1 (corresponding to the first four years of compulsory education), all subjects (including music and visual arts), are taught by one (general) teacher<sup>(5)</sup>. Besides other fields, all general teachers receive education and training needed for teaching both music and visual arts. With regard to the arts subjects, they study:

- Child development in the arts;
- Arts curriculum content;
- Arts pedagogy;
- Arts history;
- Personal arts skill development of the prospective teacher is optional.

However, it has to be emphasized that the higher education institutions in Hungary enjoy a high level of autonomy and can decide on the question of how the teachers' education is carried out in the teacher training programs.

At ISCED level 2, all subjects are taught by specialist teachers. With regard to the art subjects, the specialist art teachers teach music and visual arts. Drama and dance are often integrated into physical education or other ways. Media education is often integrated into other subjects and taught by visual art or literature teachers. Specialist teachers study arts as part of their professional training. They must take exams to demonstrate that they achieved a certain level in their prospective form of art.

As mentioned above, the Hungarian higher education institutions are quite autonomous and the content of teacher training programmes is under their responsibility. However, the following content areas are compulsory for all study programmes preparing students for teaching art-oriented subjects at ISCED level 2 (or above):

- Child development in the arts;
- Arts curriculum content;
- Arts pedagogy;
- Arts history;
- Personal arts skill development of the prospective teacher.

Only qualified teachers may teach at ISCED levels 1 and 2. Nevertheless, schools sometimes employ artists to teach art for a transitional period. Professional artists may be invited to the art classes, but the school's qualified teacher must be there as well.

Professional artists may also be invited to give workshops or seminars to help the development of the prospective teachers.

### 5.2 Continuing professional development

Continuing professional development (CPD) of teachers is centrally regulated. According to the Act on Public Education (section 19 (8)) and the Government Decree 277/1997 on in-service teacher training, all teachers of public education must complete a 120 hour (during one or several separate) course(s) of in-service teacher training in each 7 year period until he/she reaches the age of 50.

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<sup>(5)</sup> However, in some bigger schools arts subjects are sometimes taught by specialist teachers even at ISCED 1 level.

According to the Act on Public Education and Governmental Decree on In-service teacher training, teachers who have completed a course for and passed the specialized pedagogical examination or those who have just finished a further training program or received a second degree, are not under the CPD obligation for a 7 year period following the reception of the degree.

After the age of 50 teachers may participate in CPD, however, it is no longer compulsory for them.

It is the responsibility of the school head to prepare a 5 year further (CPD) training plan. This plan is discussed with and then approved by the teaching staff and it may be monitored by the maintainer of the public education institution. This 5 year CPD plan of the school should contain the educational and development goals, structure and the names of the teachers and the timetable/schedule for enrolment.

CPD is financially supported from the annual budget; schools get financial support from the Ministry of Education and Culture. Maintainers of schools may provide extra support as well.

Universities with teacher training departments usually organize CPD courses, but anyone else may organise such course as long as the content of the course is accepted and accredited and the course organising school meets all the necessary requirements.

Examples of the CPD programmes available in arts:

- New methods in art education;
- Competence based education according to the NCC;
- Use of computer technologies.

## 6. Initiatives

The Moholy-Nagy Art University Teacher Education Department in Budapest is just about to launch its first post-graduate course for in-service teachers, called 'Education through arts' (the first course 'Education through arts' – *Művészettel nevelés* is planned from September 2009). This is designed for teachers of any subjects at primary and secondary level (ISCED 2, ISCED 3) and it might serve as a model for later teacher-training developments.

Most museums now pay attention to museum pedagogy, employ experts to help visitors in the 'active reception' of the exhibitions, and there are also independent groups who offer schools their expertise to work with children at gallery or museum exhibitions. Some teacher education faculties of universities, too, offer training in museum pedagogy.

Artists are only occasionally invited to work in schools, since most schools cannot afford to pay them. However, in 2004, there was a successful experiment of a partnership between art teachers and professional artists<sup>(6)</sup>. A course was organized for teachers working in schools with large numbers of disadvantaged Roma children. Several professional artists were involved in the actual training. Finally, the teachers designed and carried out art projects in their respective schools with the active participation of an artist. There is a plan to create, with the help of the Hungarian Society of Creative Artists and the Young Artists' Studio<sup>(7)</sup>, a framework for professional artists visiting schools, but for financial reasons this has not been launched yet.

Most schools provide their students extra-curricular activities in the arts or other areas; however it is the discretion of the school to decide on them and their curriculum. Since parents can choose which school they take their children to, these are often used to make the school more attractive.

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<sup>(6)</sup> Deszpot Gabriella (2005): *A komplex művészeti nevelés alternatív módszerei a halmozottan hátrányos helyzetű cigány gyermekek fejlesztésében*. (Alternative methods of complex art education to help school development of disadvantaged Roma children) PhD essay.

<sup>(7)</sup> Magyar Alkotóművészek Országos Egyesülete, Fiatal Művészek Stúdiója Egyesület.

The art courses offered by the schools and the basic art schools<sup>(8)</sup> have had a somewhat negative effect as well: they are contributing to the 'deconstruction' of the regular art class. In the area of schools which have specialized art classes, the extra-curricular art courses or the basic art schools do not feel motivated to develop the regular art lessons, which, in turn, makes art accessible only to the more talented.

## 7. Ongoing reforms and proposals

The recent reforms and changes concern rather the whole National Core Curriculum (NCC; *Nemzeti Alaptanterv* or NAT) and not only arts curriculum. The NCC first issued in 1995 (implemented from 1998/99 academic year) has been revised and it has been turned into an outcome based curriculum that specifies the principles, aims and development tasks of education by different cultural domains. The NCC 2003 does not contain concrete syllabuses, elements of cultural canons or detailed requirements and according to its new task it does not regulate school practices. The focus of the document moved to skills development and centres around active learning. As a result of this the NCC of Hungary became competence based.

The revision carried out in 2007 resulted in changes that are more in accordance/line with the 8 key competences defined by EU Recommendations.

When the working groups developing the arts curriculum (1995), and also the recent revision of the curriculum (2006), suggested integrating art into other subjects or creating an integrated 'arts' subject, the responses were very different: some thought it was not possible, the different forms of art being so very different in nature; others thought it would be a good idea, even open new areas for art education and gain higher prestige for the arts in general.

These very different opinions reflect different attitudes to art education. The first regards the art class as one that gives something 'extra' to the pupils, art being an important part of culture. According to this standpoint the art class is also preparation for professional training (and as such, it is a selection tool to pick the few really talented). The other standpoint does not consider art education as a goal, but a tool. Advocates of this viewpoint feel one should not teach art as such, but educate through arts. The final decision, to keep the arts as a separate area of learning, was based on present-day reality: the teachers are not trained in integrated art education, and if the integration of the arts was to be introduced hastily, the position of art education in the schools may become even weaker, especially with regard to the time assigned to art education.

With regard to the reforms related to teacher education, the most significant change (that affects art teacher education as well) is the restructuring of Hungarian higher education according to the Bologna structure. In case of specialist teacher education, the Bologna/multi-cycle structure means that prospective teachers study an art field at BA level at depths, then get most of the pedagogical, methodological training at MA level. The MA level lasts two and half years, as the last half a year is the compulsory teaching practice in school grounds. The BA training has started at many places already, the MA training, however only starts from next year at some places.

## 8. Existing national surveys and reports on practices

In 2002-2003 the National Institute of Public Education (*Országos Közoktatási Intézet*) of Hungary carried out an extensive survey of all subjects in ISCED 1 and ISCED 2. This included the arts subjects Music, Visual arts, Dance and Drama and Media education.

However, this focused mainly on the state of the different subjects, the physical and human conditions for teaching, teachers' opinions on the new requirements of their respective subject area (according to

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<sup>(8)</sup> More details concerning basic art schools are provided in section 3.

the NCC). Over 4 000 teachers (from all subject areas) were asked to answer long questionnaire first concerning the school in general, then their own subject. Most art teachers mentioned that one of the main problems was the shortness of time allotted for arts education. No one mentioned the lack of quality control or assessment as a problem.

Unrevised English.

The content is under the responsibility of the Eurydice National Unit.

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For detailed information on the educational system and teacher education, please see Eurybase on [www.eurydice.org](http://www.eurydice.org)