The DBAE Literature Project

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The idea of disciplined-based art education that was associated with the Getty Center for Education in the Arts (later renamed the Getty Education Institute for the Arts and eventually discontinued) during the 1980s and 1990s can be understood as contributing to a major effort by writers in the field of art education since mid-century to recast the aims and teaching of art in the schools. The Getty initiative, in other words, was not novel or revolutionary; it took its lead from existing ideas in the field which held that the teaching of art in the schools should be more substantive and demanding. Recognizing the error of past efforts to reform art education that attempted to bypass the field, Getty policymakers understood the wisdom of involving the field in significant ways. It was perceived that the field was moving in the direction of increasing the intellectual content of aesthetic learning by engendering in young people a well-developed sense of art that is preconditional for the intelligent and sensitive engagements of works of art and other things from an aesthetic point of view.

Building such a sense of art, it was argued, involved the acquisition of rudimentary capacities to create works of art, a general knowledge of art history, a grasp of some of the basic principles of aesthetic judgment, and an ability to reflect thoughtfully about the values and uses of the arts as well as the puzzling questions to which they characteristically give rise. Consequently, the Getty took the position that the teaching of art should be grounded in the interrelated disciplines of art making, art history, art criticism, and aesthetics (philosophy of art). It was not believed that art education should consist of teaching these disciplines as separate subjects: rather, the disciplines provided content and models of thinking and inquiry. Another way of interpreting the idea of disciplined-based art education is to say that it addressed the two faces of the cognitive revolution in thinking about the character of mind and human development—the substantive and the procedural faces. The theme of mind building, for example, emerged as one of the major purposes of DBAE (Duke, 1990). As interest in DBAE grew, it seemed advisable to take a look at the literature it had developed under the impress of both the Getty and by others. This was the occasion for the project briefly described below.

The DBAE literature project was a two-year study supported by the Getty and undertook two major tasks: (1) the identification of the major topics and literature of DBAE from 1982 to 1998, and (2) the preparation of an annotated bibliography for use by the profession and others interested in the idea of disciplined-based art education. The project identified over 600 items that were believed worth annotating. That may seem like a high number but the Getty initiative generated an uncommonly extensive literature, and the aim of the project was to achieve representativeness. It was also thought important to convey the varied tone and substance of the literature. This meant including some items that radically misconstrued the purposes of DBAE, others that understood what such purposes were but took strong exception to them, and still others that either uncritically praised it or provided balanced accounts. In annotating the literature, project staff members endeavored to avoid evaluative terminology and tried to be as objective and descriptive as possible. Some items were included in the bibliography that did not discuss DBAE specifically but which were consistent with it and thus considered worth inclusion.

The literature identified was subsumed under the following topics: aims and policy, antecedents and evolution, disciplines (art making, art history, art criticism, and aesthetics), curriculum (organization and the teaching of the four disciplines), implementation and evaluation, research and aesthetic development, professional development, museums and museum education, issues (elitism, multiculturalism, feminism), and a category “other” that consisted of items that did not fit anywhere else. To repeat, the project annotated items from 1982 to 1998. The project was not responsible for adding any references after that.

Upon completion of the bibliography, the Getty requested that the project provide a selective bibliography for Stephen Dobbs’s guide to DBAE *Learning in and through Art* (Smith, 1998). For the Dobbs volume items were arranged under the headings of books, reports and proceedings, articles,

instructional resources, multicultural art print series, videos, and advocacy. Smith's anthology *Readings in Discipline-Based Art Education: A Literature of Educational Reform* (2000) listed items (mostly short articles and excerpts) under fewer topics than in the annotated bibliography, for example, interpretations, the disciplines of DBAE: contexts of understanding, curriculum (teaching and learning and implementing and evaluating), artistic and aesthetic development, professional development, issues, and museums and museum education. The book of readings, it should be noted, was not part of the literature project. However, having compiled such an extensive bibliography it seemed worthwhile to do something with it. With Getty encouragement and permission items were selected for a collection, and it is now on the publication list of the National Art Education Association. The book is dedicated to Leilani Lattin Duke for her unparalleled leadership over a period of seventeen years. The profession owes Duke an enormous debt, and the Association has appropriately recognized her accomplishments.

DBAE has been characterized by a respected member of the Association as "deadly boring art education," a judgment I have no reason to doubt that was based on some observed instances of it. But the substantive literature of DBAE is hardly boring nor are many of the programs that implemented its approach. Indeed, an idea which in effect asserts that any well-developed sense of art should be fashioned from some experience in art making, a sense of art's history, a grasp of principles of aesthetic judgment, and an understanding of the puzzles involved in understanding and appreciating works of art is not only inherently interesting but also challenging. Another view of DBAE, in contrast to some other reform efforts that were launched with conspicuous fanfare, is that its activities evolved quietly (Wilson, 1997). But the evolution of DBAE was anything but that. In responding to Wilson's characterization, Lankford (1999), a participant in a Getty regional institute, refers to the heated debates he and his students often had while addressing a number of controversial issues in the art world. He remarks, moreover, how one of the disciplines in which DBAE is grounded, aesthetics, was helpful in addressing such issues, as is his own book on the subject (1992). It is more apt to say that seldom has an idea so energized the field.

Interest in DBAE has consequently produced a large body of substantive writing only a few samples of which can be mentioned here. First to come to mind are the occasional monographs of the Getty publication program; for example, Broudy's *The Role of Imagery in Learning* (1987) Eisner's *The Role of Disciplined-Based Art Education in America's Schools* (n.d.), Arnheim's *Thoughts on Art Education* (1989), Gardner's *Art Education and Human Development (*1990), and Chalmers's *Celebrating Pluralism: Art, Education, and Cultural Diversity* (1996). Then there are the volumes in the Getty-supported series on disciplines and contexts of understanding, for example, Levi and Smith's *Art Education: A Critical Necessity* (1991), Parsons and Blocker's *Aesthetics and Education* (1993), Addiss and Erickson's *Art History and Art Education,* Brown and Korzenik's *Art Making and Education (*1993), and Wolff and Geahigan's *Art Criticism and Art Education* (1997). *Aesthetics for Young People* (Moore, ed., 1995) is noteworthy for the ways in which philosophers of art and art educators cooperated in explaining the uses of aesthetics in art education. In addition one can come across Clark, Day, and Greer (1987) and Duke (1990) on interpretations of DBAE; Eaton (1994) and Silvers (1998) on aesthetics and DBAE; Perkins (1994) and Stewart (1994) on teaching and learning; Greer (1993) and Wilson and Rubin (1997) on implementation; Parsons (1987) and Rush (1997) on artistic and aesthetic development; Day (1997) and Schwartz (1997) on professional development; Collins and Sandell (1988) and Blocker (1993) on issues; and Osborne (1985) and Csikszentsmihalyi (1991) on museums and museum education.

Reflections on the Literature

The literature of discipline-based art education raises a number of critical issues that any philosophy of art education must seriously address, not least of which is the challenge of new ideologies. The Getty initiative appeared in the early eighties at a time when the cultural and educational atmosphere was becoming politically charged. The critical literature produced in this atmosphere, variously termed postmodernism, cultural studies, social reconstructionism, and deconstruction, was largely critical of twentieth-century modernism and the cultural and intellectual values of Western civilization. The literature, moreover, was often dense, esoteric, difficult, and intimidating. It is fair to say, I think, that many in the field of art education were ill-prepared to digest the complexity of its ideas or to realize some of their consequences. It was difficult, for example, to know how to respond to charges of racism,

sexism, and elitism that were often directed at DBAE by its critics, and so a few words are in order about such criticism.

Elsewhere (1995) I have said that although there is something important to say about a coherent and judicious multiculturalism, an unchecked and uncritical multiculturalism is in danger of evolving into a cultural particularism that could split apart a democratic pluralism held together by shared common beliefs and values. Similarly, while it is possible to say something interesting about works of art in terms of race, class, and gender, a possible consequence is reductionism and the devaluing of what is most special and precious about art and art education. As for the charge of elitism in its pejorative sense, it is relevant only so long as it insists on restricting access to the best that has been said and created; in short if it is a closed elitism. An open elitism, however, provides opportunities for all to aspire to excellence. What is more, the inclination to denigrate outstanding accomplishment in favor of egalitarian standards that are nonjudgmental encourages mediocrity and furthers cultural decline. Finally, the extreme premises of some of the critical literature in question, for example the premises of deconstruction, are inherently nihilist in nature in that they not only constitute a major assault on such foundational concepts as meaning, objectivity, truth, intention, rationality, and reason, but carried to their logical conclusion they deny the existence of what is commonly called art (Wilson, 1987).

What the literature of DBAE reveals is the need for a better understanding of the relationships of art, society, and art education. Such understanding should acknowledge what is obvious: that on the one hand art is an important social strand of several segments of society and that, on the other, art is distinctive in its capacity to enrich human life. With such acknowledgements goes an obligation to guard against forces that would distort or trivialize its significance (Beardsley, 1981).

I said that the Getty arrived on the scene at a time of cultural and educational turmoil. It also arrived during the excellence in-education movement with which the Getty initially aligned itself. I can think of nothing more appropriate at the onset of a new century than a renewal of a commitment to the pursuit of excellence. Such a commitment would not change some of the things now being done, but it would mean making a special effort at appropriate times and in pedagogically relevant ways to introduce the young to the artistic riches of the past and present for the sake of their inherent values and to pay greater attention to the principles of art criticism and the uses of aesthetic theory. By inherent values is not meant the political objectives of interest groups but rather what an appreciation of outstanding human creativeness can tell us about the human condition and the values of art. At a time when the culture is in a deep depression the study of serious and worthwhile works of can revive memories of human accomplishment and help alleviate cultural amnesia. In many of its statements DBAE expresses the traditional ideal of humanistic learning that stresses the importance of excellence and its recognition. Yet the persistent defining down of artistic standards in both the high and popular cultures puts that ideal in jeopardy, as does the tendency of justifying art education in terms of non-arts outcomes that purportedly improve reading and mathematical skills and other non-arts effects. Art education should do what art education does best—refine perception, judgment and imagination in the domains of art and the aesthetic with a view to raising the level of personal well being and the aesthetic welfare. To be sure, such a justification would be a function of an instrumental theory of art, but it would be one that derives from the realization of art's inherent values, not its indirect, incidental, or extra-aesthetic effects. One of the traps the Getty fell into was the pressure to claim important non-arts outcomes for its programs, sometimes, as the educational director acknowledged, as a hook to secure support for its policies. However, in the director's summary of the successes and failures of the Getty venture an inflated instrumentalism was rejected in favor of a justification that features art's inherent values (Duke, 1999).

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DBAE Bibliography

The bibliography is composed of references drawn from a literature defined broadly as the publications of the Getty Education Institute for the Arts (formerly the Getty Center for Education in the Arts) and literature related to the aims and purposes of DBAE. The references are arranged under categories in each of which books (and items treated as books) appear first, followed by articles (and writings treated as articles). Category topics were inferred from the literature and the abstracts are descriptive rather than evaluative.

References do not always address exclusively the single topics suggested by their titles, and in some instances such titles are not recognizably descriptive of contents. Thus a discussion of the aims of DBAE might also deal with matters of curriculum, teaching and learning, assessment, research, or professional development. An article ostensibly about curriculum may be mostly about teaching and learning in the disciplines. It should be noted that the category Disciplines: General subsumes references primarily about the content of the four disciplines of DBAE, while the category Curriculum: General and Teaching the Disciplines subsumes references that pertain to general curriculum matters and teaching and learning in the four disciplines of DBAE. Cross-references at the end of some sections direct readers to related references. Furthermore, although later writings by an author may seem to supersede previous ones on the same topic, several of the latter have nonetheless been retained for those wishing to trace the evolution of the author's thinking.

In large, the references are in the humanities style of the *Chicago Manual of Style*, 14th edition, 1993. Although necessarily incomplete, the bibliography conveys a good sense of what has been written about DBAE since the inception of the Getty Education Institute for the Arts in 1982. A more selective bibliography that is not annotated may be found in Stephen Mark Dobbs, *Learning in and through Art: A Guide to Discipline-Based Art Education* (1998).

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Aims and Policy

Arnheim, Rudolf. *Thoughts on Art Education. Occasional Paper 2*. Foreword by Elliot W. Eisner. Los Angeles: Getty Center for Education in the Arts, 1989.
Brief discussions on topics ranging from the nature of images and vision, intuition and intellect, content, and meaning and expression to the role of arts in education and the nature and methods of teaching. Stresses that the making and appreciation of art are largely a matter of intuition, the cultivation of which is the principal contribution art makes to education. Refutes the belief that intellectual knowledge from different disciplines is more harmful than beneficial, indicating that throughout the history of art artists have attempted to transmit the rules and principles they had found in their own work. A note provides a guide to the author's major writings. Illustrated.

Broudy, Harry S. *Enlightened Cherishing: An Essay on Aesthetic Education.* Urbana: University of Illinois Press, 1994. New preface. First published 1972.
Elucidates the conditions for incorporating an aesthetic value dimension into general education and provides a theoretical explanation of art's role in the curriculum. Aesthetic education is recommended as the way to achieve enlightened cherishing, which is a love of things justified by knowledge. Chapters on the essay's theme and the nature of aesthetic images precede educational recommendations that stress the importance of aesthetic perception (the scanning of sensory, formal, technical, and expressive qualities) and the nature of judgment and standards. A new preface states that the book demonstrates the possibility and methodology of DBAE, a movement the author helped to shape and direct through his participation in the Getty Center's Institute for Teachers on the Visual Arts.

Chalmers, F. Graeme. *Celebrating Pluralism: Art, Education, and Cultural Diversity. Occasional Paper 5*. Los Angeles: Getty Education Institute for the Arts, 1996. Foreword by David Pankratz.
Presents a case for developing an appreciation of cultural pluralism and diversity, or multiculturalism in general, from an anthropological point of view that is believed to be congruent with demographic projections of the composition of the North American population, a democratic in contrast to an elitist approach to art education, a functional definition of art, the ongoing redefinition of the disciplines of DBAE, and a social-reconstructionist interpretation of the schools as institutions of social change. Discussion is consistent with the agenda of multiculturalists, that is, the decentering of the cultural achievements of European civilization, the eradication of racism and sexism, and the securing of the rights of socially marginal groups, e.g., gays and lesbians, the aging, the disabled, etc. Introductory discussions on the nature of cultural diversity, ethnocentrism, and egocentrism in the art curriculum are followed by chapters devoted to a functional definition of art and its key questions (Why is art made? How is it used? What is it for?) and the content, design, and implementation of a multicultural art education curriculum. Believes multiculturalism is not inherently divisive inasmuch as it stresses commonalities of human experience as well as differences. Illustrated. Extensive references.

Chapman, Laura H. *Instant Art, Instant Culture: The Unspoken Policy for American Schools.* New York: Teachers College Press, 1982.
Intended as a critical commentary on the state of arts education in U.S. schools with a particular emphasis on the visual arts, the text argues for a new attitude toward the arts, strategies for reforming the curriculum and achieving change, a definition of art education as basic education, guidelines for developing programs, ways to think about the nature and relative importance of elementary and secondary instruction in the arts, and policy changes. Other topics stress the importance of the teacher as an agent of reform, the status of research in the field, and the legacy of the federal government in arts education. Appendixes describe sources for much of the information used, e.g., a teacher attitude survey, the composition of the audience for the arts, and the 1974-75 national assessment of progress in arts education.

Dobbs, Stephen Mark. *Perceptions of Discipline-Based Art Education and the Getty Center for Education in the Arts.* Santa Monica, CA: Getty Center for Education in the Arts, 1988. Also ERIC Document Reproduction Service ED388599.

Remarks clarify a number of misperceptions of DBAE regarding its origins, curriculum, allocation of time to the study of disciplines, the place of creative activities, purported mechanistic character, views on specialist teachers of art, scope of content, relations with professional art education organizations, Getty resources, and reliance on a small group of advisors. In brief, DBAE has antecedents, does not prescribe a curriculum, does not assign equal portions of time to the study of each discipline, does not devalue creative activities, does not have to be mechanistic, draws content from a variety of cultures, supports specialist teachers of art, cooperates with professional art education associations, consults widely with members of the arts education profession, and, finally, does not have unlimited resources.

Dobbs, Stephen M. *The DBAE Handbook: An Overview of Discipline-Based Art Education.* Santa Monica, CA: Getty Center for Education in the Arts, 1992. Foreword by Leilani Lattin Duke.
Foreword states that the purpose of the handbook is to distill ten years of Getty Center efforts by reviewing the fundamental concepts and practices requisite for helping young people to create, understand, and appreciate art. Organized around such topics as a definition of DBAE, features of the approach, curriculum characteristics, teaching, evaluation, implementation, and resources, including a selected bibliography. Introduction provides brief summaries of each topic and emphasizes that DBAE is an approach to art education, not a curriculum, and that it is possible to configure it in different ways so long as certain common aspects are retained; e.g., use of content from the four disciplines, sequential organization of learning, works of art as loci of value, district-wide implementation, and evaluation of learning and program effectiveness. Also clarifies certain misconceptions about DBAE.

Eisner, Elliot W. *The Role of Discipline-Based Art Education in America's Schools.* Los Angeles: Getty Center for Education in the Arts, n.d. Reprinted under the same title in *Art Education 40*, no. 5 (1987): 6-26, 44-45.
Understands DBAE, or visual arts generally, as basic to general education and sets out its goals and objectives. Essentially an argument for teaching art as a distinctive form of literacy and its contributions to the development of mind and sensibility. Discussions of the biological and environmental bases of learning precede explanations of the special value of the visual arts and how they prescribe a function for teaching art. Followed by remarks about the status of the arts in the schools and a definition of a DBAE curriculum centered on meaning and human development. A DBAE program is recognizable by its district-wide implementation of a sequentially written K-12 curriculum that draws on the four disciplines of DBAE for its content and skills, by a range of curriculum and teaching strategies and institutional and community resources, and by its accountability through evaluation and assessment. Essentially an argument from cognitive philosophy and psychology that accents theories of multiple intelligences.

Getty Center for Education in the Arts. *Beyond Creating: The Place for Art in America's School*s. Foreword by Harold M. Williams. Preface by Leilani Lattin Duke. Los Angeles: Getty Center for Education in the Arts, 1985.
The publication that introduced DBAE as an approach to art education favored by the Getty Center. Reports the results of seven case studies of school art education programs that affirm art is basic to education. Foreword describes the Getty Trust's involvement in scholarship and art education and offers the report as part of its efforts to identify and disseminate information about promising school art programs. Preface recalls the origins of the Getty Center for Education in the Arts, locates its efforts in the excellence-in-education movement of the eighties, sketches the basic outlines of a DBAE approach, and refers to case studies conducted by the RAND Corporation and essays by three featured writers. The introduction summarizes the findings of the RAND study while concluding sections discuss critical elements in changing art education and implications of the study. Illustrated.

Getty Center for Education in the Arts. *Discipline-Based Art Education: What Forms Will It Take? Proceedings of the First National Invitational Conference, 1987.* Santa Monica, CA: Getty Center for Education in the Arts, 1988.
Consists of summaries and texts of keynote speakers (Eisner, Boyer, Bennett, Hodsoll) and summaries of presenters on DBAE disciplines (Spratt, Kleinbauer, Risatti, Crawford), basic education (Down, Shannon), and break-out sessions devoted to topics ranging from advocacy, state planning, DBAE components, implementation and maintenance, and curriculum resources to creativity, museum education,

and community art resources, with excerpts from reactions from participants. Opening remarks by Center director refer to background research, antecedents of DBAE, and the expectation that DBAE will take various forms. Afterward indicates issues still to be addressed, e.g., the role of specialists and nonspecialists, creativity, museums, and teacher preparation. Selected presentations abstracted under Aims and Policy.

Getty Center for Education in the Arts. *Education in Art: Future Building. Proceedings of the Second National Invitational Conference, 1989.* Los Angeles: Getty Center for Education in the Arts, 1989.
Features synopses and texts of keynote and general session speakers (Brademas, Down, Kaagan, Dobbs, Luis A. Jiminez, Jr., Whiteson, and Young) and summaries of district and regional institute programs and workshop sessions that brought together experts and teachers to discuss a range of topics, e.g., professional development, curriculum, multiculturalism, assessment, research, museums, and the role and integration of the four disciplines of DBAE. Introduction by the Center director characterizes the work of the Getty as catalytic in trying to make education more substantive through its emphasis on advocacy, curriculum development, teacher education, and building of partnerships and coalitions with other organizations. Reports that DBAE is taking various forms and expresses a need to pay greater attention to multicultural interests. Also discusses the role of specialist and general classroom teachers and the importance of the former. Principal addresses are abstracted in this section.

Getty Center for Education in the Arts. *Perspectives on Education Reform: Arts Education as Catalyst. Proceedings of the Fourth National Invitational Conference, 1993.* Santa Monica, CA: Getty Center for Education in the Arts, 1994. Foreword by Leilani Lattin Duke.
Foreword stresses that in order to achieve the goals of educational reform—interdisciplinary learning, multicultural education, meaningful assessment, use of educational technology, and access and equity—the arts, because of their potential for developing the creative spirit, must be made central to general education. Speakers included representatives from higher education and the schools, business and foundations, government, the music and communication industries, museums and cultural organizations, and publishing. Summaries of presentations discuss reform imperatives ranging from a more inclusive vision of education (cultural pluralism, etc.), the development of higher-level mental skills (critical thinking, etc.), standards of cultural excellence (Western and non-Western cultures), restructuring of schools (e.g., The Edison Project), the relations of the arts and workplace skills, standards of assessment (content, performance, delivery), integration of electronic media, acceptance of multiple ways of knowing, art and anthropology, new instructional materials, coalition building, strong advocacy, and a recommendation for a national center for the arts.

Levi, Albert William, and Ralph A. Smith. *Art Education: A Critical Necessity.* Urbana: University of Illinois Press, 1991.
The first volume in a series of five titled *Disciplines in Art Education: Contexts of Understanding.* A philosopher of culture and the humanities and a theorist of aesthetic education provide a humanistic interpretation of DBAE that draws parallels between the four disciplines of DBAE and basic human needs for personal expression and communication, a sense of historical identity and continuity, and reflective criticism. Chapters that discuss the personal and social values of art precede chapters on the four disciplines of DBAE, while concluding chapters center on the teaching of art as a humanity, an aspect of which is a curriculum scenario that features five phases of aesthetic learning. Illustrated. Extensive bibliographical references. Selected contents abstracted under Disciplines (Art Making) and Curriculum (Teaching the Disciplines).

National Endowment for the Arts. *Toward Civilization: A Report on Arts Education.* Washington, DC: Government Printing Office, 1988. Foreword by Frank Hodsoll.
Written to fulfill a congressional mandate, report assumes that the challenges of the twenty-first century will not only be scientific and technological but also cultural and calls for building a sense of civilization that encompasses the study of the cultural accomplishments of American civilization, which is largely European with important strands of non-Western civilizations. The task thus becomes one of accommodating cultural diversity within a common Western core or tradition. Concomitant purposes are the improvement of communication, creativeness, and judgment or choice. Acknowledging that basic art

education does not currently exist, indicates what needs to be done in order to redress the situation, e.g.: (1) achieving consensus about what should be known about art in creative, critical, and historical contexts; (1) designing appropriate assessment instruments; (3) undertaking classroom-related research; (4) including the arts in the national assessment of progress; (5) improving advocacy efforts; and (6) making a long-term commitment to reform. Discussions range over such topics as the arts in the classroom, an arts curriculum, the case for testing, teaching art, research, and the role of the Arts Endowment. Numerous charts, diagrams, and statistics. Also see executive summary *Toward Civilization: Overview from a Report on Arts Education.*

Smith, Ralph A. *Excellence in Art Education: Ideas and Initiatives.* Reston, VA: National Art Education Association, 1986. Updated version 1987.
Written in response to the excellence-in-education movement of the eighties, recalls the Greek ideal of excellence and its recognition, reviews the educational reform literature of the period, describes the features of excellence in art, addresses the question of elitism, and summarizes initiatives that stress improving learning in both education generally and art education. Recommends a secondary curriculum that consists of introductory, historical, appreciative, studio, seminar, and cultural-service units. Updated version contains a postscript that describes developments since the first printing, including the activities of the Getty Center.

Smith, Ralph A. *The Sense of Art: A Study in Aesthetic Education.* New York: Routledge, 1989.
A theory of aesthetic education that calls for the restoration of judgment, reaffirmation of the ideal of excellence, and a reordering of thinking about art education. After placing the arts in cultural context, the volume discusses three master concepts (the work of art, aesthetic experience, and aesthetic criticism) central to aesthetic learning from a humanities point of view. Concluding chapters center on persistent issues in art education, while appendixes provide further discussion of aesthetic experience, suggestions for research, and a unit for teaching aesthetic criticism. Illustrated. Suggestive for the use of aesthetics as a resource for conceptualizing DBAE. Illustrated.

Smith, Ralph A. *General Knowledge and Arts Education: An Interpretation of E.D. Hirsch's Cultural Literacy.* Urbana: University of Illinois Press, 1994.
A product of a study of cultural literacy sponsored by the National Arts Education Research Center at the University of Illinois, the text discusses the tradition of general knowledge, Hirsch's definition of cultural literacy and its reception, contextualism and multiculturalism, and a curriculum grounded in a contemporary definition of the humanities. Indicates that critics often misunderstood Hirsch and failed to distinguish between his notion of an extensive curriculum for the early years and an intensive curriculum for the secondary years that permits greater flexibility in teaching and curriculum development. A percipience curriculum takes account of the uses of learning, a definition of the humanities in terms of communication, continuity, and criticism, and the writings of aestheticians on aesthetic experience in sketching a K-12 curriculum compatible with DBAE aims. Phases of aesthetic learning feature exposure, familiarization, and perceptual training in the early years, the development of historical awareness in the middle years, and exemplar appreciation and critical analysis in the later years of schooling, all tied to a range of creative and practical activities.

Smith, Ralph A. *Excellence II: The Continuing Quest in Art Education.* Reston, VA: National Art Education Association, 1995.
In effect, the second edition of Excellence in Art Education: Ideas and Initiatives, published by the NAEA in 1986 and updated in 1987. *Excellence II* recalls the origins of the first edition as NAEA's response to the excellence-in-education movement of the 1980s and discusses developments from 1986 to 1994. Subsequent chapters expand discussions of excellence, aesthetic experience, and elitism. New chapters center on the topics of multiculturalism and postmodernism. Concluding chapters provide an interpretation of art education from a humanities point of view and attempt to anticipate reactions to the second edition.

Smith, Ralph A., and Ronald Berman, eds. *Public Policy and the Aesthetic Interest: Critical Essays on Defining Cultural and Educational Relations.* Urbana: University of Illinois Press, 1992.

Selections from policy literature generated in large by the establishment of the National Endowment for the Arts, with particular reference to assessment of policymaking for defining cultural and educational relations. Contents of essays range from the origins and history of the Arts Endowment and its educational policies, the relations of art to the general and aesthetic welfare, arguments for and against government support for the arts, the politics of policymaking, and museum policy to issues of censorship and artistic freedom. Selected articles abstracted under Aims and Policy and Museums and Museum Education.

Southeast Center for Education in the Arts. *Discipline-Based Music Education: A Conceptual Framework for the Teaching of Music.* Chattanooga: Southeast Center for Education in the Arts, 1994. Foreword by Paul Haack. Introduction by Jeffrey Patchen.
A report of the proceedings of a Discipline-Based Music Education Conference sponsored by the Getty Center and the Southeast Center for Education in the Arts, the purpose of which was to explain the meaning of DBAE and DBME (discipline-based music education), provide information about the work of the Southeast Institute for Education in Music, and further refine the concept. Foreword stresses the importance of adding criticism, or critical inquiry, to the disciplines of performance, aesthetics, and art history already familiar to music educators. The case for DBME is said to rest in its comprehensiveness and greater likelihood of gaining for music education a secure place in the general education of all students. Report discusses such topics as a rationale for DBME, its four disciplines, implementation and results, and further study.

Williams, Harold M. *The Language of Civilization: The Vital Role of the Arts in Education.* Washington, DC: President's Committee on the Arts and Humanities, 1991. Published address.
Remarks by the President and Chief Executive Officer of the J. Paul Getty Trust on the close kinship between the arts and the humanities, but, consistent with the Getty's interest, centers discussion on the visual arts. Characterizes art as a way of knowing and communicating that expresses a nation's needs, hopes, and discoveries, provides a framework for culture, and defines civilization. A visually literate person, the general goal of art education, is one who understands and appreciates art historically, aesthetically, and critically and, in addition, perceives the relationships of artistic and aesthetic experience to daily life and the workplace. Mentions the work of the Getty Center for Education in the Arts and research that suggests a positive relationship between the study of the arts and general cognitive development. Concludes the separation of the Arts Endowments from the Humanities Endowment is arbitrary and urges greater cooperation between the two agencies.

Williams, Harold M. *Public Policy and Arts Education.* Santa Monica, CA: J. Paul Getty Trust, 1993.
Address by the chief officer of the J. Paul Getty Trust on the importance of a strong federal policy for arts education that helps institute a comprehensive concept of art education in the schools. Such a concept is grounded in aesthetic, moral, and practical considerations; that is, one holding potential for meeting both individual and societal needs and that, in addition, functions as a stimulant to educational reform. After recalling the origins of a federal commitment to the arts and the character of policymaking in the American form of democracy, e.g., the commitment to decentralization, suggests ways various levels of government and educational and cultural organizations can cooperate to achieve a common goal. Mentions the Arts Endowment's report *Toward Civilization* for its substantive content.

Wilson, Brent. *Art Education, Civilization, and the 21st Century: A Researcher's Reflections on the National Endowment for the Arts' Report to Congress.* Reston, VA: National Art Education Association, 1988.
The writer of the first draft of *Toward Civilization* reflects on the experience, especially the discomfort of being compelled to work within the institutional and ideological constraints of the cultural establishment. Provides a summary of some aspects of the report and expresses a personal vision of art education. Report consists of quantitative and qualitative sketches of art education, e.g., statistics and classroom life, and the conclusion that art education in the U.S. is imbalanced and inconsistent and that comprehensive, sequential instruction is inaccessible to the large majority of the young. Reform is impeded by the retention of largely modernist assumptions about art (e.g., reliance on formalist aesthetic theories) in an era of increasingly postmodernist thinking (e.g., interest in contextualist theories), unavailability of

resources to implement new substantive conceptions of art education, ambivalence toward institutional cooperation, and lack of visionary leadership. Concludes with several of the report's recommendations.

Anderson, Kent. "Words and Deeds: Grading the Getty." *Journal of Wisconsin Art Education 1* (1987): 3-10.
Surveys the emergence and early work of the Getty Center, concentrating on the activities of the summer staff development institutes. Describes an actual DBAE lesson and praises the Center's cautious and comprehensive way of proceeding, its rigorous ongoing assessment, and its willingness to consult large numbers of educational experts. Believes DBAE erred, however, in (a) assuming that most classroom teachers can be trained to teach a DBAE program; (b) generalizing the scarcity of art teachers in California to the country as a whole; and (d) unduly restricting the exercise of creativity. Lists six strengths and three weaknesses of DBAE but believes that, overall, the value of Getty support to the art-educational profession is incalculable.

Anderson, Tom. "Attaining Critical Appreciation through Art." *Studies in Art Education 31,* no. 3 (1990): 132-40.
Posits the development of critical appreciation—i.e., the ability to make informed choices and, through them, to live effectively and participate in a common culture—as one of the highest objectives of general education. Asks whether a discipline-based form of art education, while pursuing ends unique to its content, can contribute to the goal of fostering critical competence. Presents a general education model encompassing orientation, knowledge by acquaintance, second-order tradition, interpretation, and critical appreciation and, under each rubric, applications to art production and the study of art history, art criticism, and aesthetics. Concludes that the content of art and approaches to its study that make it intrinsically valuable are also those qualities that make the study of art valuable in a broad general education.

Bennett, William J. "Address to the Getty Center Conference on Art Education." In *Discipline-Based Art Education: What Forms Will It Take?,* 32-43. Santa Monica, CA: Getty Center for Education in the Arts, 1988.
Discusses the role art education can play in the transmission of a common culture and emphasizes the special urgency of such an education for disadvantaged children. Claims that great works of art (1) form a record of the past, (2) are among the finest expressions of the values we cherish, (3) provide examples of the depth and complexity of human nature, and (4) foster the aims of democracy when taught as part of the common culture. These benefits of art should be made accessible to children from all socioeconomic and ethnic backgrounds through programs that are anti-deterministic, anti-relativistic, and anti-faddish. Mentions successful programs and new, promising approaches, DBAE among them.

Boyer, Ernest L. "The Arts, Language, and Schools." In *Discipline-Based Art Education: What Forms Will It Take?,* 46-51. Santa Monica, CA: Getty Center for Education in the Arts, 1988.
Declares that the arts are an essential part of language and that students must be instructed in it because the arts are (1) a channel for those ideas and feelings that cannot be expressed otherwise; (2) a means for cutting across academic disciplines, which encourages the perception of connections and coherence; and (3) a universal language understood by all. Approves of the disciplined study of art provided it leads to greater responsiveness and sensitivity to the language of art.

Brademas, John. "The Arts and Their Teaching: Prospects and Problems." In *Education in Art: Future Building,* 10-21. Los Angeles: Getty Center for Education in the Arts, 1989.
An influential advocate reviews both the progress and setbacks of federal and state support for the arts and arts education and the current condition of the arts in society and education. Circumstances hindering stronger support are reductions in federal and state budgets, new tax laws affecting philanthropic giving, downsizing of businesses, lack of public understanding about the nature and value of art, inadequate preparation of teachers, lack of instructional resources, and dissension within the field of arts education. Promising signs of overcoming these obstacles are new polls reflecting greater public support for the arts, the activities of the Getty Center and Harvard Project Zero, new national research centers in arts education, art requirements for high school graduation, and national reports that stress the importance of

the arts and arts education. Recommends public and private sectors make greater efforts to argue the case for the arts and arts education, to build stronger ties among influential interest groups, and to secure funding for experimental art and traditionally neglected groups.

Brandt, Ron. "On Discipline-Based Art Education: A Conversation with Elliot Eisner." *Educational Leadership 45*, no. 4 (1987/88): 96-99.
Three years after the advent of the Getty Center's involvement in art education, a proponent sets its approach to art education in historical perspective and discusses its aims and purposes as well as problems of acceptance, curriculum design, teaching, assessment, and implementation. States that the four disciplines of DBAE parallel what people do with art (make it, appreciate it, understand it contextually, and judge it). Places emphasis on the cognitive character of aesthetic learning and assessment of sequential instruction.

Broudy, Harry S. "Theory and Practice in Aesthetic Education." *Studies in Art Education 28*, no. 4 (1987): 198-205.
Suggests a hierarchy of abstraction—from theories, concepts, images, and perceptions of sensory qualities to feelings—and discusses the relationship to teaching and learning of two of its levels: imagery and theory. Images are the stuff of perception and thought, the roots of all learnings. Imagination—that is, the capacity to produce images—is needed to make values and ideals accessible to understanding and is sensuously embodied in works of art. The capacity of artworks to function as value images makes them important to education and forms part of the justification for art education as a required subject. As for theory, claims that the tension between it and practical application in the classroom is a perennial problem. Presents a case for the usefulness of theory by referring to DBAE, where teachers utilize the theoretical components of aesthetics, art history, and art criticism as contexts for practice, i.e., interpretively and associatively, and also, when appropriate, applicatively in direct teaching of the disciplines.

Broudy, Harry S. "Cultural Literacy and General Education." *Journal of Aesthetic Education 24*, no. 1 (1990): 7-16. Also in *Cultural Literacy and Arts Education*, ed. Ralph A. Smith, 7-16. Urbana: University of Illinois Press, 1991.
In response to the debate about cultural literacy, rejects simplistic definitions and the premises of deconstructionism in favor of a definition that asserts cultural literacy is "the ability to construe works that elucidate greatness by their concepts and inspire emulation by their imagery" (9). A measure of cultural literacy is an interpretive capacity that draws on a person's allusionary base in order to understand something. An allusionary base is built up and enriched by a range of experiences and formal studies, but the study of the arts and humanities in their various contexts is especially potent for this purpose. Mentions DBAE as one way to develop cultural literacy inasmuch as it enriches mind with the ideas, images, and methods of art history, art criticism, and aesthetics.

Clark, Gilbert A., Michael D. Day, and W. Dwaine Greer. "Discipline-Based Art Education: Becoming Students of Art." *Journal of Aesthetic Education 21*, no. 2 (1987): 129-93. Also in *Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 129-93. Urbana: University of Illinois Press, 1989. Excerpt reprinted in *Aesthetics and Arts Education*, ed. Ralph A. Smith and Alan Simpson, 236-44. Urbana: University of Illinois Press, 1991.
Comprehensive essay of monograph length that describes a paradigm shift in the field of art education. Stipulates the general goal of DBAE to be the development of abilities to understand and appreciate art within a program of general aesthetic education, with some attention to specialist training. Abilities encompass a range of creative, historical, and critical skills found in the four disciplines of DBAE (aesthetics, art criticism, art history, art production). Draws works for study from Western and non-Western cultures and includes not only works of fine art but also applied and folk art. Stresses the importance of written sequential curricula, systematic district-wide implementation, and assessment. Discusses such topics as the aesthetic domain of human experience, perception and its imagic store, the nature of metaphor, and administrative support and instructional resources. Charts compare and contrast DBAE and traditional thinking, and appendixes, in addition to describing a DBAE project, provide an example of interpreting art. Bibliography. Illustrated.

Cowan, Marilee Mansfield, and Faith M. Clover. "Enhancement of Self-Concept through Discipline-Based Art Education." *Art Education 44*, no. 2 (1991): 38-45.
Indicates how DBAE contributes to the antecedents of self-esteem—e.g., affiliation, personal worth, security, accomplishment, and therapeutic benefits—but insists on the importance of achievement. Describes a typical DBAE lesson (whole-group scanning of an artwork, historical and cultural context, production that incorporates some of the criteria discussed in scanning, and scanning of student work) and claims that all four disciplines are always represented in some way. Concludes that DBAE's structure and strategies provide the framework within which students can discover the aesthetic dimension of their lives, their ability to meet expectations, new ways of expressing their ideas, and a connection with the lives of those whose work they encounter—all conducive to self-concept enhancement.

DiBlasio, Margaret K. "Reflections on the Theory of Discipline-Based Art Education." *Studies in Art Education 28*, no. 4 (1987): 221-26.
Sees DBAE as an effective means to revitalize art education and as an approach that has attained considerable specificity and theoretical refinement. Characterizes educational theories as representing coherent constellations of embedded values, concepts, and guiding principles which provide directive mechanisms for rational educational practice. Through popularization, educational theories deteriorate into "bright ideas" and function as mere slogans. Furthermore, each vital theory has a central metaphor, that of DBAE being the restoration and the functional reintegration of the enterprise of art. This implies that the four disciplines are to be interrelated to reinforce one another in a growing understanding of the arts. It also means that art is to be taught systematically and sequentially, and is studied for its intrinsic value. Warns that, despite DBAE's adaptability to local variations, these central tenets cannot be compromised without loss of coherence and consistency and finds that in too many popularizations of the DBAE label mixtures of elements related to disciplines survive merely as bright ideas detached from DBAE theory.

Dobbs, Stephen Mark. "Discipline-Based Art Education: Some Questions and Answers." *NASSP Bulletin 73*, no. 517 (1989): 7-13.
Answers eleven questions that could be asked of DBAE. States that DBAE (1) is a conceptual approach to art education; (2) argues for the inclusion of art education in general education and sequential instruction for increasingly sophisticated knowledge and understanding of art; (3) is well within students' ability; (4) requires content from four art disciplines, but with varying emphases; (5) retains productive and creative work; (6) relies on a written curriculum for competent instruction; (7) is taught by specialists and classroom teachers; (8) is an approach rather than a single specific curriculum; (9) provides for multicultural art exemplars; (10) contains a strong evaluation component; and (11) counts on principals to lead teachers in making changes.

Down, A. Graham. "Art Education for a New Generation." In *Education in Art: Future Building*, 24-29. Los Angeles: Getty Center for Education in the Arts, 1989.
Regrets lack of inclusion of the arts in the eighties' back-to-basics movement but thinks testing services and the arts community are partly to blame, given, that is, their beliefs in the immeasurability of learning in the arts, faulty teaching methods, preference for specialist rather than general education, overemphasis on performance, and the instrumental use of the arts to achieve the outcomes of other subjects. Believes the arts should be studied for their inherent values, generative power to develop life-long dispositions, usefulness in interdisciplinary courses, and ability to offset narrow pragmatic and pecuniary interests. Also urges more relevant forms of assessment and thinks art education can be a catalyst for educational reform in general.

Duke, Leilani Lattin. "The Getty Center for Education in the Arts." *Phi Delta Kappan 65*, no. 9 (1984): 12-14.
In one of a number of periodical reports, the Center director first relates the Center's activities to the general educational reform movement of the eighties and then explains the premises of its educational activities (in effect, a more substantive and rigorous study of the arts), the importance of research and development to discover the needs of art education and Getty's efforts along these lines (a survey of

schools and professional development institutes), the importance of evaluation and use of new technology, and cooperative ventures with museums. See subsequent reports in this section for updates on Getty activities and programs.

Duke, Leilani Lattin. "The Getty Center for Education in the Arts and Discipline-Based Art Education." *Art Education 41*, no. 2 (1988): 7-12.
A five-year report of the activities of the Getty Center by its director recalls the origins of the Center within the J. Paul Getty Trust, the Center's general goals and commitments, and the impoverished state of teaching art in the schools. Distinguishes DBAE from traditional creativity-centered conceptions of art education and sets out a definition of DBAE currently favored by the Center. Also responds to misconceptions of the Center's earlier efforts, mentions a number of conferences, publications, and ventures under the rubrics of public advocacy, professional development, theory development, model programs, and most importantly, curriculum development. Mentions the large number of organizations and educators who have endorsed the general idea of DBAE, including the National Art Education Association.

Duke, Leilani Lattin. "The Getty Center for Education in the Arts: A Progress Report." *Phi Delta Kappan* 69, no. 6 (1988): 443-46.
Refers to a 1984 article in the same journal and reports on progress since made by the Getty Center. It has, for example, adopted a third guiding premise—that effective art education programs are built on a working partnership with school administrators and teachers—and organized its programs around five major areas: (1) public advocacy (e.g., through publications, conferences); (2) professional development programs for school administrators and teachers (e.g., through the work of the Getty Institute for Educators on the Visual Arts and efforts to redress the excessive studio emphasis in teacher education); (3) development of the theoretical base of DBAE (e.g., through commissioning monographs and conducting seminars for academicians); (4) development of model programs to demonstrate DBAE (e.g., through funding regional consortia undertaking their own staff and curriculum development); and (5) curriculum development (e.g., through summer curriculum development institutes and regional meetings with curriculum development experts). Claims experience has confirmed that DBAE can provide education in the visual arts that is practicable as well as more well-rounded than the creative/expressive model.

Duke, Leilani Lattin. "Mind Building and Arts Education." *Design for Arts in Education 91*, no. 3 (1990): 42-45.
Remarks on the public's persistent failure to appreciate art's contribution to the development of mind and intellect but also sees hopeful signs—for example, in the growing acceptance of an approach like DBAE's which posits the convergence of affective and cognitive rationales for art education. Recalls events antecedent to DBAE and reports on the program's earliest efforts. Describes DBAE as involving considerable learning activity that complements, supplements, and integrates the studio component with other modes of learning—drawn from art history, criticism, and aesthetics—and requires discursive attention to art. Claims that a curriculum acknowledging the role of the mind helps students become more artistically creative and that empirical understanding of the transfer from art skills to general mental development is being promoted through various research agendas.

Duke, Leilani Lattin. "Getty Continues to Push for More Art Education." *Art Material Trade News 42*, no. 11 (1990): 113-16.
Cites the Getty Center's commitment to making art fundamental to the education of all children and describes the basic features of DBAE (content from four art disciplines, substantive and comprehensive instruction, sequential written curricula). Identifies the long-range goals of DBAE as being the advocacy of art education in general; the professional development of teachers; the establishment of programs to demonstrate DBAE; the development of the theoretical foundations of DBAE; and curriculum development.

Eisner, Elliot W. "Why Art in Education and Why Art Education?" In *Art History, Art Criticism, and Art Production: An Examination of Art Education in Selected School Districts. Vol. 1: Comparing the*

Process of Change across Districts, vii-xii. Santa Monica, CA: RAND Corporation, 1984. Also in *Vol. 2: Case Studies of Seven Selected Sites*, ix-xii, 1984.
To counteract common belief that the arts are not significant enough to warrant serious study in the schools, states that the arts not only represent the highest form of human achievement to which the young should have access, but that creating and appreciating them also develop distinctive mental skills which all in a democratic society should have opportunities to acquire. Claims that a distinctive feature of learning in the arts is that, unlike other subjects in the curriculum, it is not rule governed. Rather, teaching art fosters the capacity for judgment. Learning in the arts also cultivates the senses, which are primordial in developing language and thought. Concludes that unless art becomes a major subject of schooling, access to cultural excellence and the ability to appreciate it will continue to be the privilege of a minority of the population.

Eisner, Elliot W. "Structure and Magic in Discipline-Based Art Education." In *Discipline-Based Art Education: What Forms Will It Take?*, 6-21. Santa Monica, CA: Getty Center for Education in the Arts, 1988. Also in *Journal of Art and Design Education 7*, no. 2 (1988): 185-96.
Describes the educational intentions of DBAE and each of its four disciplines and posits the need for a structured curriculum for their realization. Discusses structure as the relationship among things rather than a tight organization and mentions structural elements that can be varied in a DBAE curriculum, e.g., maintenance or relaxation of boundary strength between art education and other subjects (integration where possible without loss of art's uniqueness) and among
DBAE disciplines (maximum integration desirable) as well as degrees of instructional
latitude given to teacher judgment. Envisions no orthodoxy of method in DBAE but insists that sequential learning is critical. That is, art not only helps develop the mind and generate insight. It also provides self-justifying experiences—the "magic"—which are not possible without prior sequenced learning.

Eisner, Elliot W. "The Principal's Role in Art Education." *Principal 67*, no. 3 (1988): 6-10.
Points out the cultural poverty and ignorance of the artistic heritage of today's students and the unlikelihood of its being alleviated by art education as generally practiced. Suggests DBAE as a remedy and explains its most important features: learning in four art domains that correspond to what people do with art; developmentally appropriate materials in a program ensuring continuity in learning; district-wide implementation of goals; and affording students opportunities to make, perceive, understand, and judge art and thus deepen their sensitivity to art and the visual environment. Offers recommendations to principals for strengthening art education in their schools: (1) securing adequate time for art instruction; (2) providing leadership in articulating priorities; (3) enlisting community support; and (4) arranging for teachers to learn from other teachers.

Eisner, Elliot W. "Implications of Artistic Intelligences for Education." In *Artistic Intelligences: Implications for Education*, ed. William J. Moody, 31-42. New York: Teachers College Press, 1990.
Implications are discussed under four dimensions of schooling: aims (development of productive idiosyncrasy and nonpropositional forms of knowledge); curriculum (personally referenced curriculum in nongraded schools with appropriate allocations of time); teaching (acknowledgement of different ways of learning subject matter with appropriate resources); and evaluation (alternative forms of assessment, e.g., portfolios or processfolios). Believes the theory of multiple intelligences has revolutionary prospects because it is sensitive to individual differences, implies redefinition of equity, and suggests additional areas of research into components that influence artistic intelligences. Cautions against misuse of the theory.

Fleming, Paulette Spruill. "Pluralism and DBAE: Towards a Model for Global Multi-cultural Art Education." *Journal of Multi-cultural and Cross-cultural Research in Art Education 6*, no. 1 (1988): 66-74.
Discusses misunderstandings of DBAE and the belief, perhaps mistaken, that DBAE is elitist precedes recommendation for a global, multicultural approach to art education. Assuming DBAE favors a content-centered approach to teaching art, discusses other models, aspects of which may have relevance to conceptions of DBAE. Questions the emphasis placed by proponents of DBAE on American and

European fine art and endorses Banks's ethno-national model and the Ohio state guidelines that feature the key notions of this model. Discussion of Bearden's Quilting Time indicates how connections can be made between the four disciplines of DBAE and the features of an ethno-national model.

Gilmour, John C. "Educating Imaginative Thinkers." *Teachers College Record 95*, no. 4 (1994): 508-19.
Concedes the need to move art education to a prominent place in the curriculum but claims that DBAE is too limited and limiting an approach for the task because it relies on a formalist view of art, makes untenable assumptions about art as a discipline and about accepted methods of inquiry within the arts disciplines, relies on a paltry conception of the imagination, and is inadequate for dealing with recent developments in the arts and humanities. Using descriptions of works by Anselm Kiefer, develops an argument for an interdisciplinary art education that, treating art and the aesthetic domain as continuous with other domains, develops the skills of independent symbolic thinking, integrates visual expression with symbolic forms emerging in the rest of culture, makes use of texts that help students question received meanings, and employs defamiliarizing strategies.

Greer, W. Dwaine. "Discipline-Based Art Education: Approaching Art as a Subject of Study." *Studies in Art Education 25*, no. 4 (1984): 212-18. Reprinted as "Art as a Serious Subject of Study" in *Research Readings for Discipline-Based Art Education: A Journey beyond Creating*, ed. Stephen Mark Dobbs, 112-124. Reston, VA: National Art Education Association, 1988.
Discusses a variety of topics ranging from antecedents of DBAE to recommendations for the application of the scheme to other arts. Identifies seven defining properties which indicate that DBAE (1) considers art education as a discipline that (2) draws skills and concepts from four parent disciplines (3) which are taught by general classroom teachers (4) in a subject area within general education by means of (5) a written curriculum (6) paying attention to systematic instruction, time requirements, and assessment of outcomes (7) in order to produce learning ranging from naive responses to the sophisticated understanding of art and aesthetic values characteristic of well-educated adults. Reproduces a chart of intersecting value domains.

Hamblen, Karen A. "Cultural Literacy through Multiple DBAE Repertoires." *Journal of Multi-cultural and Cross-cultural Research in Art Education 6*, no. 1 (1988): 88-98.
Contrasts conceptions of cultural literacy as mastery of a core body of knowledge that constitutes a common culture to a sociological/anthropological conception that emphasizes cultural literacy as an active process which emphasizes a comparative understanding of the various ways different cultures legitimate particular artistic forms and meanings. Claims that DBAE uncritically legitimates a particular knowledge base that, by virtue of excluding others, presumes its superiority. Considers the idea of DBAE flexible enough to accommodate a range of cultural perspectives.

Hatfield, Thomas A. "Who Teaches Art? What Is Learned?" *Design for Arts in Education 87*, no. 6 (1986): 47-48.
A commentary by the executive director of the National Art Education Association on the status of art teaching—administered informally by the students' environment and formally for the most part by classroom teachers as enrichment or entertainment—and calls for improvement. Argues that since schools exist so that students may learn something, they should teach students something about art in a substantive, sequenced program that integrates content from aesthetics, art criticism, and art history with art production. This requires certified art teachers with background in the relevant content areas.

Hausman, Jerome. "Unity and Diversity in Art Education." In *Beyond DBAE: The Case for Multiple Visions of Art Education*, ed. Judith Burton, Arlene Lederman, and Peter London, 102-16. North Dartmouth, MA: Art Education Department, Southeastern Massachusetts University, 1988.
Speaks of the human need to achieve balance (unity in diversity) and how past orientations in art education can be interpreted as having attempted to meet that need. In light of this, DBAE's emphasis on a disciplined approach, top-down organization, and district-wide implementation can be seen as a response to the current disunity in the art education field. Suggests that the Getty Center's efforts should be welcomed as an opportunity for dialogue in the profession but recommends going beyond DBAE, especially in empowering art teachers in the area of course design and in making them an essential part of

all decision making. Stresses the importance of the teacher's personal influence on students through knowledge, commitment, and personal example.

Hodsoll, Frank. "Address to the Getty Center Conference on Art Education." In *Discipline-Based Art Education: What Forms Will It Take?* 104-17. Santa Monica, CA: Getty Center for Education in the Arts, 1988.
Points out the meshing of the goals of DBAE with those of the National Endowment for the Arts, i.e., to encourage the schools to make the arts a serious and sequential part of the curriculum in which equal priority is accorded to understanding, appreciating, and making art. Mentions several of the Endowment's initiatives. States that the agency's principal goal is to provide students with a sense of civilization through the study of the arts, starting with the shared core of American culture before examining other civilizations. Enumerates problems to be solved and issues to be faced on the way to implementation, which he expects to be difficult. Recommends taking a long-term view of reform.

Hope, Samuel. "Searching for Common Ground." *Design for Arts in Education 89*, no. 5 (1988): 13-22.
Asserts that failed attempts by arts-advocacy groups to gain control of art education have been replaced by a general realization of the need for common ground among many arts constituencies, primarily professional arts educators and their organizations. Emphasizes that all involved must agree on basic philosophical principles before undertaking the many tasks involved in infusing substance into art education, e.g., defining basic arts skills, arranging sequenced instruction, and designing curricula. Identifies obstacles, pitfalls, and objections raised by retrogressive forces, but is hopeful of success provided that highly skilled professionals lead the effort. Lauds DBAE as one of the initiatives toward structure and intellectually respectable content in art education but suggests strongly that it modify its promotional techniques which he finds out of tune with the tenor of the times.

Johnson, Nancy R. "DBAE and Cultural Relationships." *Journal of Multi-cultural and Cross-cultural Research in Art Education 6*, no. 1 (1988): 15-25.
Raises a number of questions under three rubrics—culture and art, the aesthetic domain, and structured disciplines—in order to address the fact of increasing cultural pluralism. Under the first rubric, culture is defined anthropologically and discussion centers on the Western origin of the modern concept of fine art and whether it is adequate for understanding works of non-Western art. Under the second rubric, the Clark, Day, and Greer essay on DBAE serves as a point of departure, the question being whether its commitment to aesthetic considerations is sufficient to encompass understanding of all art forms. Under the third rubric, the question is similar: Can all content for art education be derived from the four disciplines of DBAE? Concludes with a number of recommendations under each rubric.

Kaelin, E.F. "Why Teach Art in the Public Schools?" *Journal of Aesthetic Education 20*, no. 4 (1986): 64-71.
Believes that society benefits most when its institutions operate freely according to their distinctive purposes and that teaching art in the schools can be justified best by demonstrating how it contributes to the functioning of society's aesthetic institution, i.e., the art world. Recounts developments in aesthetics that led to positing the existence of such an aesthetic institution. Its purpose is both to permit and regulate the behavioral patterns involved in producing, criticizing, exhibiting, and appreciating works of art. The ultimate social product of this aesthetic institution is the creation, not of more works of art, but of the type of person capable of appreciating art with the appropriate critical attitude. DBAE may be one way to develop this kind of individual. Emphasizes that only when art is taught for art's sake (not for the sake of some extrinsic end) can the free functioning of the aesthetic institution be ensured.

Lindstrom, Lars. "Art Education for Understanding: Goodman, Arts PROPEL, and DBAE." *Journal of Arts and Design Education 13*, no. 2 (1994): 189-201.
After surveying some of the traditional rationales for art education (art for creativity, for therapy, as play, and as communication), credits Nelson Goodman's philosophy with initiating the emphasis on teaching art for understanding, an idea first explored at Harvard's Project Zero. Describes Arts PROPEL as an approach that seeks to develop competencies in production, perception, and reflection and uses the artist as role model. Gives an account of DBAE's tenets and reports on programs observed in several schools.

Concludes that although Arts PROPEL and DBAE are often thought incompatible, they both conceive the goal of art education to be understanding and meaning making. Believes DBAE to be particularly effective at the elementary and suggests Arts PROPEL as an alternative for the secondary level.

MacGregor, Ronald N. "An Outside View of Discipline-Based Education." *Studies in Art Education 26*, no. 4 (1985): 241-46.
Reviews the DBAE effort from a Canadian perspective. Perceives three possible problems in its development and implementation: (1) the need for continual updating of the resource inventory because of rapidly changing conditions; (2) the plan to involve universities in the creation of DBAE programs because the constituent disciplines belong to different jurisdictions and may not modify their objectives to accommodate DBAE; (3) nationwide acceptance because even the establishment of pockets of Getty-trained personnel in DBAE programs requires great effort. Thinks DBAE is nonetheless worthwhile as it conveys a sense of the seriousness and coherence of art education and this may influence policymakers.

McFee, June King. "An Analysis of the Goal, Structure, and Social Context of the 1965 Penn State Seminar and the 1983 Getty Institute for Educators on the Visual Arts." *Studies in Art Education 25*, no. 4 (1984): 176-81.
Compares the two events of the title along the dimensions mentioned. The Penn State Seminar, occurring in a period of social optimism and reform, brought together nationally recognized art educators and scholars in foundational areas for the purpose of generating ideas for research that would reorient art education; its target was higher education, its emphasis generative and interdisciplinary as well as psychosocial and philosophical. The Getty Institute occurred in an era of government retrenchment, interest in excellence, and stress on discipline-based subject matter and represented a more specialized approach. It was addressed to elementary school personnel, had a convergent foundational base, and was concerned with demonstrating an application of one specific curriculum model. Concludes that each gathering was representative of its time.

Patchen, Jeffrey. "Overview of Discipline-Based Music Education." *Music Educators Journal 83*, no. 2 (1996): 19-26, 44.
Recommends the DBAE approach for a music education program that will reach all students and will counteract the diminishing participation now seen in the upper grades. After crediting the Getty Center as the source of the DBAE concept, explains how aesthetics, history, criticism and production (performing, composing, improvising) apply to music education; how thinking and reasoning skills are cultivated in a community of inquiry; and how implementation affects personnel and transforms teaching roles, particularly that of the music specialist. Summarizes results reported by teachers who had used the DBAE approach; suggests what units of study might encompass; describes a two-year program for a model school team (minimally, the principal, specialist, and at least one classroom teacher); and emphasizes the importance of professional development and preservice education. Lists DBME resources: the Southeast Center for Education in the Arts, professional development opportunities, and relevant DBAE literature.

Posey, Elsa. "Discipline-Based Arts Education: Developing a Dance Curriculum." *Journal of Physical Education, Recreation, and Dance 59*, no. 9 (1988): 61-63.
Voices dissatisfaction with the marginal status of dance education and prevalent practice which, at all levels of schooling, emphasizes training in technique and treats students as potential dance performers rather than future members of a dance audience. Believing that, in addition to technique, students need a broad knowledge of dance concepts as well as of dance history, criticism, and aesthetics, recommends DBAE as an effective tool in reforming dance education through rigorous, sequential, and comprehensive dance curricula for general education, physical education, including dance education and in the professional development of dance teachers.

Reimer, Bennett. "Would Discipline-Based Music Education Make Sense?" *Music Educators Journal 77*, no. 9 (1991): 21-28.
Reflecting on the significance of DBAE for music education (DBME), asks whether it is merely a passing fashion or worth the serious attention of music educators. After summarizing the Getty Center's efforts

as described in the Journal of Aesthetic Education (Summer 1987) and noting similarities as well as differences between reform efforts in visual art education and music education, discusses the criticism DBAE has generated and suggests possible postures toward it. Addresses three issues to help music educators decide: (1) the emphasis on disciplinary study and its implied stress on conceptual learning about art; (2) sequential learning with a planned, written curriculum; and (3) sources of policymaking and decision making. Acknowledges the relevance of conceptual learning (knowledge about art), planned written curricula, and the influence of external agencies and organizations so long as nonconceptual learnings (knowledge of art), individual expression and creativeness, and professional integrity are not compromised. Thinks that what the Getty Center has most to learn from music education is its success in publishing sequential curricula and texts.

Riddell, Janice Bergmann. "The Education Reform Movement and Its Critics: Implications for Arts Education." *Design for Arts in Education 90*, no. 2 (1988): 2-13.
Refers to writings associated with the education reform movement of the eighties, their emphasis on structure, substance, and excellence, and the recommendations they contain for art education. Discusses in some detail the DBAE program and a proposal for a comprehensive and sequential excellence curriculum. Mentions standard criticisms leveled against such efforts, the one most frequently made alleging elitism. Examines the latter charge within the larger context of attacks on humanities core curricula in higher education and claims that the success of these assaults will mean an end to hopes of sustaining excellence in art education.

Rush, Jean C. "Should Fine Arts Be Required for High School Graduation?" *NASSP Bulletin 69*, no. 478 (1985): 49-53.
Argues that since ignorance of the ideas and cultural values transmitted through art leaves people ill prepared for citizenship and diminishes the quality of their lives, structured, sequential art instruction should be made a subject in general education through high school and be required for graduation, even college admission. Recommends DBAE as a model, not least for the accountability it assures through specified learning objectives. Also mentions measures for school-staff art education and administrative support that would be necessary for its implementation.

Rush, Jean C. "Braving the Thaw Wind: A Challenge to Academics in Basic Arts Education." *Design for Arts in Education 91*, no. 4 (1990): 40-47.
Discusses the NEA's recommendations for basic arts education (a top-down approach to change), their similarities to DBAE, and their intended implementation through grants to state arts agencies. Remarks on the NEA's omission of academics from its list of arts education components and on its insufficient recourse—despite the establishment of two research centers at universities—to academic experts for generating new knowledge and, particularly, for translating theory into classroom practice. Recommends more effective use of academics in grants implementation, in the institutionalization of basic arts programs, in the refinement of educational philosophy, as consultants to state agencies, and as members of a nationwide basic arts education network that would provide services in all states. Thinks basic arts education may succeed if it is a broadly based, long-term, cooperative endeavor that involves the entire community of arts educators.

Schwartz, Katherine. "Improving Art Education in Alaska through Discipline-Based Art Education." *Alaska Journal of Art 1* (1989): 16-21.
Understands DBAE to be a way of meeting the needs of art education identified in an Alaska DOE survey. Drawing on the literature of DBAE, principally the writings of Broudy, Eisner, and Clark, Day, and Greer, describes the constants of a DBAE approach; that is, general aesthetic education, multidisciplinary learning, written sequential curriculums, accountability, and adaptability to indigenous cultures. Given the practice of local decision making in Alaska's schools, recommends paying greater attention to staff development and preservice education.

Silverman, Ronald H. "A Rationale for Discipline-Based Education." *NASSP Bulletin 73*, no. 517 (1989): 16-22.

Places DBAE among the educational reform movements of the preceding decade and describes it as characterized by a sequential, cumulative curriculum, objective assessment, content drawn from four disciplines, and by its aim to make art education an integral part of general education. Justifies DBAE, and the additional tasks for teachers, with reference to the fact that the development of both perceptual and cognitive skills will allow every student to profit from enrolling in art and thus to acquire the ability to make informed choices in art. Also emphasizes the need to assess, and make public, student achievement in all the art disciplines and points out the increasing availability of instructural resources for implementing DBAE. Claims the comprehensive, curriculum-driven DBAE approach motivates students not drawn to studio work and that its widespread adoption should erase many of art education's problems.

Smith, Ralph A. "Teaching Art as a Humanity." In *Art Education: A Critical Necessity*, by Albert William Levi and Ralph A Smith, 180-207, 216-18. Urbana: University of Illinois Press, 1991.
Assuming that art is a form of communication and that the visual arts are special forms of such communication, presents a programmatic interpretation of DBAE from a humanities point of view that features the knowledge and skills of artistic creation, art history, art criticism, and aesthetics, in short, the knowledge and skills of the four disciplines of DBAE. Reference to the meaning of the general idea of DBAE precedes statement of the general purpose of a humanistic interpretation—to build a sense of art that will enable a generalist to traverse the world of art with intelligence and sensitivity—and description of five phases of aesthetic learning that encompass the cultivation of perceptual acumen in the early years and the development of historical, appreciative, and critical skills in the later years. Interpretation provides for cross-cultural comparisons of the arts and takes into account considerations of ethnicity and gender.

Smith, Ralph A. "Trends and Issues in Policy-Making for Arts Education." In *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell, 749-59. New York: Schirmer Books, 1992.
Begins with a definition of art and a statement of the general purpose of arts education and then compares and contrasts two reports that reflect the cultural and educational atmosphere of the seventies and the eighties: the *Arts, Education, and Americans panel report Coming to Our Senses* (1976) and the Arts Endowment report *Toward Civilization* (1988). The former reflects the countercultural thinking of the sixties, while the latter expresses the mood of the eighties, e.g., the effort to reaffirm the ideals of excellence and civilization. Discusses mistakes that have hindered the formulation of sound policymaking, e.g., the tendencies to sentimentalize, politicize, bureaucratize, and glamorize the arts and arts education. Concludes with a number of questions that can keep policy thinking on the right track and a recommendation for a humanities-based interpretation of arts education. Also mentions the activities of the Getty Center as a model for the private sector and cautions against cultural extremism.

Stinespring, John A., and Linda C. Kennedy. "Meeting the Need for Multiculturalism in the Art Classroom." *Clearing House 68*, no. 3 (1995): 139-45.
Claims that art educators are willing to accommodate multiculturalism but are at a loss about how to do it without provoking charges of "tokenism" when so many cultures need to be covered. Cites the DBAE seminar on cultural diversity (1992) as symptomatic of the struggle but also of DBAE's potential for cultural inclusiveness. Advises art teachers to be open, sensitive, and fair; to avoid language that might be offensive to anyone as well as any suggestion that the art of any racial, cultural, or national group is superior to another's; to emphasize the role of minority groups and the injustices they have suffered; and to stress the gender and ethnicity of artists. Foresees problems in the future since African-American graduates increasingly shun low-paying teaching jobs so that before long predominantly white teaching staffs will face mostly ethnic students. (Issues/multiculturalism).

Sylva, Ron. "Multidimensional Engagement with Art." *ERIC Document Reproduction Service ED341609*, 1989.
Considers DBAE to hold promise for making the study of art in the schools as valid as other subjects. Describes its basic components, after which the structure and dynamics of art education are discussed in terms of content, engagement, and education, followed by descriptions of the four disciplines of DBAE and the relating of the dimensions of engagement with art to cognitive, affective, and psychomotor domains of learning.

Vallance, Elizabeth. "Artistic Intelligences and General Education." In *Artistic Intelligences: Implications for Education*, ed. William J. Moody, 79-84. New York: Teachers College Press, 1990.
A speculative discussion by a museum education specialist which suggests that TMI stimulates the rethinking of a number of cultural and educational questions, especially with regard to what is considered to be general or basic education. Assuming that schooling reflects the values of society, asks whether TMI can be effectively implemented without changes in society's attitudes toward nontraditional forms of knowing. Moreover, how would TMI affect the teaching of subjects, curriculum design, the training of teachers, etc.? Might intelligences be ranked? Also relates TMI to rationales for thinking about the value of schooling (technological, scientific, political, aesthetic, ethical) and commonplaces of curriculum (subject matter, students, teachers, milieu). Thinks DBAE is a promising idea in that it assumes a number of intelligences and thus has greater capacity for cultivating lifelong learning in the arts than other approaches to art education.

Welter, Cole H. "Discipline-Based Art Education: Not If, but Where?" *Design for Arts in Education 89*, no. 2 (1987): 22-28.
Applauds the DBAE concept but thinks it is premature for the public schools and doomed to founder on the huge sums required for its implementation and on the lack of adequate teacher preparation. Accordingly, recommends DBAE for college liberal arts curricula. At the college level, non-art majors' initial interest in the arts is not being sustained by appreciation courses as currently taught and is not provided for in studio courses. Their inability to enlist non-art majors contributes to the peripheral status of the arts in higher education. Thinks that DBAE-inspired programs in the liberal arts would remedy that situation and as a bonus would produce the multitude of future art patrons and connoisseurs needed to maintain the health of the arts in society. Once large numbers of citizens have become able to appreciate the value of the arts, they will insist on substantive art teaching in precollegiate education. Thus DBAE may eventually enter the schools as a secondary outcome but on a more secure footing.

Wolf, Dennie Palmer, and Mary Burger. "More than Minor Disturbances: The Place of the Arts in American Education." *In Public Money and the Muse: Essays on Government Funding of the Arts*, ed. Stephen Benedict, 118-52. New York: W.W. Norton, 1991.
Traces the evolution of art education from citizenship and industrial-skills training to the development of creativity and the fostering of self-expression. Describes how, as a result of a recent emphasis on the mind's many cognitive capacities, art has come to be seen as one form of knowledge and meaning making equal with others. As a consequence, art education is now conceived as apprenticeship in those forms of adult knowledge that are encountered in art and arts-related areas. Examples are DBAE, which is committed to exposing even young children to four modes of artistic knowledge and to the creation of widespread artistic literacy; and artistry-based education, e.g., Arts PROPEL focuses on artistic problem finding in studio work and on reflection and thoughtful assessment. Such discipline-based approaches are likely to produce critical, questioning adults who will demand a role in the remaking of culture and thus disturb the status quo. Discusses collaborative action that may be taken by artistically educated citizens and provisions that need to be made for a new art education at the local, state, and the national levels.

Zeller, Terry. "The Role of the Humanities in Art Education." *Art Education 42*, no. 4 (1989): 48-57.
Contends that none of the current models for teaching art in the schools (child-centered creativity, aesthetic education, DBAE) is adequate for including the study of art in a program of general education. Discussions of the meanings of the term "humanities" and the recommendations for humanities education in the reform literature of the eighties precede an argument for the place of the humanities in the schools. The crux of the criticism of the three models examined is that they either pay inadequate attention to humanistic disciplines, give insufficient consideration to contextual matters, or fail to take account of recent social theory and aesthetics. DBAE is judged to be narrow in several respects: in its emphasis on aesthetic experience, in its linear conception of art history, in its overemphasis on skills, in its ethnocentrism that favors Western art, and in its lack of attentiveness to social theory. Concludes with suggestions for promoting a humanities-based program, especially with regard to developing interdisciplinary studies.

Also see

Broudy, Harry S. "The Role of Imagery in Learning." *Occasional Paper 1*. Los Angeles: Getty Center for Education in the Arts, 1987. Abstracted under Disciplines (General).

Clark, Gilbert A. "Examining Discipline-Based Art Education as a Curriculum Construct." *ERIC:ART*. Bloomington: Social Studies Development Center, Indiana University, 1991. Abstracted under Curriculum (General).

Duke, Leilani Lattin. "The Getty Center for Education in the Arts." *Art Education 36*, no. 5 (1983): 5-8. Abstracted under Antecedents and Evolution.

Ewens, Thomas. "Flawed Understandings: On Getty, Eisner, and DBAE." In *Beyond DBAE: The Case for Multiple Visions of Art Education*, ed. Judith Burton, Arlene Lederman, and Peter London, 5-25. North Dartmouth, Mass.: Department of Art Education, Southeastern Massachusetts University, 1988. Abstracted under Issues (General).

Getty Center for Education in the Arts. *Discipline-Based Art Education and Cultural Diversity.* Santa Monica: Getty Center for Education in the Arts, 1993. Foreword by Leilani Lattin Duke. Introduction by Thandiwee Michael Kendall. Abstracted under Issues (Multiculturalism).

Grant, Carl A. "So You Want to Infuse Multicultural Education into Your Discipline? Case Study: Art Education." *Educational Forum 57*, no. 1 (1992): 18-28. Abstracted under Issues (Multiculturalism).

Greene, Maxine. "Possible Sources for Aesthetic Content in the Classroom." In *Aesthetics Education: The Missing Dimension, ed. Al Hurwitz*, 53-74. Baltimore: Maryland Institute, College of Art, 1986. Abstracted under Disciplines: General (Aesthetics).

Greer, W. Dwaine. "Harry Broudy and Discipline-Based Art Education (DBAE)." *Journal of Aesthetic Education 26*, no. 4 (1992): 49-60. Abstracted under Antecedents and Evolution.

Greer, W. Dwaine. "Developments in Discipline-Based Art Education (DBAE): From Art Education toward Arts Education." *Studies in Art Education 34*, no. 2 (1993): 91-101. Abstracted under Antecedents and Evolution.

Lanier, Vincent. "A*R*T, A Friendly Alternative to DBAE." *Art Education 40*, no. 5 (1987): 46-52. Abstracted under Issues (General).

McFee, June. "Art and Society." *In Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons*, 104-12. Los Angeles: Getty Center for Education in the Arts, 1988. Response by Stephen Mark Dobbs. Abstracted under Issues (General).

Sandell, Renee. "The Liberating Relevance of Feminist Pedagogy." *Studies in Art Education 32*, no. 3 (1991): 178-87. Abstracted under Curriculum (General).

Smith, Ralph A. "An Excellence Curriculum for Art Education." *Journal of Aesthetic Education 21*, no. 4 (1987): 51-61. Abstracted under Curriculum (General).

Smith, Ralph A. "Toward Percipience: A Humanities Curriculum for Arts Education." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 51-69. Chicago: University of Chicago Press, 1992. Abstracted under Curriculum (General).

Smith, Ralph A. "The Question of Multiculturalism." *Education Policy Review 94*, no. 4 (1993): 2-18. Also in *General Knowledge and Arts Education: An Interpretation of E. D. Hirsch's Cultural Literacy*,

79-108. Urbana: University of Illinois Press, 1994; and as *Multiculturalism and Cultural Particularism in Excellence II: The Continuing Quest in Art Education*, 115-37. Reston, VA: National Art Education Association, 1995. Abstracted under Issues (Multiculturalism).

Antecedents and Evolution

Amburgy, Patricia M., and others, eds. *The History of Art Education: Proceedings from the Second Penn State Conference, 1989*. Reston, VA: National Art Education Association, 1992.
Categorizes selected presentations under five headings: central themes (the history of art education, vocationalism, art appreciation, and art history); international perspectives; art education in the U.S.; the social context (class, race, gender, and ethnicity); and museums, exhibitions, and radio. Acknowledges publication assistance of the Getty Center. Selected papers abstracted under Aims and Policy and Antecedents and Evolution.

Smith, Ralph A., ed. *Discipline-Based Art Education: Origins, Meaning, Development*. Urbana: University of Illinois Press, 1989. First published as a special issue of the *Journal of Aesthetic Education 21*, no. 3 (1987).
Ten essays by writers in education, the four disciplines of DBAE, and child study discuss, in addition to the antecedents of DBAE in theoretical, curriculum, and teacher education contexts, a rationale for DBAE, the disciplines of DBAE, and the relevance of developmental psychology. The source for the Clark, Day, and Greer statement *Discipline-Based Art Education: Becoming Students of Art.* Extensive notes and bibliography. Selected essays abstracted in this section and under Aims and Policy and Research and Aesthetic Development.

Broudy, Harry S. "Reflections on a Decision." *Journal of Aesthetic Education 25*, no. 4 (1991): 31-34.
Discusses early interest in aesthetic education and expresses gratification at seeing ideas instantiated in DBAE. Commends DBAE for its commitment to making art education part of the general education curriculum and having demonstrated that classroom teachers are capable of infusing disciplinary theoretical knowledge into art teaching.

Delacruz, Elizabeth Manley, and Phillip C. Dunn. "DBAE: The Next Generation." *Art Education 48*, no. 6 (1995): 46-53.
Describes DBAE's emergence in response to conditions conducive to art-educational reform, its early formulation, its collision with multiculturalism, and its accommodation to the latter, including the appointment of DBAE critics to chart new directions. Thus the traditional arts disciplines have been questioned, infused with processes of feminist and multiculturalist inquiry, and augmented by anthropology, sociology, and material-culture studies. In addition to exemplars of fine art, students encounter objects of ethnic or popular arts with the aim of gaining contextual and political understandings. The greatest transformations have occurred in applications such that there are seemingly as many DBAE programs as there are art teachers. Claims—opinions to the contrary notwithstanding—that even in its current comprehensive, interdisciplinary, multicultural, mutifaceted, content-centered, child-centered, and issue-centered versions, DBAE preserves some of the integrity of its original conception. Calls for continuing transformation, raises questions for research and inquiry, and speculates about DBAE's third generation.

Delacruz, Elizabeth Manley, and Phillip C. Dunn. "The Evolution of Discipline-Based Education." *Journal of Aesthetic Education 30*, no. 3 (1996): 67-82.
Authors relate how, in response to criticism from multiculturalist, feminist, social reconstructionist, and creative self-expression camps, among others, Getty Center personnel began modifying DBAE in the late 1980s. A table contrasts early and more recent DBAE stances on the disciplines, selection of imagery, curriculum content and pedagogy, and children's art. Even more pronounced than the rethinking of theory have been changes in practical application in the field where teachers are now constructing and revising curriculums to suit their needs. Even though it may be asked to what extent DBAE is still discipline based and whether the field has changed DBAE more than DBAE has changed the field, authors think the modifications have been salutary and recommend further accommodations. .

Dobbs, Stephen Mark. "Art Education: Problems and Perspectives." *Momentum 15*, no. 3 (1984): 40-42.

Surveying art history's first one hundred years, remarks on, and supplies reasons for, the perennial precariousness of the field's status. Cites in particular art education's relegation to a handmaiden role caused largely by its neglect to formulate a unique rationale, that is, something that it alone can do. Sees, however, signs of reinvigoration in growing professionalization, emerging organizations with diverse interests, research in curriculum and other areas, the utilization of new technologies, and especially discipline-based efforts, such as the one sponsored by the Getty Center, that aim to improve the quality of art programs by emphasizing critical and historical domains along with art making.

Dobbs, Stephen Mark. "The Kettering Project: Memoir of a Paradigm." In *The History of Art Education: Proceedings from the Second Penn State Conference, 1989*, ed. Patricia M. Amburgy and others, 186-90. Reston, VA: National Art Education Association, 1992.
A personal recollection of participation in the Penn State conference of 1965 and prior involvement in the Stanford Kettering Project, a curriculum project that was designed to help elementary school teachers convey significant content to children by stressing the critical, historical, and creative aspects of art. Indicates how the paradigm anticipated thinking about DBAE. Describes various aspects, phases, and influence of the project and mentions similar efforts at other venues, e.g., SWRL and CEMREL, and other events that constituted attempts to redefine art education, e.g., statements by the NAEA and the Art Endowment report *Toward Civilization*.

Efland, Arthur D. "Curriculum Concepts of The Penn State Seminar: An Evaluation in Retrospect." *Studies in Art Education 25*, no. 4 (1984): 205-11.
Mentions factors leading to the Seminar of 1965 (availability of government funds, a reformist atmosphere informed by a disciplinary slant, and the notion that art teaching should be balanced by instruction in art history and criticism). The Seminar was designed to focus on the "why," the "what," the "to whom" of art education, on teaching and learning, and on curriculum. Two papers were prepared on each topic, one by a scholar from outside and one by an individual from within art education. The most pervasive emphasis was on art education as a discipline in its own right and on structure, the latter understood in the Brunerian sense but also as inquiry structured by the model of the artist, critic, and art historian. Discusses other curricular themes that received attention at the Seminar and several conceptual difficulties with discipline-centered curricula that have been developed. Concludes that the Seminar helped initiate the drift toward using art history and art criticism in art instruction.

Efland, Arthur D. "Curriculum Antecedents of Discipline-Based Art Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 57-94. *Also in Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 205-11. Urbana: University of Illinois Press, 1989.
After briefly surveying the history of art education, identifies the educational reform movement of the 1960s and the Penn State Seminar (1966) that was convened in its wake as the impetus for a number of art education curriculum projects: CEMREL, Art Instruction through Television, the Chapman model, the Hubbard-Rouse approach, the Kettering program, SWRL, and the Aesthetic Eye venture. Compares and rates these across seven categories, most importantly the balance achieved among production, criticism, and art history. Concludes that although each of these projects anticipated DBAE along only some dimensions, collectively they point to fallacies to be avoided and difficulties yet to be resolved, e.g., reconciliation of contextualist vs. essentialist conceptions of art education, and quandaries over sequence and curriculum implementation. Bibliography.

Efland, Arthur D. "How Art Became a Discipline: Looking at Our Recent History." *Studies in Art Education 29*, no. 3 (1988): 262-74.
Traces the ascendancy of the "structure-of-the-discipline" idea (Bruner's) in education, the canonization of discipline-centeredness in the sixties, and efforts by theorists of art education (Barkan, Penn State Seminar) to follow suit. Explains that while in other subjects, especially the sciences, structure and organizing concepts served to make a burgeoning knowledge base manageable, in art these notions increased content with the addition of aesthetics, art history, and criticism. Identifies DBAE as a hopeful trend but fears the required balance among the four disciplines in all grades might become an arbitrary rule. Thinks this tendency could be mitigated by introducing the more gradated experiences developed in the hierarchies of Philip Phenix's scheme of "realms of meaning," which are discussed extensively.

Efland, Arthur. "History of Art Education as Criticism: On the Use of the Past." In *The History of Art Education: Proceedings from the Second Penn State Conference, 1989*, ed. Patricia M. Amburgy and others, 1-11. Reston, VA: National Art Education Association, 1992.
Explains the history of art education in terms of two constructs, the first being paradigms (systems of ideas, concepts, principles, etc., within a field of knowledge) and paradigm shifts (after Thomas Kuhn). Each paradigm has a revolutionary phase, a normal phase, and a phase of orthodoxy when it is likely to be opposed by an emergent paradigm. Describes successive art-educational paradigms since the beginning of the century, with DBAE—now in its normalizing, standardizing phase—being the most recent. Thinks paradigm shifts impede progress as useful ideas are discarded and need to be rediscovered later. The second construct envisions three streams running through art education, the expressionist, the reconstructionist, and the scientific-rationalist, which may be in a relation of dominance and subordination or confluence. Presents two scenarios for post-DBAE art education. The first, a poststructural paradigm, would move toward freer forms of educational practice. The second would supplement DBAE's emphasis on knowledge and on the teaching of art as a language with a renewed recognition of imaginative capacities, thus developing a basis for confluence.

Greer, W. Dwaine. "Harry Broudy and Discipline-Based Art Education (DBAE)." *Journal of Aesthetic Education 26*, no. 4 (1992): 49-60.
Acknowledges Broudy's impact and influence on DBAE: e.g., his pioneering work in aesthetic education in the 1950s; his framing of ideas in the 1970s that were tried out in, e.g., the Aesthetic Eye Project that would later mold DBAE; his provision of a rationale for art in general education; and above all his guiding role in the Getty Center's Institute for Educators on the Visual Arts. Remarks on Broudy's skill as a lecturer and his ability to make complex philosophical ideas accessible to many different audiences.

Greer, W. Dwaine. "Developments in Discipline-Based Art Education (DBAE): From Art Education toward Arts Education." *Studies in Art Education 34*, no. 2 (1993): 91-101.
Surveys developments in DBAE since 1984, especially the large number of writings, both critical and supportive of DBAE, that have appeared. In response to criticism, DBAE now includes noncanonic non-Western art, popular arts, feminist scholarship, the social context of art, and a broadened concept of aesthetics. Documents DBAE influence on the literature of the art disciplines (e.g., aestheticians writing with teachers in mind), the revision of art textbooks, and the design of curriculum materials and art games. Claims that the move of DBAE into the limelight has drawn attention both internationally and in the other arts. Sets forth content and inquiry concepts for the performing arts and believes it possible to develop overarching principles that, applying across the arts, will undergird a justification of arts education in terms of increased competency, understanding, and appreciation.

Hamblen, Karen A. "Neo-DBAE in the 1990s." *Arts and Learning Research 10*, no. 1 (1992-93): 132-40.
Describes changes that have occurred in the theory and practice of DBAE since the inception of the Getty Center's efforts in the 1980s. Refers to the original ideas and assumptions of DBAE, the criticism they generated, and changes in outlook under such rubrics as curriculum content, integration and instructional outcomes, and assessment. Believes changes are due largely to criticism that has faulted DBAE for paying insufficient attention to collective decision making, multiculturalism, qualitative forms of assessment, instrumental uses of art, and social values. Raises the question whether DBAE is still discipline based but notes that it retains aspects of disciplinary study, sequential learning, and formal assessment. Mentions writers who suggest the idea of DBAE now belongs to the field and should evolve even further.

Hamblen, Karen A. "Art Education Changes and Continuities: Value Orientations of Modernity and Postmodernity." In *Context, Content, and Community in Art Education: Beyond Postmodernism*, ed. Ronald W. Neperud, 41-52. New York: Teachers College Press, 1995.
Assumes modernity and postmodernity are world views whose values are reflected in the dialectics of change in contemporary art education, namely, DBAE. The values of modernity (change, progress, anti-traditional) are contrasted to the values of postmodernity (tradition, continuity, conservative change). The

interpretation of and the significance ascribed to each help explain the ebb and flow of the history of art education. After providing some historical examples of dialectical relationships in art education, uses an analysis featuring relations of wholes and parts, or configurations and details, and indicates how postmodernist criticism is effecting a reexamination of the largely modernist values of DBAE, but without achieving a complete paradigm shift.

Kern, Evan J. "Antecedents of Discipline-Based Art Education: State Departments of Education Curriculum Documents." *Journal of Aesthetic Education 21*, no. 2 (1987): 35-56. Also in *Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 35-56. Urbana: University of Illinois Press, 1989.
Report of a multi-year study of 926 documents prepared in fifty states during 110 years up to and including 1984. Although major directions in art education were foreshadowed in documents from 1910-1919, only studio art was a constant over the entire time span. During the 1970s, documents showed a growing preoccupation with extending art education beyond the creative activities, and by the end of the decade and up to 1984 they increasingly featured goals relating to the perception of art, the making of art, art criticism, and art history. Concern with art history appeared relatively early in the reporting period, attention to art criticism emerged later, but aesthetics remained almost entirely neglected. Author concludes that while an eventual dominance of DBAE over art education may be in doubt, the field's adoption of a more academic and comprehensive approach is not. Bibliography.

Payne, Joyce A. "Manuel Barkan's Foundations of Art Education: The Past Is Prologue." In *The History of Art Education: Proceedings from the Penn State Conference*, ed. Brent Wilson and Harlan Hoffa, 259-64. Reston, VA: National Art Education Association, 1985.
Discusses the writing of Barkan from 1955 to 1965 in order to show that the idea of DBAE was foreshadowed in Barkan's model of three modes of learning in art education—the creative, the historical, and the critical—which constitute the substance of art education itself as a discipline. Such reformulation of the goals of art education was necessary in order to develop the significant cognitive powers of all students in a program of general education. A major part of the new interpretation consisted of expanding the meaning of "activities" to include historical and critical exercises. Also mentions that the reformulation stressed universal concepts of art and creativity and cautioned against a national or even a state curriculum in favor of regional curriculum guides.

Sevigny, Maurice J. "Discipline-Based Art Education and Teacher Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 95-126. Also in *Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 3-34. Urbana: University of Illinois Press, 1989.
Gathered data on the evolution of DBAE concepts in selected preservice art education programs and presents findings in four parts: a historical survey of art teaching traditions; an overview of discipline-related course content from the preceding twenty years; a description of six inservice teacher-training experiments that sought to develop competencies in one or more of the four art disciplines; and discussions and recommendations, e.g., that since the continuing dominance of the studio-artist model virtually precludes the attainment of DBAE competencies, a major redesign of teacher education will be necessary. Bibliography.

Smith, Ralph A. "The Changing Image of Art Education: Theoretical Antecedents of Discipline-Based Art Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 3-34. Also in *Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 3-34. Urbana: University of Illinois Press, 1989.
Discusses theoretical and speculative literature that began to emerge in the 1950s and 1960s—a period when art education exhibited growing self-consciousness as an area of study with distinctive goals, content, knowledge, and methods—and that in several ways anticipated the basic tenets of DBAE. Considers writings that can be considered antecedents to DBAE in rubrics ranging from those seemingly remote from to those immediately relevant to art-educational practice: aesthetics (subdivided into philosophical and scientific aesthetics and the relation of each to art education); educational theory (subdivided into philosophy of general education and educational psychology and the relation of each to art education); and theory of art education. Mentions antecedents in art-educational research and museum

education and briefly compares the theoretical assumptions of art education and aesthetic education. Bibliography.

Smith, Ralph A. "The New Pluralism and Discipline-Based Art Education." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 74-76. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks.
After recalling earlier interests that anticipated aspects of DBAE, remarks address the contemporary atmosphere of theorizing about art education. Accepts the new pluralism and a global perspective in art education so long as they do not compromise artistic value and excellence nor denigrate the cultural achievements of Western civilization. Recommends a humanities interpretation of DBAE that satisfies the basic human needs for communication, a sense of an historical identity, and a capacity for critical reflection. The young would move through a K-12 curriculum devoted to fostering creative, historical, and critical skills with a variety of means. Envisions curriculum as itinerary that prepares the young to traverse the art world with intelligence and sensitivity.

Stankiewicz, Mary Ann. "Structures and Experience: Response from the Second Generation." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 76-78. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks.
Reflects on the themes of the Getty seminar devoted to discussions of the originators and inheritors of DBAE theory and raises questions that present and future generations should address in considering the significance of DBAE. After indicating some meanings of 'generation' and 'inheritance' and expressing some reservations about thinking in such terms, addresses the need for critical dialogue on the conceptualization of DBAE, its relation to postmodern philosophical and cultural premises, the adequacy of formalist aesthetic principles, the imperatives of multiculturalism, and the redefinition of disciplines, among other topics. Concludes with the suggestion that conventional intellectual, emotional, and social objectives notwithstanding, what most art teachers seem to want for their students are decisive, conversive experiences with art that produce a lifelong interest in it.

Zahner, Mary. "Manuel Barkan: Twentieth-Century Art Educator." In *The History of Art Education: Proceedings from the Second Penn State Conference, 1989*, ed. Patricia M. Amburgy and others, 170-74. Reston, VA: National Art Education Association, 1992.
Traces Manuel Barkan's career from his formative years at New College, Teachers College, Columbia University (1932-39), where he became convinced that art education had a definite content that could be subjected to critical analysis and that the purpose of art education was not to produce artists but to raise the level of culture. Reflecting Dewey's criticism of dualisms, Barkan rejected Lowenfeld's contrasting personality types and eventually fell under the influence of Brunerian thinking that ultimately resulted in the acceptance of Dewey's ideas about qualitative thinking as interpreted by Villemain, Champlin, and Ecker. Barkan's ideas culminated in the 1965 Penn State conference, which asserted the relevance of aesthetics, art history, art criticism, as well as artistic creation, and a problem- and discipline-centered conception of art education, which influenced DBAE theory.

Also see

Broudy, Harry S., ed. "Report on the Aesthetic Education Project." *ERIC Document Reproduction Service No. ED224015*, 1982. Abstracted under Curriculum (General).

Clark, Gilbert A. "Examining Discipline-Based Art Education as a Curriculum Construct." *ERIC:ART, Bloomington: Social Studies Development Center*, Indiana University, 1991. Abstracted under Curriculum (General).

Kern, Evan J. "The Study of Art Criticism in the Classroom." In *Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics*, ed. Eldon Katter, 20 pp. Kutztown, PA: College of Visual and Performing Arts, Kutztown University, 1984. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Korzenik, Diana. "Looking at Our Personal Histories and Educational Legacies." In *Art Making and Education*, by Maurice Brown and Diana Korzenik, 115-27. Urbana: University of Illinois Press, 1993. Abstracted under Curriculum (Teaching the Disciplines: Art Making).

Lovano-Kerr, Jessie. "Implications of DBAE for University Education of Teachers." *Studies in Art Education 26*, no. 4 (1985): 216-23. Abstracted under Professional Development.

Ott, Robert William. "Art Education in Museums: Art Teachers as Pioneers in Museum Education." In *The History of Art Education: Proceedings from the Penn State Conference*, ed. Brent Wilson and Harlan Hoffa, 286-94. Reston, VA: National Art Education Association, 1985. Abstracted under Museums and Museum Education.

Disciplines: General

Kern, Evan J., ed. *Collected Papers: Pennsylvania's Symposium on Art Education, Aesthetics, and Criticism, 1986*. Harrisburg: Pennsylvania Department of Education, n.d.
Intended to provide an opportunity for Pennsylvania art educators to discuss prospects for a more comprehensive concept of art that, in addition to studio activities, features the disciplines of aesthetics, art criticism, and art history. Selected articles abstracted under Disciplines: General (Aesthetics), Curriculum: Teaching the Disciplines (Aesthetics, Art Criticism), Research and Aesthetic Development, and Museums and Museum Education.

Chalmers, F. Graeme. "Beyond Current Conceptions of Discipline-Based Art Education." *Art Education 40*, no. 5 (1987): 58-61.
Finds that despite claiming to present the arts in their complexity, DBAE relies on a narrow understanding of its four art disciplines while excluding socio-cultural disciplines. Allays fears that sociologists and anthropologists would reduce art to ideological/political concerns and claims that they merely want to add their perspectives on the facts surrounding cultural production and distribution. Claims that the insights of socio-cultural disciplines are already influencing the DBAE disciplines and recommends that DBAE either incorporate such insights or take account of them by revising its conception of art history, criticism, and aesthetics.

Ewens, Thomas. "Discipline: Science and Art as Reflective Disciplines." *Design for Arts in Education 90*, no. 4 (1989): 2-14.
Faults DBAE for its mistaken conception of disciplines. Explicates a theory of knowing (John MacMurray's) that identifies both preflective (immediate, sensory, emotional) and reflective experiences as proceeding from human reason. Thus science and art are both reflective activities of reason—intellectual reason in science and emotional reason in art—and capable of objectivity (in a special sense). Science is concerned only with matters of fact, is general, impersonal, unemotional, and productive of knowing devoid of existential richness. Art encompasses values as well as facts, uniqueness, and individuality and involves a process of emotional contemplation that has three stages: primordial experience, reflection on it, and artistic creation. This process is an expression of human rationality and constitutes the discipline of art, a fact unappreciated by Getty-inspired authors seeking to shore up art education with intellectual disciplines. Since the rationality of the emotions (art) is more fundamental than the rationality of thought, it is art education that needs to undergird the academic disciplines and not vice versa.

Greer, W. Dwaine. "A Structure of Discipline Concepts for DBAE." *Studies in Art Education 28*, no. 4 (1987): 227-33.
Suggests that art education's marginal status has been due in part to insistence on nonprescriptive programs and, as a remedy, sets forth a framework for the development of DBAE curricula. Believing the most notable features of disciplines to be their distinctive content and modes of inquiry, presents diagrammatically and then explains sets of content and inquiry concepts—the latter arranged to reflect progressively more advanced stages—for aesthetics, art criticism, art history, and art production. States that the pattern is (1) consistent with DBAE theory; (2) true to the ideas of each discipline; (3) suitable for different levels of schooling; and (4) amenable to the interweaving of ideas and skills from different disciplines.

Aesthetics

Hurwitz, Al, ed. *Aesthetics Education: The Missing Dimension*. Baltimore: Maryland Institute College of Art, 1986. Conference proceedings.
Abstracted under Curriculum (Teaching the Disciplines) and Research and Aesthetic Development.

Kaelin, E.F. *An Aesthetics for Art Educators*. New York: Teachers College Press, 1989. Foreword by Stanley S. Madeja.

Argues for the usefulness of aesthetics in building a foundation for art-educational theory and practice by examining the nature of art and its educational significance, clarifying concepts relevant to understanding the nature of aesthetic experience, and providing methods for experiencing and assessing works of art. Works of art are valuable for the aesthetic experiences they provide, and the study of art in a program of general education is justifiable because of the benefits that accrue not just to individuals, but also to society. Aesthetic education helps to shape the kind of individual valued by democracies. Comments about DBAE refer to its origins in work at the University of Wisconsin in the fifties, at Ohio State University, and the CEMREL aesthetic education program in St. Louis of the sixties and seventies. Part one discusses the meaning of aesthetics and the educational value of the arts, while part two sets out an existential-phenomenological account of aesthetic education, a description of phenomenological method, and measures of aesthetic literacy. Afterward refers to recent work in aesthetics. Glossary, references, and annotated bibliography.

Moore, Ronald, ed. *Aesthetics for Young People*. Reston, VA: National Art Education Association, 1995.
A cooperative venture of the American Society for Aesthetics, the University of Illinois Press, and the National Art Education Association, the volume contains essays on such topics as the nature of philosophical aesthetics and its uses in art education, psychology and aesthetic development, contextualism, teaching critical inquiry, museum education, and the aesthetic dimension of alphabet books. Introduction places essays in the context of reform efforts in art education, the movement for national standards in art education, and the formation of a Committee on Aesthetics for Children within the American Society for Aesthetics. First published as a special issue of the *Journal of Aesthetic Education 28*, no. 3 (1994). Essays abstracted under Disciplines (General), Curriculum (Teaching the Disciplines), and Research and Aesthetic Development.

Parsons, Michael J., and H. Gene Blocker. *Aesthetics and Education*. Urbana: University of Illinois Press, 1993. Introduction by Ralph A. Smith.
A volume in the series *Disciplines in Art Education: Contexts of Understanding* in which a philosopher of art (Blocker) and an educational theorist with an interest in aesthetics (Parsons) address such topics as the nature of art and aesthetic objects, the relations of art and audiences, the nature of artistic representation, artists' conceptions of art, contexts of art, and classroom applications. The latter involves familiarizing students with basic aesthetic questions to help them form their own opinions, including opinions about contemporary postmodernist and multicultural thinking. The volume is also informed by Parson's research on stages of aesthetic development. Authors make a case for art education as education of the emotions. Illustrated. Selected chapters abstracted under Disciplines (Aesthetics) and Curriculum (Teaching the Disciplines: Aesthetics).

Smith, Ralph A., and Alan Simpson, eds. *Aesthetics and Arts Education*. Urbana: University of Illinois Press, 1991.
Thirty-two articles by American and British writers address aesthetics as a field of inquiry and its characteristic problems as well as such problem areas of arts education as purposes, curriculum design and evaluation, and teaching and learning. Reprints Donald Crawford's "Aesthetics in Discipline-Based Art Education" and an excerpt from Clark, Day, and Greer's *Discipline-Based Art Education: Becoming Students of Art*. Contains writings by several aestheticians and educators who have contributed to the literature of DBAE.

Battin, Margaret P. "The Dreariness of Aesthetics (Continued), with a Remedy." *Journal of Aesthetic Education 20*, no. 4 (1986): 11-14.
Admits that aesthetics can seem remote to practitioners in the arts: e.g., new theories are constructed to answer older ones, and examples of art and certain experiences are selectively brought in only to illustrate theoretical points. Suggests that aesthetics should work from the opposite end as well, that is, begin with actual cases and dilemmas encountered in art—some examples of which are provided—and then see what major aesthetic theories have to say about them. In short, aesthetics need not be only theory driven; it can also be driven to theory.

Battin, Margaret P. "The Contributions of Aesthetics." In *Research Readings for Discipline-Based Art Education: A Journey beyond Creating*, ed. Stephen Mark Dobbs, 126-29. Reston, VA: National Art Education Association, 1988.
A response presented at the Getty Seminar on the Discipline-Based Art Education Monograph Seminar, 1985. Discounts the idea that the metaphysical concerns of aesthetics—ontological, epistemological, and ethical issues among them—can be introduced directly into the teaching of art. But suggests that puzzling examples of art can be used to induce students of all ages to ask questions that relate to these concerns. Gives examples of how puzzling cases can be adjusted to different age levels and of the kinds of question that a skilled teacher can elicit. Believes the method may promote the questioning attitude that characterizes adult encounters with art.

Battin, Margaret P. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: The View from Aesthetics." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*. Seminar Proceedings, 153-57. Los Angeles: Getty Center for Education in the Arts, 1988.
Emphasizes the uniqueness of each of the disciplines of DBAE by indicating the kinds of remarks its practitioners would make about Caravaggio's *The Conversion of St. Paul*. Such remarks are not contradictory because they are essentially about different things, and when they overlap it is because practitioners are shifting perspectives. Explains aesthetics as a second-order discipline that examines, clarifies, and questions the grounds of statements made by others about artworks. Hence aesthetics is not an independent discipline with a distinctive subject matter of its own. Instead of being taught as a separate discipline in the schools, aesthetics should be a natural ongoing activity of teaching and learning consisting of scrutinizing remarks young people make about art with a view to improving their coherence and soundness. Such competence should be acquired by prospective teachers of art as part of their pedagogical knowledge. Doing aesthetics, however, does presuppose a good grasp of art in general.

Battin, Margaret P. "Cases for Kids: Using Puzzles to Teach Aesthetics to Children." *Journal of Aesthetic Education 28*, no. 3 (1994): 98-104. Also in *Aesthetics for Young People*, ed. Ronald Moore, 89-104. Reston, VA: National Art Education Association, 1995.
Attempts to diffuse teachers' anxiety about using philosophy to teach art to the young by recommending puzzles and case studies that are intrinsically interesting. Provides a number of such puzzles that center on problems of defining the nature of art, beauty, creativity, and aesthetic experience as well as the interpretation and evaluation of art. Sample statements indicate the assumptions young people tend to have about such problems and how teachers, equipped with aesthetic theory, can effectively guide inquiry.

Best, David. "Aesthetics: Theory and Practice." In *Dialogue with British Art Educators: Teaching Aesthetics, Art History, and Art Criticism*, ed. Al Hurwitz, 20-38. Baltimore: Maryland Institute College of Art, 1987.
Explains the meaning and uses of philosophy in addressing the problems of art education, principally to encourage clear, independent thinking about a number of unquestioned and misleading assumptions about the character of art and its understanding and appreciation and the justification of art education. Defines aesthetics as the philosophy of art and criticizes the assumptions of subjectivism by arguing for the interdependence of reason and feeling. States that interpretative reasoning, or the use of perceptual reasons, can affect both the understanding of works and the way we feel about them. In short, it is possible to speak of the rationality of feeling and objective reasoning in the domain of the arts and thus of a cognitive view of art's function.

Crawford, Donald W. "Aesthetics and Discipline-Based Art Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 227-39. Reprinted as The Questions of Aesthetics, in *Aesthetics and Arts Education*, ed. Ralph A. Smith and Alan Simpson, 18-31. Urbana: University of Illinois Press, 1991.
Defines aesthetics as that branch of philosophical activities which involves critical reflection on experiences of art and assumes the experiences of creating, appreciating, and criticizing to involve basic human values. Since such critical reflection is part of being human, it establishes a rationale for aesthetics in the schools. Aesthetics tends to concentrate on five clusters of concepts: the art object,

appreciation and interpretation, critical evaluation, artistic creation, and cultural context. Art teachers should be prepared to teach these at varying levels of sophistication in order to enrich students' awareness of the value of art. Claims that although the aims, methodologies, and vocabularies of aesthetics, art history, and art criticism differ, they share assumptions about the value of their common subject, i.e., the process and products of art in a cultural context. Bibliography. Reprinted as *The Questions of Aesthetics in Aesthetics and Arts Education*, ed. Ralph A. Smith and Alan Simpson, 18-31. Urbana: University of Illinois Press, 1991.

Eaton, Marcia Muelder. "Context, Criticism, and Art Education: Putting Meaning into the Life of Sisyphus." *Journal of Aesthetic Education 24*, no. 1 (1990): 95-110. Also *in Cultural Literacy and Arts Education*, ed. Ralph A. Smith, 97-110. Urbana: University of Illinois Press, 1991.
Agrees with DBAE that historical, aesthetic, and critical knowledge is necessary for mature experiences of art. Evolves a definition of art according to which something is a work of art only if it is discussed (or treated) in such a way that information about its history of production brings an audience to attend to features that, within a certain tradition, are considered worthy of attention (perception and reflection). This definition also yields criteria for critical judgment: something is aesthetically valuable if it rewards such perception and reflection with gratification or delight, and one work is better than another when sustained attention to it yields greater delight. Tradition is conceived not only as necessary to communication but also as accommodative of creativity and change. Since this scheme is relative to contexts and traditions, it is suitable for the study of the art of different cultures. Teachers of art, in addition to selecting artworks that are aesthetically worthwhile, will also have to make choices among traditions, not all of which are equally deserving of attention and respect.

Eaton, Marcia Muelder. "Teaching through Puzzles in the Arts." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 151-68. Chicago: University of Chicago Press, 1992.
Counters the popular view that art is a mindless and irrelevant activity with the suggestion that the study of art can be an invitation to critical thinking, principally through the use of puzzles or case studies which is compatible with the intention of DBAE to make learning more rigorous. Examples indicate how to involve young people in philosophical thinking by drawing examples from Battin et al., *Puzzles about Art*. Also discusses the nature of aesthetic experience, interpretation, and concludes with pedagogical suggestions, e.g., FRETing, which is paying attention to the formal, representational, expressive, and technical aspects of works.

Eaton, Marcia Muelder. "Philosophical Aesthetics: A Way of Knowing and Its Limits." *Journal of Aesthetic Education 28*, no. 3 (1994): 19-31. Also in *Aesthetics for Young People*, ed. Ronald Moore, 19-31. Reston, VA: National Art Education Association, 1995.
Discusses ingredients essential to a coherent understanding of the relations of aesthetics and art education, that is, a definition of philosophical aesthetics, its accounts of aesthetic experience, its relations to teaching and learning, and its limited applications. Identifies basic questions of aesthetics (about objects, makers, attenders, and contexts) and illustrates ways teachers can integrate these questions into lessons. Also stresses the use of puzzles and case studies in developing critical thinking and pays special attention to problems posed by multiculturalism for both aesthetics and arts education.

Ecker, David. "Aesthetics as Inquiry." In *Aesthetics Education: The Missing Dimension*, ed. Al Hurwitz, 23-41. Baltimore: Maryland Institute, College of Art, 1986.
With descriptions of courses taught in higher education and examples drawn from research, indicates how aesthetics can be integrated into an experiential approach to the teaching of art, along with art production, art history, and art criticism. Explains how the full range of problems requiring aesthetic inquiry involves criticism itself, meta-criticism, theorizing, and meta-theoretical inquiry, that is, different levels of talk about art that has implications for training teachers of art. Emphasizes art production as the principal context for teaching aesthetic inquiry and cautions against a monocultural art program and the academicizing of art education.

Greene, Maxine. "Possible Sources for Aesthetic Content in the Classroom." In *Aesthetics Education: The Missing Dimension*, ed. Al Hurwitz, 53-74. Baltimore: Maryland Institute, College of Art, 1986.
Holds that works of art are invitations to active involvement that results in new perspectives on art, the art world, and human experience and that philosophical aesthetics is an important resource for developing aesthetic awareness. Draws on writings of a number of philosophers of art in discussing the distinction between aesthetics and criticism, works of art and aesthetic objects, meaning and significance, and such topics as artistic expression, the multiple strands of aesthetic experience (cognitive, affective, imaginative, etc.) and the mystery of art.

Hamblen, Karen A. "Approaches to Aesthetics in Art Education: A Critical Theory Perspective." *Studies in Art Education 29*, no. 2 (1988): 81-90.
Assuming a lack of understanding of the discipline of aesthetics in the field of art education, first identifies three meanings of the term—aesthetics as historical and philosophical study, as aesthetic perception and experience, and as aesthetic inquiry into the meanings of concepts—and proposes a fourth meaning, aesthetics for critical, social consciousness, which would examine the nature of contested aesthetic concepts and received assumptions, attitudes, and values the culture and students hold about art and its role in shaping personal and social values. Believes that aesthetics should not be taught as a separate discipline but that its critical inquiry aspect could be an important part of the other three disciplines of DBAE.

Hart, Lynn M. "Aesthetic Pluralism and Multicultural Art Education." *Studies in Art Education 32*, no. 3 (1991): 145-59.
Believes the large influx of non-Western students has made it inappropriate for art education to rely exclusively on Western aesthetics with its emphasis on the centrality of the individual artist, abstract form, and the uniqueness and permanence of the art object—counterexamples to each of which are cited from other cultures. Rejecting universalist aesthetics—whether of the traditional formalist or the antiformalist personal-response kind—which seeks to apply the same standards to the art of all cultures, recommends multiple distinct aesthetic systems, each with its own set of standards. Claims children have no difficulty recognizing that different people judge art differently. Refers to scholarship in aesthetics, the social sciences, and art education that is already moving toward the inclusion of multiple formats such as those supplied by feminists, multiculturalists, and proponents of social and political directions for art education.

Mason, Rachel, and Michael D. Rawding. "Aesthetics in DBAE: Its Relevance to Critical Studies." *Journal of Art and Design Education 12*, no. 3 (1993): 357-70.
Discusses DBAE in relation to the "critical studies" (i.e., art-critical and art historical) component of the National Curriculum Art Document (England). After briefly describing DBAE, emphasizes the teaching of aesthetics as its main difference from the British approach. Refers to aesthetics as a source of curriculum content and a way to develop general thinking habits and, although there is no single strategy for teaching aesthetics, finds the puzzles and contested-concepts methods promising. Also points out unresolved issues relating to DBAE and aesthetics: an unrepresentative, one-sidedly analytical conception of the discipline (e.g., failure to acknowledge continental and anti-foundational theories) as well as insufficient incorporation of contributions by feminists and multiculturalists. Concedes that DBAE has recently made efforts to address these issues.

Moore, Ronald. "Aesthetics for Young People: Problems and Prospects." *Journal of Aesthetic Education 28*, no. 3 (1994) 5-18. Also in *Aesthetics for Young People*, ed. Ronald Moore, 5-18. Reston, VA: National Art Education Association, 1995.
Describes the intrinsic importance of aesthetics (philosophy of art) and rebuts charges that aesthetics is too difficult and extraneous to art education: first, by recalling the historical development of aesthetics and its humanistic interest in the nature, meaning, and value of art and the aesthetic; second, by showing how the topics and methods of aesthetics can be integrated into aesthetic learning; and third, by taking into account stages of aesthetic development and phases of aesthetic learning. Makes several references to the literature of DBAE and the efforts of the Getty Center, along with other contemporary ventures, to improve arts education.

Parsons, Michael J., and H. Gene Blocker. "Aesthetics, Art, and the Aesthetic Object." In *Aesthetics and Education*, by Michael J. Parsons and H. Gene Blocker, 5-33. Urbana: University of Illinois Press, 1993.
Defines aesthetics as the philosophy of art which consists both of analyzing a range of aesthetic concepts and argumentation about a number of substantive topics. Typically aesthetic inquiry begins with a puzzle or a problem that requires clarification, for example, the puzzling concept of art itself and the concept of artistic expression. States aesthetics is a second-order discipline that examines talk about art, but since such talk is about concepts that function as a lens through which persons see and understand the world, aesthetic inquiry is also about the relation of aesthetic concepts to human experience. A more rational understanding of aesthetic concepts, therefore, affects the ways persons think about and experience art. Several examples of aesthetic problems illustrate the nature of aesthetic inquiry and how its questions and methods can be of use to teachers.

Russell, Robert L. "The Aesthetician as a Model in Learning about Art." *Studies in Art Education 27*, no. 4 (1986): 186-97.
Suggests that aesthetics can contribute to curriculum development as an original source of content as well as through the prototype of the aesthetician. Concentrating on the latter, differentiates between two types of modeling the aesthetician: emulation and role playing. In emulating, students strive to attain some of the aesthetician's ability, skill, or accomplishment. In role playing, students behave in ways that convey their attempt to perform an action historically associated with aestheticians. Conditions for this role playing are real enactment (as opposed to parroting), reasoned answers, and pursuit of a meta-level purpose. Remarks on distinctions between aesthetics and art history and between aesthetic and scientific inquiry. Notes that role playing a prototype, emulating a prototype, and learning content derived from the discipline associated with the prototype are not mutually exclusive and finds them reflected in writings on teaching aesthetics by several art educators.

Smith, Ralph A. "The Philosophy of Art: Aesthetics." In *Art Education: A Critical Necessity*, by Albert William Levi and Ralph A. Smith, 124-57. Urbana: University of Illinois Press, 1991.
Concentrating primarily on aesthetics as philosophical inquiry into the meaning of a number of aesthetic concepts—e.g., imitation, realism, representation, expression, form, etc.—distinguishes different types of aesthetics, addresses the problem of defining art, and indicates the basic questions of aesthetics, e.g., questions about art objects, appreciation and interpretation, critical evaluation, artistic creation, and cultural context, after which follow descriptions of philosophers' analyses of representation, artistic expression, aesthetic experience, and critical evaluation. Concludes with ways aesthetics can be used in teaching art.

Silvers, Anita. "Vincent's Story: The Importance of Contextualism for Art Education." *Journal of Aesthetic Education 28*, no. 3 (1994): 47-62. Also in *Aesthetics for Young People*, ed. Ronald Moore, 47-62. Reston, VA: National Art Education Association, 1995.
Asserts that the purely "innocent eye" theory of aesthetic experience is fictitious inasmuch as contextual information necessarily colors perception. Reviews the origins of the concept of disinterested perception, points out its limitations, and recommends the use of puzzles and stories about artists' lives as ways to teach an understanding and appreciation of art. Also culls insights from feminist theory. Given the range of cultures that have traditions of storytelling, the use of stories about artists is compatible with commitments to multiculturalism. Recommends that teachers pay more attention to the conventions of storytelling.

Van de Pitte, M.M. "Discipline-Based Art Education and the New Aesthetics." *Journal of Aesthetic Education 28*, no. 2 (1994): 1-14.
Believes that DBAE has relied too heavily on traditional aesthetic theories to the neglect of more recent ones (e.g., the open-concept and institutional theories of art). Draws the main outlines of the new aesthetics and conjectures about some likely impacts on DBAE—it would alter conceptions of the other DBAE disciplines and could be interpreted as making art education either unnecessary (since works of art are no longer privileged objects) or impossible (since art can no longer be defined). Suggests that DBAE would nonetheless gain from incorporating the new aesthetics and advances nine claims for it, among

them that it is a microcosm of the tensions between modern and postmodern thinking, is more interdisciplinary than the old, yields a better understanding of contemporary art phenomena, allows a richer reading of art history, and is more likely to develop students' critical capacities.

Wiseman, Mary Bittner. "Signs Visual and Verbal." In *Collected Papers: Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism, 1986*, ed. Evan J. Kern, 9-21. Harrisburg: Pennsylvania Department of Education, n.d.
Believes that art history and criticism are well suited to promoting visual literacy in students. Explains how the electronic dissemination of mechanically constructed images loosened the connection between creator and work, origin and unity, and how this has also affected the perception of noncontructed images, i.e., artworks. Argues that all visual images comprise a language, hence need to be interpreted, but that their meaning derives neither from the intentions of the creators nor from anything in the world they may resemble. Rather, images are systems of signs, the source of whose significance or intelligibility lies in relations of difference within the images themselves. Provides the philosophical foundations for this position (e.g., Ferdinand de Saussure). Points out that every sign has not a fixed meaning, but a set of associations, only a small number of which can be realized by any individual or culture at any time. Since art historians and art critics are able to recover larger sets of these, it is fitting that children should engage in art history and criticism to the extent they are able to do so.

Art Criticism

Barrett, Terry. *Criticizing Art: Understanding the Contemporary.* Mountain View, CA: Mayfield, 1994.
Purpose is to acquaint readers with contemporary art through the writings of mostly American art critics which illustrate a variety of vantage points, methods, and values, the aim being to enable persons more effectively to engage in criticism themselves. A number of educational assumptions inform the text, namely, the value of art criticism for furthering dialogue, considering alternatives, and understanding of self. After general discussion of art criticism, selected art critics, definition of art criticism, and the value of criticism, subsequent chapters address such critical activities as description, interpretation, judgment, and theorizing. A concluding chapter addresses the problem of writing and talking about art and makes recommendations for teaching. Illustrated.

Wolff, Theodore F., and George Geahigan. *Art Criticism and Education*. Urbana: University of Illinois Press, 1997. Introduction by Ralph A. Smith.
A volume in the series *Disciplines in Art Education: Contexts of Understanding* that joins the insights of a practicing critic who is also a painter and an author, and an educational theorist with a background in art who has a philosophical and practical interest in the concept of art criticism. Both writers share beliefs not only in the importance of sympathetic, open-minded inquiry into works of art for the sake of the greater aesthetic understanding and self-realization the experience of artworks is capable of providing, but also in the need to understand the nature of aesthetic judgment and critical justification. Both, moreover, believe that critical inquiry is applicable to works of art from the past as well as the present, although Wolff accents the latter more than Geahigan does. Wolff's chapters address various aspects of art criticism, e.g., its relation to art, its uses, and its values, and discuss the teaching of art criticism in the classroom. Geahigan proceeds from a definition of art criticism as critical inquiry to accounts of the pursuit of personal meaning, the initiation of inquiry, and the planning of curricula. Illustrated.

Anderson, Tom. "The Content of Art Criticism." *Art Education 44*, no. 1 (1991): 16-24.
Sees art criticism as a problematic discipline inasmuch as each of the disciplines of DBAE involves critical inquiry of one kind or another. Discussions of the sources of art criticism in aesthetics and philosophy (e.g., analytic aesthetics and deconstructionism) precede review of pedagogical models of criticism and references to cognitive premises of educationally oriented art criticism, goals for pedagogical criticism, content skills, educational outcomes, and the role of criticism in DBAE. Concludes art criticism is a form of problem solving that balances the intuitive and the intellectual and the analytical and the critical in direct personal experiences within a cultural context that stimulates reflections about art, culture, and self.

Barrett, Terry. "A Consideration of Criticism." *Journal of Aesthetic Education 23*, no. 4 (1989): 23-35.
Sees the value of reading good criticism in increased knowledge and appreciation of art. Discusses kinds of criticism, publications where it is found, audiences for which it is intended, the backgrounds of critics, their stances on criticism, and their relation to artists. Cites numerous critics under each heading. Believes that if students are taught to use such procedures as description, interpretation, and evaluation and are encouraged to ask certain basic questions—What is here? What is it about? How good is it? Is it art?—Classroom discussions will expand beyond the pronouncement of judgments and school art criticism will be brought more in line with professional art criticism.

Barrett, Terry. "Description in Professional Art Criticism." *Studies in Art Education 32*, no. 2 (1991): 83-93.
As part of an inquiry into the teaching and learning of art criticism in art education, examines the writings of three critics—each addressing a different audience—on an exhibition of photographs in order to elucidate the role of description in their work. Finds that description is the most important component in these critical writings, but also that it is not treated as a discrete step as it often is in critical methods recommended to art educators. Rather, critics, using a literary style and relying on much contextual information, freely move from description to interpretation to evaluation, often describing with an interpretive or evaluative slant already discernible. Suggests that more comparative research might narrow the gap between the practices of professional art critics and art teachers.

Barrett, Terry. "Critics on Criticism." *Journal of Aesthetic Education 28*, no. 2 (1994): 71-82.
Cites art critics' thoughts about their profession and draws inferences for teaching art criticism in the schools. Concludes that, although critics disagree among themselves, some commonalities have emerged: criticism is a language deployed more for making art understandable than for rendering judgments; it is good when it reveals independent thinking and is relevant, reasonable yet passionate, fair to artists, fresh and personal, unpretentious and nondogmatic; it is prone to error and hence correctible; it is not arrived at by method (though critical schemata may be useful for teaching).

Geahigan, George. "Art Criticism: An Analysis of the Concept." *Visual Arts Research 9*, no. 17 (1983): 10-22.
Distinguishes three uses of "criticism": the occupational use, the speech-act use (that is, illocutionary acts, plus conditions for nondefective instances of them), and the general-activity use, encompassing arrays of subordinate acts. Finds that criticism is a polymorphous concept (without strict logical ties between general activity and subordinate acts) and that it meets all listed criteria for being a contested concept. Criticism is thus complex, varied, and dependent on context and purpose—a circumstance that has confounded educators attempting to derive methods for teaching art criticism from what critics do. Not surprisingly, the disputes over criticism endemic in the scholarly literature are already influencing art-educational writings on the subject, though the latter are as yet underdeveloped. Suggests that art educators be guided by the educational value of the critical procedures they develop rather than by any assumed closeness to critical practice and that they refrain from believing that there is only one correct and proper method of criticizing.

Holt, David K., Jr. "Criticism: Foundation and Recommendation for Teaching." *Journal of Aesthetic Education 25*, no. 2 (1991): 81-87.
Discusses, and dismisses as inappropriate for education, several types of criticism, among them contextual criticism, which emphasizes external information at the expense of attention to the artwork's features; impressionist criticism, which concentrates on the critic's emotional response at the expense of the artifact; and formalist criticism, which eschews contextual information. Following Stolnitz, recommends intentionalistic criticism as a model for teaching: it is primarily concerned with the artwork's aesthetic intention, the discerning of which requires that critics (students) have an aesthetic experience caused by the work's internal properties prior to taking account of the artist's situation and evaluating the work. Believes that writings by intentionalist art critics need to be included in art-critical instruction.

Lee, Sun-Young, and Terry Barrett. "The Critical Writings of Lawrence Alloway." *Studies in Art Education 32*, no. 3 (1991): 171-77.

Argues that if art criticism is to be a significant area of content in art education, a substantial body of critical writings should be examined for its relevance to credible instruction and curriculum development. Recommends Alloway's work because he (1) aimed to make new art widely understandable; (2) defined his "mapping procedures" as including description, interpretation, and evaluation, which are categories generally accepted by art educators; (3) stressed flexibility with respect to interpretation and evaluation and shunned dogmatism; (4) considered art in its social setting and made use of much contextual information; (5) made efforts to include the art of underrepresented groups; and (6) wrote in a conversational, accessible style. Believes that with Alloway as a model, students would feel encouraged to examine carefully many types of art.

Meynell, Hugo A. "On the Nature of Art Criticism." *Journal of Aesthetic Education 20*, no. 4 (1986): 94-99.
Defines several concepts central to art criticism and suggests that art exists for the enhancement of life, specifically for affording individuals a gratifying extension and clarification of their consciousness. Criticism, through comparative evaluations and their detailed justifications, helps the educated public to obtain from art whatever satisfaction it is able to yield; it is therefore a worthwhile undertaking. The members of the educated public, in turn, are persons who have acquired the capacity to gain satisfaction from the expansion of consciousness that is art's function.

Risatti, Howard. "Art Criticism in Discipline-Based Art Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 217-25. Also in *Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 217-25. Urbana: University of Illinois Press, 1989.
Believes that art is not restricted to providing aesthetic pleasure but serves the important cognitive and social function of communicating meaning and thus of contributing to an understanding of the human condition. Art criticism, which concentrates on contemporary art, opens to the scrutiny of students the values and objectives of their society as they are reflected in and promoted by the art of the present. Demonstrates critical concepts and skills in the analysis of an artwork and claims that such discussions can be geared to different age levels. Relates art criticism to other DBAE disciplines and reaffirms its importance in helping students to understand, control, and construct a visual environment that communicates their community's values.

Schulze, Franz. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: The View from Art Criticism." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 170-73. Los Angeles: Getty Center for Education in the Arts, 1988.
Reflects on the pervasiveness of uncertainty in the modern world, including the art world, which is attributable to change and the questioning of absolutes. Points out the influence critics have had in bringing about change, e.g., in affecting attitudes about modern and postmodern art and a noncanonical order of art. Recommends exploiting varieties of pluralism and relativism that are not self-indulgent and are grounded in good reasons for choices, beliefs, and convictions, a necessity for professionals in contrast to Philistines, amateurs, and populists. Understands criticism to consist of acts of qualitative judgment in contrast to the activities of art history, but also finds similarities between the two disciplines.

Smith, Ralph A. "The Critique of Art: Art Criticism." In *Art Education: A Critical Necessity* by Albert William Levi and Ralph A. Smith, 87-123. Urbana: University of Illinois Press, 1991.
Acknowledging that criticism performs multiple functions, discussion foregoes systematic analysis of the concept in favor of illustrating different types of criticism in the writings of Bernard Berenson (on Italian painting), Roger Fry (on Cézanne), Harold Rosenberg and Hilton Kramer (on the avant garde of the twentieth century), and Charles Jencks (on postmodernist architecture). Assumes criticism as critical inquiry is relevant to any work of art from any historical period and is not necessarily confined to contemporary art. Concludes with remarks about the differences and similarities between art critics and teachers of art.

Stinespring, John A. "Discipline-Based Art Education and Art Criticism." *Journal of Aesthetic Education 26*, no. 3 (1992): 106-12.

Suggests that instead of assuming there is a "discipline" of art criticism which could supply usable models for teachers and students, DBAE should remain content with instructionally workable strategies (such as Broudy's, Feldman's, and Mittler's) that somewhat resemble the behavior of critics. Gives reasons for art critics' being poor examples to emulate; they need no professional certification, tend to be verbose and obscure, hold themselves superior to art, etc.

Vallance, Elizabeth. "Art Criticism as Subject Matter in Schools and Art Museums." *Journal of Aesthetic Education 22*, no. 4 (1988): 69-81.
Suggests that if art is to become accessible to all citizens, art criticism should be made a subject in education. Though acknowledging the complexities of art criticism, divides it into two main orientations: criticism as portrayal, a bridge between the artwork and viewers who might not be able to see the work very fully on their own; and persuasive criticism, which assesses an artwork's aesthetic worth and by using relevant standards and reasons tries to have viewers share the judgment. Criticism as portrayal, which presupposes no prior knowledge, is the best starting point for schools, but skill at persuasive criticism (connoisseurship) should be the ideal end result. As for museum education, teaching criticism defines its very purpose. Art criticism as a subject is thus easier to address in the museum, yet it is more difficult to teach because the audience is neither captive and regular nor of a homogeneous age

Wolff, Theodore F. "The Values and Work of the Art Critic." In *Art Criticism and Education* by Wolff and Geahigan, 33-66. Urbana: University of Illinois Press, 1997.
After discussing the relations of art and art criticism from a critic's standpoint and types of art criticism, the text centers on the values that inform a critic's work, which are revealed in reflections on topics such as greatness in art, judging art, the control of prejudice, tradition, progress in art, and reviews and essays on twentieth-century artists such as Willem De Kooning, Julian Schnabel, Beverly Pepper, Joyce Trieman, Käthe Kollwitz, Unselm Kiefer, Andy Warhol, and a number of computer artists. Pervading such reflections is a sympathetic attitude toward artists and use of a range of critical methods, clear writing, and a distinction between less demanding reviewing and serious art criticism.

Art History

Addiss, Stephen, and Mary Erickson. *Art History and Education*. Urbana: University of Illinois Press, 1993. Introduction by Ralph A. Smith.
An art historian with an interest in Asian art and an educational theorist with an interest in teaching art history to young people coauthor a volume in the series *Disciplines in Art Education: Contexts of Understanding*. Discussions of the history of art, traditional and modern methodologies of art-historical scholarship, and the ways art historians work precede examples of practical classroom applications organized around arguments for teaching art history, designing curricula, and teaching and learning. Appendixes provide an elementary art history curriculum outline, lesson plans, instructional objectives, and work sheets. Bibliographic essay. Illustrated. Selected chapters abstracted under Disciplines: General (Art History) and Curriculum (Teaching the Disciplines).

Bakewell, Elizabeth, William O. Beeman, and Carol McMichael Reese. General editor, Marilyn Schmitt. Foreword by Michael Ester and William Shipp. *Object, Image, Inquiry: The Art Historian at Work*. Santa Monica, CA: J. Paul Getty Trust, 1988.
A cooperative venture of the Getty Art History Program and the Brown University Institute for Research in Information and Scholarship, the study reports findings of interviews and case studies undertaken to understand better the ways knowledge is acquired and communicated, with special reference to discovering potential uses of new technologies. Ethnographic interview and case-study techniques sought information about both what historians say they do and what they actually do in conducting and publishing their research. Foreword and Introduction describe the purpose and nature of the study, its methodology, and comment on the variety and dynamics of art-historical research. Sections discuss the process of art-historical inquiry, art-historical point of view, and case studies.

Addiss, Stephen. "How Art Historians Work." In *Art History and Education* by Stephen Addiss and Mary Erickson, 72-95. Urbana: University of Illinois Press, 1993.

Having discussed traditional views of art and twentieth-century methodologies, provides an account of a single project that consisted of studying the life, times, art, and influence of the Japanese calligrapher and poet Kameda Bosaic (1752-1826) and was prompted by the decision to have an exhibition of the artist's work. Refers to the reasons for becoming interested in the artist's work, considerable background reading, the filling out of applications for travel and study in Japan, consulting with Japanese scholars, collectors, and others, visits to the artist's habitats, study of originals and copies, and the dating of works (which required a degree of connoisseurship), integrating biographical, poetic, and artistic aspects of the artist's life and work, and finally writing a catalogue. Concluding remarks mention useful literature about art-historical research and writing about art. Emphasizes varieties of art-historical methodologies and range of art-historical opinion regarding new methodologies and technology. Believes art-historical methods can be used in studying any kind of art, not just masterpieces.

Collins, Bradford R. "What Is Art History?" *Art Education 44*, no. 1 (1991): 53-59.
Describes a number of interpretive perspectives on art history that stress different aspects of art-historical understanding and methods of investigation. What most have in common are the two operations of visual and contextual analysis. Visual analysis entails paying attention to a range of features and information needed to describe and explain them, for example, the relations of subject and form, a critical activity that has subjective as well as objective dimensions. Contextual analysis takes into account a work and its circumstances and encompasses artistic, personal, and socioeconomic considerations, all of which require intelligent interpretation and speculation. Myths of standard art-historical practices are set out, e.g., deterministic interpretations of historical developments. Contradictory interpretations of the same work have induced skepticism regarding objective explanations of the past and have led to a more subjective reading of works. Annotated bibliography.

Ebitz, David. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: The View from Art History." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 158-62. Los Angeles: Getty Center for Education in the Arts, 1988.
Recalls the programs of the Academia de Designo of Renaissance Florence in which art production was informed by history, criticism, and theory. Modern specialization, however, has fragmented disciplines to such an extent that contemporary practitioners of these disciplines seldom speak to each other, although this situation is beginning to change as theorists reexamine the foundations of their disciplines. Mentions three kinds of art history—connoisseurship and iconography, contextual studies (biographical, psychological, and social), and critical studies (structuralism, semiotics, feminist history, etc.)—and recent works that explain the nature of art history. Suggests art educators should pay greater attention to teaching the nature of historical inquiry in contrast to relying on textbooks that convey the content of art history. Thinks DBAE is good not only for art education, but, given its emphasis on the integration of disciplines, for the disciplines as well.

Ebitz, David. "DBAE: Opening a Bridge between Art History and Art Education." *Alaska Journal of Art 1* (1989): 10-15.
Indicates not only what art history can contribute to art education, but also what art education can contribute to art history. Reviews the evolution of art history as a discipline since the Renaissance and describes three major specializations of contemporary art history: connoisseurship and iconography, social studies, and critical studies. Addresses two pedagogical issues relevant to both disciplines: the limitations of standard textbooks and content-centered in contrast to inquiry-centered instruction. Recommends greater cooperation between art historians and art educators, especially with respect to the benefits of a multidisciplinary approach to teaching art.

Erickson, Mary. "Styles of Historical Investigation." *Studies in Art Education 26*, no. 2 (1985): 121-24.
Considers four styles of history and historians' philosophical positions, methods, and criteria of judgment and identifies examples of each style in the art education literature. Realistic historians believe that history exists outside their attempts to reconstruct it and are concerned with factual accuracy. Formal historians look for long-range patterns, apply standards of generalizability and replicability, and are interested in similarities among events. Expressive historians acknowledge subjectivity and allow for a

multiplicity of valid perspectives. Pragmatic historians are concerned with issues and problems of the present and use the past to illuminate them. Suggests educators recognize the value of employing an array of historical styles but apply appropriate standards to each.

Janson, Anthony F. "The Personal Importance of Art History." *Journal of Aesthetic Education 25*, no. 4 (1991): 121-25.
Characterizes art history, both in its scholarship and the study of works of art, as intensely personal and describes several particularly meaningful encounters with artworks. Believes that most people can have the door to art opened by the right guides who may be using different but equally valid art-historical approaches. Deplores current acrimony in the field and the attempts to impose a new orthodoxy.

Kleinbauer, W. Eugene. "Art History in Discipline-Based Art Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 205-15. Also *in Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 205-15. Urbana: University of Illinois Press, 1989.
Taught by itself, art history introduces students to a characteristic human activity dating back to Paleolithic times; taught in combination with the other DBAE disciplines, it contributes to young people's becoming literate in the visual world. Describes art history as a branch of learning that involves the investigation and interpretation of artworks and can be pursued in intrinsic or extrinsic modes of inquiry. Discusses art history's contribution to productive activities, contrasts it to aesthetics, and marks its more subtle differentiation from—and frequent overlaps with—art criticism. Believes the four DBAE disciplines are interdependent and belong in the core curriculum of public schools.

Levi, Albert William. "Kunstgeschichte als Geistesgeschichte: The Lesson of Panofsky." *Journal of Aesthetic Education 20*, no. 4 (1986): 79-83.
Sketches the great ideological divide in art history between formalism, which considers the work of art in isolation and is preoccupied with form, and contextualism, which examines an artwork as part of a universe of culture. Traces the evolution of contextualist art history through the theoretical positions of several philosophers and art historians and discusses Erwin Panofsky as one of its most noted practitioners. Believes that contextualism is now the dominant methodological standpoint in the field, and, given the thesis of the organic unity of a culture, thinks art history (Kunstgeschichte) is most appropriately regarded as part of the humanities (Geistesgeschichte).

Rice, Danielle. "The Uses and Abuses of Art History." In *Collected Papers: Pennsylvania's Symposium II on Art Education and Art History*, ed. Joseph B. DeAngelis, 7-14. Harrisburg: Pennsylvania Department of Education, 1989.
Discusses problems of teaching art history to the young at a time when new conceptions of the field have expanded both the range of objects studied by art historians and the methods used to interpret and understand them. Cautions against typical abuses of art history, e.g., the temptation of mistaking the identification of a style of a work for an experience of its meaning and significance, of assuming that there is something inevitable and absolute about the evolution and preeminence of an artistic tradition (the Western tradition, e.g., is but one among others), of treating an artwork merely as a historical document at the expense of appreciating the human agency that brought it about, of confusing the images of reproductions for tangible objects, and of settling for facts and information about works at the expense of aesthetically experiencing them. Recommends Erickson's work for distinguishing the skills of art-historical inquiry (for establishing facts, interpreting meaning, and explaining change) and Adler's discussion of learning (acquisition of knowledge, development of intellectual skills, and enlargement of understanding, insight, and aesthetic appreciation) in his *The Paideia Proposal* (1982).

Smith, Ralph A. "The Tradition of Art: Art History." in *Art Education: A Critical Necessity*, by Albert William Levi and Ralph A. Smith, 54-86. Urbana: University of Illinois Press, 1991.
Assuming the history of art consists of the study and consideration of works under the aspects of time, tradition, and style, and that the purpose of art-historical study is to convey not only a sense of the past, but also of its presence, describes various kinds of art-historical inquiry and scholarship, e.g., the imposition of a historical order on art, various research interests, art-historical puzzle solving, and self-reflection on the premises of art history as a discipline. Examples given are the comparison and contrast

of art-historical texts, studies of Giorgione, Vermeer, Velzquez, and Picasso, and Panofsky's reflections on the method of art history.

Art Making

Brown, Maurice, and Diana Korzenik. *Art Making and Education*. Urbana: University of Illinois Press, 1993. Introduction by Ralph A. Smith.
Two teachers in higher education, one a painter and the other a painter and historian with a special interest in teaching the young in the schools, coauthor a volume in the series *Disciplines in Art Education: Contexts of Understanding*. Brown ruminates on the nature of the creative process, the nature of the medium, the role of the studio, and such factors as style, impulse, eclecticism, and color, all of which are suggestive for teaching art making in the classroom. Korzenik, with an eye to the concrete realities of teaching, reviews traditions of art making that have survived in the schools, that is, art making for skills, for jobs, for the spirit, and for self-understanding. Common threads that run through the authors' discussions are a respect for language and traditions. Illustrated. Selected chapters abstracted under Disciplines: General (Art Making) and Curriculum (Teaching the Disciplines: Art Making).

Feldman, Edmund B. *The Artist.* Englewood Cliffs, NJ: Prentice Hall, 1982.
Assuming that one way to understand works of art is to look at the artists who create them, the text discusses different types of artists that have emerged historically as part of social and artistic evolution, although evolution does not necessarily imply progress. The types of artist described range from child and naive artists, peasant and folk artists, classical artisans, medieval guildsmen, Renaissance geniuses, and revolutionary and bohemian artists to illustrators and industrial designers, gallery idols, and hyphenated artists. Concludes that several types are still more or less among us and that new types continue to emerge, and that artists mature by consolidating and renewing their past, in contrast to scientists who tend to cast off an unusable past.

Zurmuehlen, Marilyn. *Studio Art: Praxis, Symbol, Presence.* Reston, VA: National Art Education Association, 1990.
A text in the NAEA's point of view series about the disciplines of DBAE that discusses what are considered the essential conditions for creating art: artistic causality, idiosyncratic meaning, and intentional symbolism. Sees the making of art as an antidote to an overreliance on abstractions that tends to alienate persons from a lived reality. After explaining the meaning of the terms of the subtitle, the text discusses the conditions for making art, experiential teaching, and creative activities appropriate for first and fifth graders and high school students. Illustrated with children's artworks.

Brown, Maurice. "The Studio." In *Art Making and Education* by Maurice Brown and Diana Korzenik, 50-71. Urbana: University of Illinois Press, 1993.
Having discussed the nature and role of the medium and other aspects of art making (e.g., style, impulse, eclecticism, and color), holds that the "art" of painting lies beyond a crossroads that is reached when significant artistic decision making sets in and the task becomes one of completing the work, which implies casting aside certain possibilities and options and accepting necessary restraints and limitations for the sake of artistic resolution. Construes painting as a dialectical encounter in which the studio and its ambiance function as a participant, an encounter during which images, feelings, ideas, and disparate phenomena coalesce into a single metaphorical image that reflects a range of interests and themes, e.g., the cruciform shape of Christianity, the human face, landscape, figure groupings, and dogs. Understands art making as the mediation of extremes, e.g., the transient and timeless and the traditional and the contemporary, while positing both the modesty and nobility of art making. Neither reason nor its tools are considered to be incompatible with impulse and sensation.

Burton, Judith M. "Once More with Feeling: The Discipline of Art/The Art of Discipline." In *Discipline in Art: An Interdisciplinary Symposium*, ed. Thomas Ewens, 89-114. Providence: Rhode Island School of Design, 1986.
Attributes current problems in art education to confused theories and mistaken views of development, especially notions about adolescents and their art. Agrees that adults educated in art should possess

relevant knowledge, but disagrees with current conceptions of its sources (disciplines brought to bear from the outside). Argues instead that art practice, understood as a crucial activity of the mind in which meaning and sense are shaped through transforming, integrating, and fashioning relationships in the art medium, should be at the core of art education. Though characterizing DBAE as an investment in knowledge about art, believes aesthetics, art history, and criticism are still important, provided their relationship to art is reversed by according art practice a fundamental role in the acquisition and integration of concepts gleaned from the disciplines. Advocates allow considerations of developmental needs to determine how and when learning through practice is extended by knowledge of the culture and its inheritance.

Emshwiller, ed. "Inside, Outside Inside, Out." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 3-4. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks. Foreword by Leilani Lattin Duke.
Posits three imperatives for the production of art: (1) the internal need to create imaginative works; (2) the assimilation of perceptions of the world; and (3) the presentation of ideas through image-making tools. Among the latter, prefers computers and video because they are liberating, permitting the preservation of different stages of a work and allowing for controlled randomness. The newer media require collaboration, such that the contemporary artist, unlike the egocentric traditional painter, must be able to handle the art, the economics of time and money, the technology, and other people. Insists that each of the tools artists use—whether paint, brushes, movie cameras, or video synthesizers—demands that the artist think within its particular limitations and capabilities.

Goldyne, Joseph. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: An Artist's Viewpoint." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 163-69. Los Angeles: Getty Center for Education in the Arts, 1988.
States that while the disciplines of art history, art criticism, and aesthetics are ancillary to artistic creation, aspects of these disciplines nonetheless figure in creating art. The difference between these three disciplines and artistic creation is that the former manipulate and refine ideas whereas artists are energized by the pull of the eye and the play of the hand. Thinks connoisseurship (a taste for quality and style and an interest in attribution) holds potential for integrating disciplines for purposes of DBAE and refers to personal experience in teaching a course in eighteenth-century drawing to artists and art historians to substantiate the belief. Connoisseurship is an appropriate aim because it centers attention on artworks while at the same time conveying knowledge. Recommends teachers work with originals as much as possible, use a variety of inspiring examples of art, stress artistry as well as knowledge, and acquaint students with artists.

Greer, W. Dwaine. "Hospers on Artistic Creativity." *Journal of Aesthetic Education 20*, no. 4 (1986): 62-64
Refers to Hospers's criticism of the expression theory of artistic creativity—that is, the notion that artists express their feelings in their work—as an instance of cultural lag. Finds a similar lag in art education in which self-expression has also been the guiding principle. Regards this principle as inadequate for a conception of art education as a subject in general education that draws information, concepts, and modes of inquiry from four disciplines (DBAE).

Korzenik, Diana. "The Studio Artist." In *Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics*, ed. Eldon Katter, 17 pp. Kutztown, PA: College of Visual and Performing Arts, Kutztown University, 1984.
Points out that studio work has dominated American art education but has had different rationales, e.g., following an industrial paradigm or realizing Lowenfeldian ideas. If, on the assumption that empowering students to give shape to their ideas and to experience efficacy is a sufficient rationale for art education, the studio artist is chosen as the curriculum model, several problems will have to be solved. First, a conception of the artist has to be framed that fits many cultures and incorporates several prototypes. Second, the artist model needs to be adjusted to take account of developmental tendencies (sketches the adaptations needed for and emphases appropriate to elementary, middle school, and high school students). Emphasizes that lack of time—only one forty-five-minute class period per week—is the greatest obstacle

to achieving a reasonable approximation of the artist's activities. Mentions as a further complication that contemporary artists are uncertain about their role and society and unclear about the meaning of art.

Levi, Albert William. "The Creation of Art." In *Art Education: A Critical Necessity* by Albert William Levi and Ralph A. Smith, 36-53. Urbana: University of Illinois Press, 1991.
Acknowledging the ultimate mystery of artistic creation, believes that in the West it is best characterized as the production of images saturated with feeling which derive from the intensity of the artist's lived experience, and that its effect on the viewer is to augment the powers of perception. Discusses artistic creation in terms of act and message and uses a Matisse still life to illustrate how its artistic statement can be understood in terms of two contradictory conceptions of artistic creation, the Aristotelian (imposition of form on matter) and the Platonic (expression of uncontrolled forces). Without denying the possibility of judgment of artistic merit, emphasizes that the contradictory statements of artworks are valid as instances of artistic truth.

Spratt, Frederick. "Art Production in Discipline-Based Art Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 197-204. Also *in Discipline-Based Art Education: Origins, Meaning, Development*, ed. Ralph A. Smith, 197-204. Urbana: University of Illinois Press, 1989.
Argues that art production as part of an education in the visual arts serves the cultivation of a resilient, resourceful mind and a well-developed imagination and promotes the visual literacy needed by all students in an imagery-dominated age. Discusses the concepts (e.g., form and structure) and skills (e.g., craft and technique) involved in the creation of art and indicates how art production is related to, and enhanced by, the other three disciplines of DBAE.

Also see

Anderson, Tom. "A Structure for Pedagogical Art Criticism." *Studies in Art Education 30*, no. 1 (1988): 28-38. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Anderson, Tom. "Defining and Structuring Art Criticism for Education." *Studies in Art Education 34*, no. 4 (1993): 199-208. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Burton, Judith. "Aesthetics in Art Education: Meaning and Value in Practice." In *Beyond DBAE: The Case for Multiple Voices in Art Education*, ed. Judith Burton, Arlene Lederman, and Peter London, 42-63. North Dartmouth, Mass.: Art Education Department, Southeastern Massachusetts University, 1988. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Cromer, Jim. *History, Theory, and Practice of Art Criticism in Art Education*. Reston, VA: National Art Education Association, 1990. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Erickson, Mary. "Teaching Art History as an Inquiry Process." *Art Education 36*, no. 5 (1983): 28-31. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Delacruz, Elizabeth Manley, and Phillip C. Dunn. "The Evolution of Discipline-Based Education." *Journal of Aesthetic Education 30*, no. 3 (1996): 67-82. Abstracted under Antecedents and Evolution.

Fitzpatrick, Virginia L. *Art History: A Contextual Inquiry Course*. Reston, VA: National Art Education Association, 1992. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Freedman, Kerry. "Recent Theoretical Shifts in the Field of Art History and Some Classroom Applications." *Art Education 44*, no. 6 (1991): 40-45. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Garber, Elizabeth. "Implications of Feminist Art Criticism for Art Education." *Studies in Art Education 32*, no. 1 (1990): 17-26. Abstracted under Issues (Feminism).

Gray, James U. "A Seventy-five Percent Solution for the Success of DBAE." *Art Education 40*, no. 5 (1987): 54-57. Abstracted under Curriculum (General).

Hamblen, Karen A. "Three Areas of Concern for Art-Critical Instruction: Theoretical and Research Foundations, Sociological Relationships, and Teaching Methodologies." *Studies in Art Education 27*, no. 4 (1986): 163-73. Abstracted under Research and Aesthetic Development (Research).

Hamblen, Karen A. "Assumptions of Universalism for Art Criticism Instruction: Origins, Consequences, and Alternatives." *Arts and Learning Research 7*, no. 1 (1989): 7-16. Abstracted under Issues (General).

Henry, Carole. "Philosophical Inquiry: A Practical Approach to Aesthetics." *Art Education 46*, no. 3 (1993): 20-24. Abstracted under Curriculum (Teaching the Disciplines: Aesthetics).

Hobbs, Jack. "In Defense of a Theory of Art for Art Education." *Studies in Art Education 34*, no. 2 (1993): 102-13. Abstracted under Issues (General).

Kaelin, E.F. "The Construction of a Syllabus for Aesthetics in Art Education." *Art Education 43*, no. 2 (1990): 22-24, 33-35. Abstracted under Curriculum (Teaching the Disciplines: Aesthetics).

Lanier, Vincent. "Discipline-Based Art Education: Three Issues." *Studies in Art Education 26*, no. 4 (1985): 253-56. Abstracted under Issues (General).

Lankford, E. Louis. "A Phenomenological Methodology for Art Criticism." *Studies in Art Education 25*, no. 3 (1984): 151-58. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Lankford, Louis. *Aesthetics: Issues and Inquiry*. Reston, VA: National Art Education Association, 1992. Abstracted under Curriculum (Teaching the Disciplines: Aesthetics).

Lee, Sun-Young. "Professional Criticism in the Secondary Classroom: Opposing Judgments of Contemporary Art Enhance the Teaching of Art Criticism." *Art Education 46*, no. 3 (1993): 42-51. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Moore, Ronald. "Aesthetic Case Studies and Discipline-Based Art Education." *Journal of Aesthetic Education 27*, no. 3 (1993): 51-62. Abstracted under Curriculum (Teaching the Disciplines: Aesthetics).

Olds, Clifton. "Teaching Art History in the Eighties: Some Problems and Frustrations." *Journal of Aesthetic Education 20*, no. 4 (1986): 99-103. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Redfern, H.B. "Philosophical Aesthetics and the Education of Teachers." *Journal of Aesthetic Education 22*, no. 2 (1988): 35-46. Abstracted under Professional Development.

Silvers, Anita. "Implications of Discipline-Based Art Education for Preservice Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 94-101. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Professional Development.

Smith, Ralph A. *The Sense of Art: A Study in Aesthetic Education*. New York: Routledge, 1989. Abstracted under Aims and Policy.

Smith-Shank, Deborah L. "Semiotic Pedagogy and Art Education." *Studies in Art Education 36*, no. 4 (1995): 233-41. Abstracted under Curriculum (General).

Sowell, Joanne E. "A Learning Cycle Approach to Art History in the Classroom." *Art Education 46*, no. 2 (1993): 19-24. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Steele, Brian D. "Renaissance Art, Education, and History: An Art Historian's Perspective." *Art Education 46*, no. 2 (1993): 41-47. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Stewart, Marilyn G. "Essay Review—Puzzles about Art." *Journal of Aesthetic Education 25*, no. 2 (1991): 109-14. Abstracted under Curriculum (Teaching the Disciplines: Aesthetics).

Stewart, Marilyn Galvin. "Aesthetics and the Art Curriculum." *Journal of Aesthetic Education 28*, no. 3 (1994): 77-88. Abstracted under Curriculum (Teaching the Disciplines: Aesthetics).

Stinespring, John A., and Linda C. Kennedy. "Disciplined Art Education Neglects Learning Theory: An Affirmation of Studio Art." *Design for Arts in Education 90*, no. 2 (1988): 33-40. Abstracted under Issues (General).

Stinespring, John A., and Brian D. Steele. "Teaching Art History: Getting Started." *Art Education 46*, no. 2 (1993): 7-13. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Wilson, Brent. "Art Criticism in the Schools: Some Ridiculous Realities and Some Sublime Prospects." In *Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism*, ed. Evan J. Kern, 53-69. Harrisburg: State Department of Education, 1986. Reprinted as "Art Criticism as Writing as Well as Talking" in *Research Readings for Discipline-Based Art Education: A Journey beyond Creating*, ed. Stephen Mark Dobbs, 134-46. Reston, VA: National Art Education Association, 1988. Abstracted under Research and Aesthetic Development (Research).

Wilson, Brent. "Of Trivial Facts and Speculative Inquiry: Philosophical Quandaries about Teaching Art History in the Schools." In *Collected Papers: Pennsylvania's Symposium II on Art Education and Art History*, ed. Joseph B. DeAngelis, 125-34. Harrisburg: Pennsylvania Department of Education, 1989. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Curriculum: General and Teaching the Disciplines

General

Alexander, Kay, and Michael Day, eds. *Discipline-Based Art Education: A Curriculum Sampler*. Foreword by Phillip Charles Dunn. Los Angeles: Getty Center for Education in the Arts, 1991.
Collection of eight field-tested curriculum units written by school art specialists and museum educators as part of the work of the Getty Curriculum Development Institute. Suggests ways for implementing the idea of DBAE that stipulates a sequential pattern of instruction which derives content and methods from the four disciplines of DBAE and makes provisions for motivation and learning activities, resource materials, and forms of evaluation. Themes of units for various levels of schooling and museums range from the ways art touches people's lives, spaces and places, ways of seeing, and celebration to the word as image, global awareness, the heritage of clay, and the experience of original works in museums. Introduction emphasizes alternative ways of designing units so long as general principles of DBAE are observed. Illustrated.

Broudy, Harry S., ed. *Report on the Aesthetic Education Project*. ERIC Document Reproduction Service No. ED224015, 1982.
A report to the Spencer Foundation that is notable for the influence it had on the Getty Institute for Teachers on the Visual Arts. After discussions by the director of the role of aesthetic education in general education and the perceptual method of aesthetic scanning, subsequent essays by different writers address such topics as the politics of change in art education, two projects (the Aesthetic Eye Approach and Project Heart), professional development, and design of art education programs. Perception is seen as a pivot for developing both creative and appreciative skills that can be acquired by general classroom teachers who can also develop their own classroom materials.

Broudy, Harry S. The Role of Imagery in Learning. *Occasional Paper 1*. Los Angeles: Getty Center for Education in the Arts, 1987.
Provides a theoretical argument for making disciplinary art education an integral part of general education, K-12. Stresses the centrality of aesthetic perception and the roles images and images of art in particular play in everyday experience and the formation of the educated mind. Discussion explains the nature of knowing and learning, with emphasis on the role of the imagination and its allusionary base, concept learning and problem solving, the uses of learning (notably the associative and interpretive uses), values and value exemplars, and the purpose of aesthetic education. Appendix sets out components of an informed aesthetic response under the rubrics of aesthetic perception (of sensory, formal, expressive, and technical properties) and aesthetic criticism (historical, recreative, and judicial).

Clark, Gilbert A. *Examining Discipline-Based Art Education as a Curriculum Construct*. ERIC:ART. Bloomington: Social Studies Development Center, Indiana University, 1991.
In attempting to provide an assessment of DBAE, discusses its relations to traditional curriculums (child-centered, society-centered, content-centered), the components of a curriculum (content, students, teachers, settings), Clark, Day, and Greer's conception of DBAE, which is illustrative of a content-centered curriculum, and the antecedents of DBAE. Concludes that the idea of DBAE is coherent and appropriate but is incomplete inasmuch as it needs to take greater account of the advisability of teaching the four disciplines of DBAE in schools, the relative proportion that should be assigned to each discipline in instruction, the effectiveness of various organizations of content, and the correlation of DBAE with human development. Extensive references.

Katter, Eldon, ed. *Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics.* Kutztown, PA: College of Visual and Performing Arts, Kutztown University, 1984.
Consists of four position papers (by Mary Erickson, Evan J. Kern, Diana Korzenik, and Vincent Lanier) that address the significance of art education for Pennsylvania's state curriculum objectives which mandate giving greater attention to developing aesthetic, historical, and creative capacities than in the

past. Introduction refers to precedents for such an approach to art education and mentions the Getty Center's efforts to implement DBAE. Papers abstracted under Curriculum (Teaching the Disciplines).

Admur, David. "Arts in Cultural Context: A Curriculum Integrating Discipline-Based Art Education with Other Humanities Subjects at the Secondary Level." *Art Education 46*, no. 3 (1993): 12-19.
Drawing on DBAE's emphasis on interdisciplinary learning, the discussion sets out nine principles ranging from the choice of integrating historical themes, paradigm materials, selection of disciplines (e.g., visual arts, social studies, language arts) to critical inquiry that stresses comparison and contrast of historical periods, expressive and reflective activities, and coordination of skills, concepts, and writing in various subjects. A sample unit illustrates the embodiment of the principles by indicating what each subject area can contribute to selected themes. Approach can accommodate different learning styles, develop higher-level thinking skills, and contribute to an appreciation of cultural diversity.

Anderson, Tom. "The International Baccalaureate Model of Content-Based Art Education." *Art Education 47*, no. 2 (1994): 19-24.
Describes a model for content-based art education developed within the two-year I. B. Program, which has 400 participating secondary schools in 60 countries. Students are required to spend one afternoon per week on studio portfolios and research notebooks, both of which are assessed by teachers and outside examiners according to strict achievement criteria. The I.B. model requires students to develop the research skills integral to historical methodology; the descriptive, analytical, and interpretive skills integral to criticism; the skills of probing meaning and significance integral to aesthetics; and the decision-making, art-construction, and evaluative skills needed for studio work. The program's primary goal is to develop future citizens possessing the power of general critical appreciation.

Anstead, Neil L. "Hooking Kids with Humanities." *Educational Leadership 51*, no. 1 (1993): 84-86.
Reports on the Humanities program which is part of a nationwide network called Collaboratives for Humanities and Arts Teaching (CHART). The program is inquiry-oriented, focuses on important issues, transcends Western civilization, and has proven appeal for students from diverse ethnic backgrounds and those in urban schools. Students realize the importance of thinking critically and of making decisions based on values; they also see connections among, and perform better in, other core subjects. The arts portion of the program endorses the DBAE approach in pursuit of the objectives of promoting the habit of interdisciplinary thinking, opening windows to other civilizations, and fostering tolerance for cultural differences. Claims that Humanities students read better, write better, think more critically, and are less likely to drop out than their counterparts in traditional classes.

Asmus, Edward, and Paul Haack. "Defining New Teaching Roles." *Music Educators Journal 83*, no. 2 (1996): 27-32.
Discusses DBME from the point of view of music specialists, whose new responsibilities require them to leave the music room, implement music-production activities and, in cooperation with classroom teachers, plan music instruction that fits smoothly into many areas of the curriculum, e.g., by selecting content-rich works connected to learning themes. Describes the functions and training of the DBME team and five steps, culminating in assessment, of creating a DBME learning environment. Emphasizes the need for changed attitudes, readiness to collaborate, and willingness to share information among all involved but also the positive results to be expected: students who are more broadly informed about music and who exercise emotive and physical capacities through performance activities and cognitive skills in thinking, writing, and talking about music. Chart shows how production, aesthetics, criticism, and historical content of DBME can meet nine of the national standards for music.

Ball, Laurie. "Metamorphosis to Individual Responsibility: A Search for Curriculum." *Design for Arts in Education 91*, no. 1 (1989): 36-42.
Registers the reflections of a first-year art teacher, particularly disappointments with the art program's lack of goals, coherence, structure, and accountability and with the inadequacies of teacher preparation. Sees hope in the debates over new directions for art education, particularly in the DBAE effort to have art curricula focus on four disciplines while acknowledging the value of studio activities.

Brickell, Edward E., Nancy Tondre Jones, and Stephena H. Runyan. "An Art Curriculum for All Students." *Educational Leadership 45*, no. 4 (1988): 15-16.
Reports on a discipline-centered, highly structured K-12 art curriculum that, begun ten years earlier, was instituted in Virginia Beach schools and pursues five goals: (1) heightened awareness of self and sensitivity to the environment; (2) ability to express ideas visually; (3) ability to think creatively; (4) knowledge of cultural heritage; and (5) ability to make qualitative judgments. The secondary level also offers a course in art appreciation and advanced placement courses in art history and studio.

Brock, Barbara. "How Is a Matisse Like a Mondrian?" *Momentum 22*, no. 1 (1991): 25-28.
Following the publication of the Getty report *Beyond Creating*, the principal of an elementary school initiated a DBAE approach to teaching art with general classroom teachers. Over the course of the program, students studied works by Matisse, Mondrian, Rouault, and Leonardo with a view to discovering their formal aspects, information about the artists' lives, questions
that can be asked of artworks, and thematic content that they can relate to their own experiences. Also indicates how art education can develop multicultural awareness and interdisciplinary learning and mentions relations to the Getty-supported Nebraska Prairie Visions consortium.

Broudy, Harry S. "Curriculum Validity in Art Education." *Studies in Art Education 26*, no. 4 (1985): 212-15.
Suggests two rationales for art education in the required secondary curriculum: (a) its role in postschool life, and (b) the possibility of validating a curriculum that can be prescribed for all high school students and assimilated by a wide range of teachers. Such a curriculum would include skills of perceiving aesthetic properties and of making objects with such properties, historical and philosophical knowledge about the field, and knowledge of principles of criticism, that is to say, it would concentrate on those areas in which validation by the consensus of the learned in relevant academic disciplines is possible. Recommends exemplar study as a type of organization for a curriculum that, over several years of study, would provide students with the lenses of these disciplines that would continue to function throughout life. Also argues that such a curriculum effort requires special sponsorship to command attention in the field.

Broudy, Harry S. "Art as General Education." *Alaska Journal of Art 1* (1989): 4-9.
Argues that a case for art education must show that art is a distinctive subject and that art pervades all aspects of life. Discusses the range, potency, value, and function of images in shaping thought and action, in particular the way images constitute an important part of a person's allusionary stock. The responsibility of the schools is to convey the high points of a civilization's value imagery. Refers to the Getty Center's efforts as a way to design a defensible curriculum and pedagogical methodology (aesthetic scanning) that puts art education on a par with other subjects. Places emphasis on the associative and interpretive uses of learning that enable persons in later life to perceive the qualities and import of works of art. Essentially a condensation of arguments in the author's *The Role of Imagery in Learning* (1987) and *The Uses of Schooling* (1988).

Delacruz, Elizabeth Manley. "Revisiting Curriculum Conceptions: A Thematic Perspective." *Visual Arts Research 32* (1990): 10-25.
Compares and contrasts conflicting conceptions of curriculum, e.g., technology, academic rationalism, cognitive processes, self-actualization, and social reconstruction (Eisner and Vallance) and traditionalism, concept empiricism, and reconceptualism (Giroux, Penna, and Pinar), and provides a model that locates them along horizontal (conservative to liberal) and vertical (individual to social) axes. Discusses influence of curriculum conceptions on DBAE and the controversy it has generated. Recommends teaching of conflicting conceptions and indicates need for research to assess their effectiveness. States current controversy instigated largely by interest in critical theory and thinks such debate is healthy.

DiBlasio, Margaret Klempay. "Continuing the Translation: Further Delineation of the DBAE Format." *Studies in Art Education 26*, no. 4 (1985): 197-205.
Seeing DBAE as an extension of the reform movements of the sixties which drew ideas from cognitive studies that stressed teaching the conceptual structures of disciplines, reviews ways in which art educators

interpreted such studies for art education. Suggests an interpretation of DBAE that draws on Greer's conceptualization (1984), in particular the emphasis on building conceptual sequences, the importance of aesthetic inquiry, the integration of disciplines, and the significance of metaphor. Also provides suggestions for building a comprehensive concept of art in the young.

Erickson, Mary. "The Discipline of Art History: A Basis for Learning." In *Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics*, ed. Eldon Katter, 1-25. Kutztown, PA: College of Visual and Performing Arts, Kutztown University, 1984.
Explains art history not in terms of content, but in terms of its method of inquiry, demonstrates ways it can be coordinated with Pennsylvania's state curriculum mandates, and suggests ideas for teaching an inquiry approach and how historical studies can be incorporated into a K-12 curriculum. Assuming art history taught as art-historical inquiry is more likely to be accepted by teachers and learners, (1) describes such inquiry as restoration, description, attribution, interpretation, and explanation; (2) illustrates the use of inquiry in studying sheet music illustrations; (3) relates study of art history to general goals of the state department (communication skills, citizenship, analytic thinking, etc.); and (4) sketches a K-12 curriculum that indicates how art history can be taught separately as a subject and integrated into other subjects.

Erickson, Mary. "Balancing the Art Curriculum: Art Production, Art History, Art Criticism, and Aesthetics." In *Collected Papers, Pennsylvania's Symposium III on the Role of Studio in Art Education*, ed. Joseph B. DeAngelis, 117-23. Harrisburg: Pennsylvania Department of Education, 1989.
Discusses ways of balancing the four art disciplines. The most common arrangement—dominant studio discipline supplemented by some secondary emphasis on the other disciplines (although other single-discipline-dominated approaches are also possible.)—tends to forfeit serious attention to the nonproduction disciplines. Suggests two aids for writing a balanced art curriculum. One is a matrix to indicate whether knowledge, skills, and attitudes have been plotted for each of the disciplines. The other is a list of twelve general goals that illustrates the range of content to be taught and might be used to determine whether the curriculum includes lessons dominated by each of the four art disciplines.

Gehlbach, Roger D. "Art Education: Issues in Curriculum and Research." *Educational Researcher 19*, no. 7 (1990): 19-25.
Suggests that although effective art-educational advocacy must rely on a conceptualization of art as a teachable subject, a review of art education literature, including DBAE writings, revealed little agreement on definitional matters. Proposes that a reasonable working definition should (a) include most of what the world calls art, (b) lend itself to systematic design and experimentation, and (c) be distinguishable from other forms of instruction. With these criteria in mind, frames a definition of art as a form of communication that (a) has no specific time reference for decoding, (b) is displayed for decoding by unspecified individuals, (c) is regarded as different from objects as they naturally occur, and (d) is an object of leisure, not related to the survival of the decoder. Provides a diagram comparing visual and verbal communication along a continuum from basic to artistic and shows how the definition illuminates critical issues in curriculum and instruction.

Greer, W. Dwaine, and Ronald H. Silverman. "Making Art Important for Every Child." *Educational Leadership 45*, no. 4 (1987-88): 10-14.
Explains the DBAE rationale and describes five years of the Getty Center's activities: summer staff development courses, implementation in the schools, programs to maintain momentum, and evaluation for feedback and improvement. Reports that since 1983 the Getty Center, through its Institute for Educators on the Visual Arts, involved hundreds of teachers and thousands of students in its experiment in art education and that the Center was expanding its reach by funding eight regional sites to plan their own staff development and curriculum implementation programs.

Hamblen, Karen A. "Exploring Contested Concepts for Aesthetic Literacy." *Journal of Aesthetic Education 20*, no. 2 (1986): 67-76.
Defines aesthetic literacy as involving the knowledgeable appreciation of art. But aesthetics as a discipline and the concepts it employs are contested (i.e., open, expansive, without necessary and

sufficient conditions), and therefore an aesthetic literacy curriculum must be accommodative of debate. Discusses goals and procedures for aesthetic literacy and presents a contested-concepts curriculum model in which seven thematic categories, which may be taken up randomly, interact with six levels of experience (description, discussion, criteria, theory, meta-theory, and multidisciplinary perspectives) which are in hierarchical sequence.

Hamblen, Karen A. "What Does DBAE Teach?" *Art Education 41*, no. 2 (1988): 23-24, 33-35.
Examines DBAE from a critical and social-theory perspective which holds that a curriculum teaches not only through its explicit content but also through its value-laden structure. Suggests that as DBAE strives to approximate other content-centered subjects, it makes itself vulnerable to criticisms similar to those that have been levied against the general education curriculum: that its content is simplified, standardized, and organized for ease of assessment; that it enforces conformity and discourages students' idiosyncratic responses to art as well as the aesthetic preferences of their subcultures; and that it emphasizes Western art and values, thus abrogating many students' life experiences. Believes these negative effects can be ameliorated by counterinfluences in the culture and by the modifications that occur when teachers interpret and develop the DBAE program according to their teaching values and the needs of specific student populations.

Hausman, Jerome J. "The Disciplines of Art in School: Implications for Curriculum." In *Disciplines in Art Education: An Interdisciplinary Symposium*, ed. Thomas Ewens, 141-62. Providence: Rhode Island School of Design, 1986.
Believes that the stepwise progression of children's art making, which is briefly described, is paralleled by comparable sequences in other domains of human expressive ability (the multiple-intelligences view) and that these forms of symbolization, which are closely related in childhood, undergo differentiation over time. Stresses the importance of image making but also the fact that artistic insights will not come about naturally but require help and nurturing. In providing the needed guidance, teachers should draw on the multidisciplined base of art education, which goes beyond the four DBAE disciplines to include psychology, literature, science, in fact, the whole range of knowledge. Such multidisciplinary art instruction should be planned primarily by the teacher who should be required to present a specific, operational written curriculum outlining the particular concepts and activities to be developed. Argues against rigid, prescriptive curricular planning at the district or system level.

MacGregor, Ronald N. "Curriculum Reform: Some Past Practices and Current Implications." In *Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons*, 117-26. Los Angeles: Getty Center for Education in the Arts, 1988. Response by D. Jack Davis.
In response to questions regarding what DBAE can do to anticipate and address potential problems, first discusses three curriculum models—structure-based, competency-based, and conflict theory—and their strengths and limitations. Points out that the structure-based model failed to take sufficient account of the social and cultural factors involved in aesthetic learning. The competency-based model risks dissolving the larger picture of learning into its constituent parts, while the conflict-theory model does not appreciate the resistance of schooling to radical reform. Further stresses the changes ideas undergo during implementation, owing not only to different interpretations of ideas, but also to the agendas of teachers. Also discusses the difference between a planned and a lived curriculum, the value of multiple interpretations of DBAE, the importance of teacher involvement in curriculum design, and the usefulness of an ecological perspective in the introduction and reception of ideas. Drawing on aspects of Darwinian theory, recommends that DBAE be more open ended and invite greater participation by different groups. Respondent found analysis helpful but limited in its emphasis on art making, unbalanced in its treatment of curriculum models, especially with regard to well-conceived competence models, and weakened by its failure to describe curriculum materials associated with each model.

MacGregor, Ronald N. "DBAE at the Secondary Level: Compounding Primary Gains." *NASSP Bulletin 73*, no. 517 (1989): 23-29.
Speaking from a Canadian perspective and secondary-education point of view, sees one advantage of sequential DBAE instruction in students' arriving in high school with a common preparedness in art. Finds DBAE allows enough flexibility in building on that baseline to insure students will graduate with a

sense of the purpose of art instruction undergone and of the role of art in their lives. Sees nothing in DBAE to prevent the consideration of folk art as indicated by local conditions and wonders about conflicting pressures of ethnic diversity and youth-culture commonality. Believes that teacher accountability as provided for by DBAE is an important step forward but also that changes in teacher preparation are needed.

Marschalek, Douglas G. "A New Approach to Curriculum Development in Environmental Design." *Art Education 42*, no. 4 (1989): 8-17.
Subscribes to the DBAE scheme and demonstrates how it can be instantiated in a curriculum for the study of environmental design. For each level—primary grades, intermediate grades, middle school, and high school—sets of increasingly challenging statements about the environment are followed by suggestions for instruction dealing with the statements under the rubrics of art history, aesthetics, criticism, and art production. Believes this curriculum process illustrates how teachers can unify a program from generalization to supporting concept to unit-level instruction in the four disciplinary areas. Suggests how groups of teachers can work cooperatively to construct such a curriculum cumulatively over several years.

Peeno, Larry N. "Art Education: A Curriculum Dilemma." *Design for Arts in Education 90*, no. 2 (1988): 41-43.
Holds that the fractured curriculum is largely responsible for the decline in students' critical-thinking ability and that art education has contributed through its lack of structure and accountability. Art, like other subjects, should be viewed as having a content that can be taught, learned, and evaluated. Thinks DBAE is a sound approach in that direction but that it needs to be supplemented with attention to all forms of visual art (folk, popular, non-Western, etc.) and with attention to students' learning styles.

Smith, Peter. "A Modest Proposal, or Using Ingredients at Hand to Make an Art Curriculum." *Art Education 42*, no. 6 (1989): 8-15.
A scaled-down version of current reform efforts (e.g., DBAE and Arts PROPEL) that can be accomplished with available resources. Consistent with developmental studies, recommends a curriculum that is organized around three theories of art selected from aesthetics—expressionism, imitationism, formalism—the first of which is emphasized during the early years, the second during the middle years, and the third during the later years of schooling. A table provides suggestions for integrating relevant concepts from the fields of art production, art criticism, and art history, along with representative artists and traditions. Peppered with references to historical antecedents of ideas being advanced today.

Smith, Ralph A. "An Excellence Curriculum for Art Education." *Journal of Aesthetic Education 21*, no. 4 (1987): 51-61.
Places discussion in the context of the excellence-in-education movement of the eighties and encourages teaching that helps the young to transcend self-satisfied notions of worth and accomplishment and to commit themselves instead to developing their best possible selves. Four propositions stress a commitment to general, nonspecialist education, the pursuit of excellence in historical, appreciative, and critical contexts, the claims of tradition as well as the present, and well-trained teachers in the arts and humanities. Condensed from Ralph A. Smith, *Excellence in Art Education: Ideas and Initiatives.* Reston, VA: National Art Education Association, 1987.

Smith, Ralph A. "Toward Percipience: A Humanities Curriculum for Arts Education." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 51-69. Chicago: University of Chicago Press, 1992.
Consistent with the theme of the yearbook, the cognitive revolution and its impact on arts education, argues the case for aesthetic knowing that features the constitutive and revelatory values of art within a humanistic interpretation of arts education grounded in basic human needs for personal expression, communication, historical awareness, and critical reflection (i.e., creativeness, communication, continuity, and criticism). Discusses basic questions such an approach asks of works of art and suggests five phases of aesthetic learning, K-12, with early phases devoted to developing and refining aesthetic perception and the later phases to historical understanding, exemplar appreciation, and critical analysis.

Recognizes a need for reform of teacher education. Essentially a condensation of the argument in Levi and Smith, *Art Education: A Critical Necessity* (1991).

Smith, Ralph A. "Art and Its Place in the Curriculum." *School Administrator 50*, no. 5 (1993): 23-30.
Recalls arts education to its fundamental purpose of cultivating percipience in matters of art and culture. Brief discussions of the learner as reflective percipient and of the nature and values of art precede a sketch of a K-12 curriculum that posits five phases of aesthetic learning, ranging from the development of aesthetic awareness in the early years to the development of historical and critical thinking in the later years. Recommends Getty Center's ideas about organization and implementation and suggests ways to avoid mistakes in policy thinking. Sidebars contain questions administrators should ask as well as references and resources.

Smith, Ralph A. "An Excellence Curriculum, K-12." In *Excellence II: The Continuing Quest in Art Education*, 161-81. Reston, VA: National Art Education Association, 1995.
Appearing in a new version of Excellence in Art Education: Ideas and Initiatives (1987), recalls the aims of the excellence-in-education movement of the eighties and draws on recent work in aesthetics, cognitive studies, and theory of art education in advancing a K-12 excellence curriculum that, in developing a sense of art in the young, would have them pass through five phases of aesthetic learning, the early stages of which stress the development of perceptual qualities while the latter concentrate on historical and critical studies. A humanities interpretation of art education is grounded in basic human needs for creative expression, communication, a sense of historical continuity, and critical reflection on values.

Stewart, Marilyn Galvin. "Aesthetics and the Art Curriculum." *Journal of Aesthetic Education 28*, no. 3 (1994): 77-88.
Rebuts opinions that aesthetics is either too difficult or irrelevant to aesthetic learning by reporting successful classroom results. Discusses program rationales, learning goals, and institutional strategies that involve critical inquiry into the nature, meaning, and value of art. Statements of learning outcomes stress acquisition of knowledge, inquiry skills, and relevant dispositions. Instructional strategies consist of posing significant questions and using puzzles and case studies to stimulate discussions about a range of topics, the topic of aesthetic value among them. States that philosophers of art (aestheticians) can provide models of rational inquiry. Numerous references to the literature of DBAE and the activities of the Getty Center.

Stroh, Charles. "University Art Programs and Discipline-Based Art Education: What Prospects?" *Design for Arts in Education 91*, no. 2 (1989): 38-47.
Describes the last three decades of art education as having been influenced by Lowenfeld's writings, abstract expressionism, and socio-cultural changes, all of which produced an emphasis on self-expression, creativity, and intuition. In higher education, art instruction was similarly dominated by the primacy of studio art, i.e., essentially personal, private expression. Recent developments in art education have resulted in CEMREL, SWRL, and, most significantly, DBAE, with its emphasis on disciplinary content, sequencing, and integration into general education. In higher education, 80% of art students are now preparing for careers in the applied arts (design, art therapy, museum occupations, etc.) as opposed to studio arts, a reality necessitating modifications in art instruction and bringing together private and public aspects of art making. Describes commonalities between the emphasis on design education in higher education and DBAE and calls for additional provisions to ensure adequate preparation of teachers for DBAE if that movement is to be successful.

Tollifson, Jerry. "A Balanced Comprehensive Art Curriculum Makes Sense." *Educational Leadership 45*, no. 4 (1988): 18-22.
Gives an account of a Balanced Comprehensive Art Curriculum (BCAC) as implemented in Ohio. In this program, the art production core is supplemented by art history, art criticism (with emphasis on responding, i.e., describing, interpreting, and judging artworks), and the study of art in society (exploring values and beliefs of social groups as embodied in art; investigating meaning of visual clues and impact of visual images in the environment). Provides table of six major goals, the selection of any three of

which would constitute a BCAC unit. States BCAC and DBAE have a common ancestry in the thought of Manuel Barkan.

Tollifson, Jerry. "Focus: Curriculum Profile. Ohio's Balancing Act." *School Arts 89*, no. 5 (1990): 27-29.
Describes the Balanced Comprehensive Art Curriculum (BCAC) developed by the Ohio Department of Education as capable of addressing six problems that can best be solved through art education: (1) evolving a personal identity; (2) achieving the ability to respond to aesthetic objects and to communicate that response to others; (3) understanding artists' expressions; (4) comprehending the writings of art critics, historians, and aestheticians; (5) becoming aware of the role of art in society; and (6) finding ways in which society's often contradictory responses to art can be reconciled. Proposes that an art curriculum can give students the tools for living in the future and becoming imaginative, creative consumers.

Also see

Addiss, Stephen, and Mary Erickson. *Art History and Education.* Urbana: University of Illinois Press, 1993. Abstracted under Disciplines: General (Art History).

Anderson, Tom. "Premises, Promises, and a Piece of the Pie: A Social Analysis of Art in General Education." *Journal of Social Theory in Art Education 12* (1992): 34-52. Abstracted under Issues (General).

Boston, Bruce O. *Connections: The Arts and the Integration of the High School Curriculum*. New York: College Board, 1996. Introduction by Stephen Mark Dobbs. Abstracted under Curriculum (Teaching the Disciplines: Interdisciplinary).

Brown, Maurice, and Diana Korzenik. *Art Making and Education.* Urbana: University of Illinois Press, 1993. Abstracted under Disciplines: General (Art Making).

DiBlasio, Margaret, and Raymond DiBlasio. *smART Curriculum: Sequentially Managed Art Curriculum, Grades 1 to 6.* 6 vols. St. Paul, MN: ARTWORLD Press, 1987. Vol. 1, 107 pp; vol. 2, 125 pp; vol. 3, 144 pp.; vol. 4, 125 pp.; vol. 5, 149 pp.; vol. 6, 169 pp. Abstracted under Instructional Resources (General).

Dobbs, Stephen M. "The Kettering Project: Memoir of a Paradigm." In *The History of Art Education: Proceedings from the Second Penn State Conference, 1989*, ed. Patricia M. Amburgy and others, 186-90. Reston, VA: National Art Education Association, 1992. Abstracted under Antecedents and Evolution.

Efland, Arthur D. "Curriculum Antecedents of Discipline-Based Art Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 57-94. Abstracted under Antecedents and Evolution.

Eisner, Elliot. "Structure and Magic in Discipline-Based Art Education." In *Discipline-Based Art Education: What Forms Will It Take?* 6-21. Santa Monica, CA: Getty Center for Education in the Arts, 1988. Abstracted under Curriculum (Teaching the Disciplines: General).

Greer, W. Dwaine. "A Structure of Discipline Concepts for DBAE." *Studies in Art Education 28*, no. 4 (1987): 227-33. Abstracted under Disciplines (General).

Kern, Evan J. "Antecedents of Discipline-Based Art Education: State Departments of Education Curriculum Documents." *Journal of Aesthetic Education 21*, no. 2 (1987): 35-56. Abstracted under Antecedents and Evolution.

Lindstrom, Lars. "Art Education for Understanding: Goodman, Arts PROPEL, and DBAE." *Journal of Arts and Design Education 13*, no. 2 (1994): 189-201. Abstracted under Aims and Policy.

MacGregor, Ronald N. "An Outside View of Discipline-Based Education." *Studies in Art Education 26*, no. 4 (1985): 241-46. Abstracted under Aims and Policy.

Mason, Rachel, and Michael D. Rawding. "Aesthetics in DBAE: Its Relevance to Critical Studies." *Journal of Art and Design Education 12*, no. 3 (1993): 357-70. Abstracted under Disciplines: General (Aesthetics).

Parsons, Michael J., and H. Gene Blocker. *Aesthetics and Education.* Urbana: University of Illinois Press, 1993. Abstracted under Disciplines: General (Aesthetics).

Smith, Ralph A. "Teaching Art as a Humanity." In *Art Education: A Critical Necessity*, by Albert William Levi and Ralph A Smith, 180-207, 216-18. Urbana: University of Illinois Press, 1991. Abstracted under Aims and Policy.

Smith, Ralph A., and Alan Simpson, eds. *Aesthetics and Arts Education.* Urbana: University of Illinois Press, 1991. Abstracted under Disciplines: General (Aesthetics).

Zeller, Terry. "The Role of the Humanities in Art Education." *Art Education 42*, no. 4 (1989): 48-57. Abstracted under Aims and Policy.

Teaching the Disciplines

General

Coveny, Anna Marie, ed. *Directions: Addressing Art History, Aesthetics, and Art Criticism in Illinois Schools.* De Kalb, IL: College of Education, Northern Illinois University, 1990.
An effort by the Illinois Art Education Association to discover the extent to which teachers of art are integrating the disciplines of DBAE into their programs, K-12. Representative lesson plans reflect both the influence of the Getty Center and the educational reform movement generally. Among the topics discussed in the lesson plans are Greek vases, medieval manuscript illuminations, Renaissance art, art criticism, art history, humanities, New York artists, interrelated arts, aesthetics, and integration of art disciplines.

Hurwitz, Al, ed. *A Dialogue with British Art Educators: Teaching Aesthetics, Art History, and Art Criticism.* Baltimore: Maryland Institute College of Art, 1987.
On the assumption that the future of art education in the US is likely to devote more attention to cultural, philosophical, and critical studies, conference participants from Great Britain, the Netherlands, India, and the U.S. addressed common problems of teaching aesthetics, art history, and art criticism in programs the British call critical studies and Americans DBAE. Topics discussed range from the nature and teaching of aesthetics in art education, children's use of artworks, and museum and art-center education to the nature of art, craft, and design education in Great Britain, an Indian point of view about aesthetic experience, an artist-educator's point of view, and inquiry learning. Issues raised emphasized the problems of change, the limits of standardized testing and the need for new forms of assessment, the knowledge-experience dichotomy, the importance of contextual considerations, the need for self-reflective thinking in the field, the quality of leadership, and the value of critical dialogue about alternatives. Selected papers abstracted under Disciplines: General (Aesthetics) and Curriculum (Teaching the Disciplines: Art Criticism).

Hurwitz, Al, and Michael Day. *Children and Their Art: Methods for the Elementary School*, 6th ed. Fort Worth: Harcourt Brace and Company, 1995.
A comprehensive text that updates recent developments in society, culture, and education and is noteworthy for the centrality it gives to the four disciplines of DBAE. Major sections address such topics as foundations and goals, the nature of content and learning, instruction and curriculum, and assessment. Appendixes provide a historical framework for art education and discussions of professional associations and responsibilities, instructional resources, and safety precautions to be taken in using art materials.

Chapters on the four disciplines of DBAE describe the disciplines and suggest ways for incorporating their content and methods into teaching. Illustrated.

Katz, Elizabeth L., E. Louis Lankford, and Jan D. Plank. *Themes and Foundations of Art.* St. Paul, MN: West Publishing, 1995.
The product of two high school teachers of art and a university professor, the text, designed for the secondary grades, suggests ways to implement a discipline-based approach to teaching the visual arts, that is, one that integrates the four disciplines of DBAE. Organized thematically, each chapter contains an outline of content, a list of key terms, and learning objectives, plus a review section. Selection of works for study reflects a global view and includes student work as well, often in juxtaposition to major works. Special features are discussions of technological innovations in the creation of art and descriptions of career opportunities in the arts. Profusely illustrated.

Adams, Robert L. "Is Art to Draw, to Paint, to Sculpt. . . ? Helping Students Respond to the Concept of Art." *Clearing House 65*, no. 6 (1992): 367-70.
Introduces the Adams Art-Response approach to lesson design that, inspired by DBAE, collapses and reconfigures the four disciplines and teaches art production in tandem with art response. Provides an outline of a sample lesson and a table indicating a hierarchy of four art-response levels: (1) sensuous expression (emotional reactions, simple interpretive statements); (2) description (simple followed by technical and thematic description); (3) formal analysis (elements in relation: design); (4) meanings (ideas and interpretations).

Brock, Barbara. "How Is a Matisse Like a Mondrian?" *Momentum 22*, no. 1 (1991): 25-28.
Reports on a one-year pilot art program in a parochial school (later adopted and further developed) that was inspired by Beyond Creating in a parochial school and presents summary descriptions of three typical lessons. Believes that all classroom teachers can learn to teach the art disciplines comfortably and that the Getty approach provides a vehicle not only for integrating a number of classroom subjects but also for teaching about non-Western cultures.

Broudy, Harry S. "The Missing Dimension in General Education." In *Aesthetics Education: The Missing Dimension*, ed. Al Hurwitz, 8-22. Baltimore: Maryland Institute, College of Art, 1986. Conference Proceedings.
Provides a humanistic interpretation of general education that emphasizes teaching four basic uses of schooling—replicative, applicative, associative, and interpretive—the latter two being what aesthetic education is especially suited to develop. Such uses function tacitly not only in the experience of fine art, but also in rendering intelligible a large range of phenomena and situations. Explains the meaning of aesthetics and aesthetic experience, the relations of knowledge and feeling in acts of aesthetic perception, and recommends aesthetic scanning of the sensory, formal, technical, and expressive aspects of artworks for its capacity to intensify and enrich human experience. Likens aesthetic scanning to the arts of impression in contrast to art making which constitutes the arts of expression. In general, the aim is to raise the level of aesthetic literacy.

Csikszentmihalyi, Mihaly. "Art and the Quality of Life." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 57-58. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks.
From a study that used an experience sampling method, concludes that scientific work yields fewer intrinsically satisfying experiences than do art activities. Found that the greatest magnitude of enjoyment (as differentiated from pleasure, which does not lead to new challenges) is concentrated in "flow experiences." Such experiences (1) occur in response to a challenge; (2) merge action and awareness, but only when skills are adequate to the challenge; (3) concentrate attention on the activity so that other concerns fade away; (4) have a distinct goal which, however, is sought only for the sake of the experience; and (5) are intrinsically enjoyable. Suggests that it might be a mistake to pattern the arts on the sciences in an attempt to gain respectability and that art education should be more concerned with what students experience than with what they learn.

Day, Michael D. "Discipline-Based Art Education in Secondary Classrooms." *Studies in Art Education 28*, no. 4 (1987): 234-42.
Allays doubts about DBAE's prospects by reporting on two studies of discipline-based teaching in secondary classrooms that predated DBAE, the results of which showed that (1) students acquired historical and critical knowledge best when it was integrated with studio work, (2) such instruction strongly affected students' art judgments and preferences, and (3) the exploration of ideas derived from the study of artworks was the most motivational influence on students' own work. Similar findings appeared in the Getty Center's seven-site survey of school art programs. Suggests these preliminary results bode well for DBAE as it becomes more completely defined and broadly implemented.

Henley, David R. "Adapting Art Education for Exceptional Children." *School Arts 96*, no. 4 (1990): 18-20.
Argues that the introduction of academic material into the studio experience can pose considerable problems for children with physical, emotional, or mental special needs for whom art instruction often offers the only opportunity for being mainstreamed into regular classes. Believes these disadvantages can be mitigated when the artworks chosen as stimuli for children's creative activity are developmentally appropriate—e.g., modernist works in the so-called primitive style—and are treated as open-ended. Found that even students with learning disabilities can make use of whatever technical, stylistic, and iconographic resources they have and articulate fairly complex ideas about their work during the critique phase.

Kindler, Anna. "Discipline-Based Art Education in Secondary Schools." *Journal of Art and Design Education 11*, no. 3 (1992): 345-55.
Describes a DBAE-derived elective course for secondary education covering the theoretical aspects of art which was taught separately from the studio offering but could be integrated into it. Units dealt with the universal aesthetic impulse, the definition of art, art criticism, media and techniques in the visual arts, and museum experience. The emphasis was on acquainting students with folk and contemporary nonobjective art, improving their critical vocabularies, making them more observant, and providing them with knowledge and skills for informed value judgments. Students were required to do readings, make presentations, visit museums and galleries, and write a critique.

Mittler, Gene A. "Toward a More Complete Introduction to Art in the High School." *Art Education 39*, no. 6 (1986): 10-13.
Believes that effective introduction to art should appeal to a wide spectrum of students, not only the artistically gifted, and should therefore include learning from art history and criticism. Describes how teachers can prepare educational objectives for lessons by entering on charts the kinds of response information (artist or art object, period or style, theories of art, aesthetic qualities) and production information (subject matter, elements of art, principles of art, media, techniques) students should acquire. Explains that students should be familiarized with the procedure and may become involved in choosing some production category entries. Assessment should concentrate not on what students make but on what they have learned from each lesson.

Sandell, Renee. "The Liberating Relevance of Feminist Pedagogy." *Studies in Art Education 32*, no. 3 (1991): 178-87.
By virtue of its capacity to foster empowerment, community, and leadership, feminist pedagogy is seen as an alternative model of teaching and learning that holds promise for transforming art education. After a discussion of basic feminist principles and their impact on education, the features of such pedagogy in art education are described in terms of (1) new ways of presenting subject matter, (2) different roles for teachers and students, and (3) redesigning of the structure of classes. A pervasive image is that of the self as subject, as inquirer, and as translator and communicator which contrasts to traditional images of didactic instruction. Views are said to be compatible not only with those of major feminist writers but also with certain aspects of Freire's and Dewey's thinking, particularly the former's notion of educating the oppressed and the latter's emphasis on inquiry and the transformation and reconstruction of experience. Alludes to the disciplines of DBAE, suggesting that their modes of inquiry are more empowering than the objects and explanations they produce.

Smith, Ralph A. "From Aesthetic Criticism to Humanistic Understanding: A Practical Illustration." *Studies in Art Education 25*, no. 4 (1984): 238-44. Expanded version in Ralph A. Smith, *The Sense of Art: A Study in Aesthetic Education*, 219-52. New York: Routledge, 1989.
Discusses a curriculum unit on painting predicated on the belief that the study of the visual arts possesses potential for contributing significantly to humanistic education understood as the enrichment and extension of the self. General objectives stress a distinctive mode of interacting with the visual aspects of the environment, a method for realizing aesthetic values in their most highly developed and satisfying manifestations, and development of awareness of the humanistic import of works of art. Unit indicates relevance of aesthetics, art history, and art criticism to cultivating aesthetic interest in visual values, in using aesthetic concepts to analyze paintings, and in interpreting the meanings of artworks. A product of a community college humanities project but with appropriate adjustments applicable to the secondary level.

Smith-Shank, Deborah L. "Semiotic Pedagogy and Art Education." *Studies in Art Education 36*, no. 4 (1995): 233-41.
Following C.S. Peirce's view of educational institutions as places for learning and not instruction, explains his theory of science and suggests its relevance as an alternative model to received traditions of teaching. Approaches the topic historically, theoretically, and practically in order to show the relevance of a semiotic pedagogy for developing collateral learning, rethinking historically defined boundaries of learning (especially into disciplines), and fostering personal interaction with environments. States that above all such pedagogy features personal engagement and collateral learning that is nonhierarchical and implies a diminished role of the teacher who functions more as a discussion participant than one imparting information didactically. Provides classroom examples

Spodek, Bernard. "Selecting Activities in the Arts for Early Childhood Education." *Education Policy Review 94*, no. 6 (1993): 11-17.
Reviews the uses made of art activities in early childhood education, starting in the early 1800s, and the theories and movements that influenced them. In the present century, the most important of the latter—progressive education, maturationist and psychoanalytic conceptions of development, and modern art, converged in the influential work of Viktor Lowenfeld. More recently, the maturationist viewpoint has been criticized by cognitivists who see art as a way for the child to make sense of the world and who claim that art activities should be not only developmentally appropriate but also educationally worthwhile, a position also implicit in DBAE. Speculates on whether DBAE could be successfully instituted in preschool education; offers suggestions for making art history, criticism, and aesthetics accessible to young children and refers to examples of promising programs.

Wardle, Barbra L. "Native American Symbolism in the Classroom." *Art Education 43*, no. 5 (1990): 12-24.
Endorses DBAE and indicates how its approach is applicable to Native American art, particularly in connection with the importance such art gives to symbolism, e.g., the symbols of sun, corn, swastika, water, animals, spirits and linear patterns. Color also functions symbolically, as do natural materials. Encourages teaching strategies that stress the asking of questions and indicates the kinds of questions that can be asked of an important American Indian potter, Lucy Lewis. Further recommends students create symbols for their own cultures.

Aesthetics

Lankford, Louis. *Aesthetics: Issues and Inquiry*. Reston, VA: National Art Education Association, 1992.
After defining aesthetics as a group of concepts for understanding the nature of art—e.g., the concept of art, values in art, metacriticism, the artworld, artistic expression, and aesthetic experience—recommends ways teachers can learn more about the discipline and discusses the possibility of young people doing aesthetics, methods of aesthetic dialogue and inquiry (information-oriented and issue-centered approaches), strategies for teaching, the place of aesthetic concepts in the curriculum, and evaluation of aesthetic learning, e.g., with regard to individual and interactional skills of inquiry. Concludes with

sample lessons illustrating recommended pedagogy. Comprehensive references. Volume supported in part by the Getty Center.

Burton, Judith. "Aesthetics in Art Education: Meaning and Value in Practice." In *Beyond DBAE: The Case for Multiple Visions in Art Education*, ed. Judith Burton, Arlene Lederman and Peter London, 42-63. North Dartmouth, MA: Art Education Department, Southeastern Massachusetts University, 1988.
Believes that aesthetic understanding should not be derived from a body of knowledge, as is the case with DBAE programs, but nurtured within the practice of art. Places the sensory-affective-dynamic mechanisms of thought at the root of aesthetic experience and judgment and characterizes the latter as the activity of mind that regulates the relationship between the products of the imagination and the shaping of the symbolic medium. Emphasizes that nuanced aesthetic judgments develops in and through the practice of art and that teachers can help the process along through carefully paced and focused dialogue that stimulates the interplay between sensory responses and imagination, between meaning and value. Gives examples of such dialogue. Suggests that questions raised in students' own work be used as guides in exploring the work of others. Differentiates between knowing art and the kind of knowing about art that can mute children's own voices.

Gray, James U. "A Seventy-five Percent Solution for the Success of DBAE." *Art Education 40*, no. 5 (1987): 54-57.
Considers the possibility that the literature of DBAE might suggest to teachers that all four of its disciplines should be taught separately. But questions whether teaching aesthetics to elementary children is feasible. Rather, a teacher's knowledge of aesthetics should enter into discussions of art making, art history, and criticism tacitly or indirectly inasmuch as aesthetics (philosophy of art) has something to say about all these disciplines. That is, a knowledge of aesthetics is what a teacher should think with but not convey explicitly. Also points out that aesthetics is a second-order discipline, that is, a systematic analysis of talk about art and aesthetic objects.

Hagaman, Sally. "Philosophical Aesthetics in the Art Class: A Look toward Implementation." *Art Education 41*, no. 3 (1988): 18-22.
In addressing the meaning of aesthetics and its place in the curriculum, discusses an experience of teaching a course in aesthetics to art teachers who appreciated the relevance of aesthetics but needed assistance in implementing it in their teaching. An explanation of the meaning of aesthetics and its characteristic questions preceded a discussion of selected theories of art, the relation of aesthetics and criticism, and the use of case studies from Battin et al. *Puzzles about Art* to stimulate interest in aesthetic issues. Recommends more work in translating formal aesthetics into teachable components and courses for teachers.

Hagaman, Sally. "Philosophical Aesthetics in Art Education: A Further Look toward Implementation." *Art Education 43*, no. 4 (1990): 22-24, 33-40.
Suggests that when philosophical aesthetics is reconstructed as an integral part of art education, it can (1) become the binding agent for complex sets of content (e.g., from art history and criticism) and (2) appeal to children's sense of wonder as they engage in meaningful aesthetic inquiry. Such inquiry proceeds in a community featuring the use of criteria, self-correction, and attention to context. Describes the development of child-oriented stories (of the kind pioneered by the Institute for the Advancement of Philosophy for Children) embedding the perennial questions of aesthetics and a session with students that employed the treading/questions/dialogue sequence typical of this approach.

Hamblen, Karen A., and Camille Galanes. "Instructional Options for Aesthetics: Exploring the Possibilities." *Art Education 44*, no. 6 (1991): 12-24.
With a view to untangling the various meanings and uses of aesthetics in teaching art, sets out six instructional approaches—historical-philosophical, cultural literacy, aesthetic inquiry, social-critical consciousness, cross-cultural and multi-cultural, aesthetic perception and experience—and discusses their applications. Acknowledges possibility of overlap between the options. Suggests teachers should select what best fits their situations and calls for research on options.

Hamrick, William S. "Philosophy for Children and Aesthetic Education." *Journal of Aesthetic Education 23*, no. 2 (1989): 55-67.
Discusses ways in which the Philosophy for Children Program of the Institute for the Advancement of Philosophy for Children, in addition to designing texts to teach reasoning and inquiry skills, also attempts to teach philosophical themes through the ideas and methods of aesthetic education. One example, among others, indicates how Dewey's idea of experience can be conveyed in the teaching of art, e.g., his notion of doing and undergoing, the funding of experience, and an experience. Also discusses methods for conveying philosophical themes appropriate for the elementary and middle school years. .

Henry, Carole. "Philosophical Inquiry: A Practical Approach to Aesthetics." *Art Education 46*, no. 3 (1993): 20-24.
Contends that aesthetics can be taught in ways that are interesting to young people. After a brief explanation of the meaning of aesthetics and the questions it asks, describes a middle-school issue-centered approach to developing students' ability to think about theories of art. Works exemplifying different styles, e.g., realism, formalism, and expressionism, were used to stimulate responses, after which various kinds of activity, creative and linguistic, were undertaken, culminating in a student exhibition. Mentions the Getty Center's efforts and recommends that teacher education programs incorporate work in aesthetics.

Hewitt, Gloria J., and Jean C. Rush. "Finding Buried Treasures: Aesthetic Scanning with Children." *Art Education 40*, no. 1 (1987): 40-43.
Discusses aesthetic scanning as one way to encourage children to observe art more closely. Sees scanning as a treasure hunt in which the sensory, formal, technical, and expressive properties of artworks are the rewards of the hunt. Provides rules for scanning, guidelines for asking questions (initiating and continuing), and suggestions for amount of time that should be devoted to scanning. Tables provide examples of initiating and continuing questions.

Johansen, Per. "Teaching Aesthetic Discerning through Dialog." *Studies in Art Education 23*, no. 2 (1982): 6-13.
In support of the movement in art education toward including art history, art criticism, and aesthetics in the art curriculum, presents and illustrates a process of student-teacher dialog about works of art. This dialog proceeds through three stages: (1) Impression, aimed at increasing the students' ability to perceive pervasive quality objectively; (2) Expression, designed to refine student's comprehension of parts and relations; (3) Commitment, meant to elicit from students more sophisticated apprehensions of overall quality and positive or negative judgments supported by reasons. At each stage, teachers practice corrective intervention by asking leading questions and offering explicit clues. Recommends acknowledged exemplars for dialog.

Kaelin, E.F. "The Construction of a Syllabus for Aesthetics in Art Education." *Art Education 43*, no. 2 (1990): 22-24, 33-35.
As a philosopher's contribution to a program in art education made up of art production, art history, art criticism, and aesthetics, suggests a pattern for a course of study in aesthetics for future teachers. Considers aesthetics to encompass three parts (1) theoretical aesthetics (categories for describing aesthetic phenomena and explaining how judgments of value may be justified); (2) philosophy of art (aesthetics limited to and derivative from the phenomena of art and including metatheory, theory, and metacriticism); and (3) criticism and the creation and appreciation of artworks. This third level forms an institution in society in which the social benefits of education in the arts would manifest themselves. Posits that inquiry proceeds from the level of metatheory to actual aesthetic experiences, must be guided by the laws of evidence, and requires observational, linguistic, conceptual, and judgmental skills as well as reflection and criticism, each of which is explained briefly.

Lanier, Vincent. "Aesthetics: Cornerstone of the Art Curriculum." In *Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics*, ed. Eldon Katter, 15 pp. Kutztown, Pa.: College of Visual and Performing Arts, Kutztown University, 1984.

Argues that since the goal of art education is to produce aesthetically literate consumers of art, knowledge about art is of utmost importance. Recommends the DBAE approach and, within it, assigns a special role to aesthetics as the only discipline concerned with the viewer's contribution. Justifies simplifying and popularizing aesthetics for teaching and believes teachers can elicit questions about the nature of art and aesthetic experience from students' responses to a wide variety of aesthetic stimuli. Sketches various aesthetic theories but recommends valuation theory, according to which aesthetic response places intrinsic value on an (fine-art, popular-art, other man-made, or natural) object. Claims this view can be explained to students of all ages, after which teachers should discuss a variety of factors that influence aesthetic response (opinions of others, iconographic and historical knowledge, familiarity with principles of design, etc.). Thinks such a curriculum combines easily with art criticism and art history but has no place for required manipulative activities as they do not produce art knowledge.

Lankford, E. Louis. "Making Sense of Aesthetics." *Studies in Art Education 28*, no. 1 (1986): 49-52.
Defines one part of aesthetics, the theory of art, as asking questions and searching for answers about the nature of art and suggests many teachers already use it unwittingly within the DBAE framework. It is the one discipline that has the greatest overlap with the others. The other part of aesthetics concerns aesthetic experience, i.e., how persons respond to and understand art. Believes the field of art education faces the task to sort out the various aspects of aesthetics so that it makes sense to teachers.

Lankford, E. Louis. "Preparation and Risk in Teaching Aesthetics." *Art Education 43*, no. 5 (1990): 50-56.
States that teachers of art need not be philosophers of art but merely have a good understanding of aesthetic principles, methods, and questions in order to introduce it at different levels, especially an issue-centered approach that features dialogical inquiry. The essence of such inquiry is the guidance and control of planned uncertainty inasmuch as it tends to be open-ended and thus involves certain risks. Draws on research on teaching philosophy to young children and a fictional puzzle to indicate how teachers can guide inquiry by asking good questions.

Moore, Ronald. "Aesthetic Case Studies and Discipline-Based Art Education." *Journal of Aesthetic Education 27*, no. 3 (1993): 51-62.
Comments on the involvement of aestheticians in DBAE's formative stages, the many permutations of the DBAE approach, and the general belief that aesthetic content would be the most difficult to work into the art classrooms. Reports the difficulty was overcome when, instead of attempting to teach aesthetic theories to students, teachers used a case-studies approach. This approach introduces students to puzzling artworks or art-related problems, the discussion of which invariably leads into a consideration of aesthetic issues. The method is not self-executing: teachers must adjust cases to students' ages, initiate discussion, keep it coherent, thoughtful, and earnest, and ask good follow-up questions.

Parsons, Michael J., and H. Gene Blocker. "Aesthetics in the Classroom." In *Aesthetics and Education*, by Michael J. Parsons and H. Gene Blocker, 154-80. Urbana: University of Illinois Press, 1993.
Emphasizes that the discussion about aesthetics is for teachers of art and not a text for using aesthetics in the classroom, the belief being that a reasonable grasp of the discipline is indispensable. Recalls purposes for introducing aesthetics into the teaching of art: (1) to develop a better understanding of art in general and works of art in particular; (2) to indicate ways the ideas and methods of aesthetics can address issues that typically arise in the classroom; and (3) to suggest ways aesthetics can be related to students' interests. Subsequent discussion is grouped under such rubrics as children's abilities, the teaching role, the value of asking good questions and encouraging discussion, and curriculum. Summary emphasizes that teaching should be anti-dogmatic, with stress on clarifying issues and on reasons given in support of beliefs. Illustrated with research on developmental stages of understanding art.

Stewart, Marilyn G. "Essay Review—Puzzles about Art." *Journal of Aesthetic Education 25*, no. 2 (1991): 109-14.
Recommends *Puzzles about Art: An Aesthetics Casebook*, by Margaret Battin et al., as a valuable sourcebook for art teachers who, in the wake of efforts (such as DBAE's) to broaden the art curriculum, may be expected to broach aesthetic issues with their students. Believes the puzzles will convince

teachers that aesthetics is related to real problems and, when used in the classroom, will demonstrate students' readiness to engage in aesthetic discourse. Cautions that despite the book's helpful sample questions, success of the case-driven method still depends on teachers' adroitness and that the summaries of theories applicable to the puzzles are often too sketchy and confusing and no substitute for teachers' more formal grounding in aesthetics.

Turnquist, Antoinette E. "Variety Is the Spice of Aesthetics." *School Arts 90*, no. 3 (1990): 17-19.
Thinks that the aesthetic scanning method, which moves stepwise through discussion of the sensory, formal, technical, and expressive properties of artworks, can become monotonous for students. Suggests a scanning process that offers variety and gives students the opportunity to relate the verbal to the visual and to see how completely a visual image is able to communicate. Provides a sample of a sculpture analysis lesson, with questions and student answers.

Yenawine, Philip. "Objects, Ideas, and Aesthetics." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 41-42. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks.
Observed in workshops that teachers are often frustrated by twentieth-century art, especially by the diminishing role of the object in favor of ideas, the abandonment of art's traditional functions, art's marginalization in contemporary society, and the ascendancy of self-expression over craftsmanship. Found that discussion can overcome these frustrations, but only after teachers have acquired a critical vocabulary through employing a deliberate way of looking and analyzing. Once verbal skills are gained, the topics of aesthetics can be introduced and dialogue initiated through triggering questions. Thinks, however, that a definition of art may have to be provided rather than developed by teachers and students and proposes two that will produce strong reactions. Believes that aesthetic discussions in art education should be deferred until students reach adolescence.

Art Criticism

Barrett, Terry, ed. *Lessons for Teaching Art Criticism.* ERIC:ART. Bloomington: Social Studies Development Center, Indiana University, 1994.
An anthology of twenty-one published and invited lessons on art criticism, written principally by university professors and field-tested for their effectiveness. Lessons are devoted to criticizing traditional, modern, and contemporary art, with an emphasis on the latter, and reflect a variety of interests: e.g., aesthetics, noncompetitive art making, feminism and art made by women, television, architecture, environmental concerns, Appalachian culture, African-American art, and studio activities. Although age groups are suggested for each lesson, with appropriate changes they can be adapted to different levels of instruction.

Cromer, Jim. *History, Theory, and Practice of Art Criticism in Art Education*. Reston, VA: National Art Education Association, 1990.
A monograph in the NAEA point of view series that, noting the interest in art criticism stimulated by DBAE, derives a number of instructional practices from the historical development of aesthetics and models of criticism in art education, the assumption being that aesthetics helps to clarify the nature of criticism. Part one states assumptions about art, aesthetics, and appreciation, discusses the problem of integrating the subject matter of art education and appreciation as an integrating concept, and explains the importance of art criticism. Subsequent parts refer to historical and theoretical developments in art criticism from antiquity to modern times, theories of contemporary art criticism, and models of art criticism in art education, followed by sample units stressing emotional responses, a balance between emotion and restraint, interaction with art, and transcending nature.

Perkins, David N. *The Intelligent Eye: Learning to Think by Looking at Art. Occasional Paper 4.* Los Angeles: Getty Center for Education in the Arts, 1994. Foreword by Mary Ann Stankiewicz.
Discusses topics ranging from the nature of art and intelligence, the building of mind through art, and various knowledge and intelligence gaps and traps to pedagogical suggestions for developing dispositions for reflective thinking, a capacity that implies patience, open-mindedness, concern, commitment,

persistence, and a spirit of inquiry. Explains that works of art are especially conducive to developing an intelligent eye because of their sensory appeal, expression of existential concerns, capacity to sustain interest and stimulate the imagination, complexity, understanding that calls for various disciplinary perspectives, and power for effecting transfer of learning. Foreword points out the contrast between the author's critical inquiry approach to understanding and appreciating works of art and the emphasis placed on art making in artistry-based art education, but suggests both are mutually reinforcing.

Amann, Janet. "My Own Collection: An Art Criticism Activity." *School Arts 90*, no. 3 (1990): 12-13.
A report on an exercise in critical writing in which students were first taught scanning skills and then given small reproductions of artworks affixed to lined paper, with instructions to note down their comments and critiques. Each student kept these written assignments in a notebook, thus accumulating a miniature art collection as well as a record of growth and progress.

Anderson, Tom. "A Structure for Pedagogical Art Criticism." *Studies in Art Education 30*, no. 1 (1988): 28-38.
Develops a scheme for teaching art criticism that combines the intuitive and affective with the analytic and intellectual components of seeing and understanding works of art. Initial subjective reaction to an artwork is followed by a perceptual analysis that—consisting of representation, formal analysis, and formal characterization—moves from more obvious and concrete discriminations to more subtle ones. In interpretation students convey the emotional and cognitive meaning the work evokes for them. Contextual examination then supplies genetic information about the artist's world. Finally, synthesis considers all the foregoing in an evaluation of the work's significance for individual viewers; it is their initial reaction as altered or reaffirmed and now justified by the critical operations undertaken.

Anderson, Tom. "Defining and Structuring Art Criticism for Education." *Studies in Art Education 34*, no. 4 (1993): 199-208.
Concedes that professional critics employ the processes of criticism (description, interpretation, evaluation) intuitively and interchangeably and arrive at judgments that are colored by the aesthetic positions they espouse, but believes that for educational purposes a model based on traditional exploratory criticism is best. Accordingly, proposes a scheme consisting of reaction, perceptual analysis, personal interpretation, contextual examination, and synthesis designed to help students understand and appreciate individual works of art. Thinks teaching art criticism is justified because it (1) conveys knowledge about art that is important in its own right; (2) opens the door to culturally and personally significant meanings; and (3) develops critical thinking skills.

Barrett, Terry. "A Comparison of the Goals of Studio Professors Conducting Critiques and Art Education Goals for Teaching Criticism." *Studies in Art Education 30*, no. 1 (1988): 22-27.
Argues that since future art teachers experience art criticism both in their studio work and in art education courses and are likely to practice what they have learned, a closer approximation between studio critiques and the features shared by most methods recommended for teaching art criticism would be desirable, with adjustments being made primarily in studio critiques. Describes the steps of critical methods used in art education (description, analysis, evaluation, with the latter not always held important), the broader scope of such instruction, and its overall goal of fostering general art-critical competence. Studio professors, by contrast, usually do not articulate a method and practice critical assessments of individual students' work to improve its quality.

Frenkiel, Stanislaw. "Art Education or High Priesthood?" In *A Dialogue with British Art Educators: Teaching Aesthetics, Art History, and Art Criticism*, ed. Al Hurwitz, 86-93. Baltimore: Maryland Institute College of Art, 1987.
An artist-educator argues that art education generally neglects developing student's capacity to pass judgment on the quality of art products and to evaluate artistic theories. Holds criticism to be an essential part of art education because (1) in pluralistic societies, citizens cannot rely on received artistic standards but must form their own judgments, and (2) such sound judgments are needed to improve the quality of art being produced. Explains why art history, an increasingly important component of art education programs, cannot train critical judgment and why museum education cannot be relied on to do so, since

museums are separate institutions with vested interests, presided over by a "priesthood" touting the value of their collections and telling visitors how to experience them.

Geahigan, George. "Conceptualizing Art Criticism for Effective Practice." *Journal of Aesthetic Education 30*, no. 3 (1996): 23-42.
Argues that art criticism is in need of reconceptualization inasmuch as the concepts of art criticism currently favored by philosophers and educational theorists are ambiguous and inadequate for pedagogical purposes. The major problem is that discussions of art criticism typically conflate criticism as inquiry with criticism as discourse. After reviewing the emergence of interest in art criticism, e.g., in the writings of Munro, Broudy, and Barkan, and in appeals made by educators to aesthetics, the discussion provides examples of the ambiguities in question, e.g., in the writings of Edmund Feldman, which are said to distort the actual practice of critics and the learning of criticism. Believes a reconceptualization that distinguishes clearly between inquiry and discourse and reflection and procedure will result in better pedagogy that will emphasize reflection and collaboration in the exchange of ideas, provide instruction in concepts and principles that will encourage more sophisticated reflection, and the acquisition of relevant background knowledge.

Geahigan, George. "Teaching Personal Response to Works of Art." In *Art Criticism and Education*, by Wolff and Geahigan, 200-224. Urbana: University of Illinois Press, 1997.
Having discussed the role of art criticism in art education and defined it as essentially critical inquiry and how it is possible to initiate it, the text makes a number of pedagogical suggestions by means of which teachers can encourage students to make personal responses to works of art. It can be done by means of whole-class and small-group discussion, informal writing, structuring of opportunities to choose works of art, field trips and on-site visits, for each of which several suggestions are provided.

Hamblen, Karen A. "An Art Criticism Questioning Strategy within the Framework of Bloom's Taxonomy." *Studies in Art Education 26*, no. 1 (1984): 41-50.
Preparatory to elaborating a rationale for an art criticism model, notes a shift in art education toward fostering competencies in art history and art criticism and refers to research confirming the capacity of properly formulated questions to involve students in the learning process and to promote critical thinking. Compares Bloom's hierarchical taxonomy of educational objectives (knowledge, comprehension, application, analysis, synthesis, and evaluation) to findings of other learning theorists and recommends it despite its shortcomings (e.g., the arbitrary division between cognitive and affective domains) as a pedagogical convenience, not least because of the ease of correlating it with art-critical schemes already accepted by art educators. After identifying, for each of Bloom's six categories, a descriptive term, the primary mental process involved, and question words that initiate the particular thinking process, presents a table that aligns Bloom's categories with the steps in an art-critical method (Feldman's) and under each rubric suggests sequentially ordered questions about substantive content, supplemented by elaborations and clarifications intended to elicit affective components.

Hamblen, Karen A. "A Descriptive and Analytical Study of Art Criticism Formats with Implications for Curricular Implementation." *Arts and Learning SIG 2* (1984): 1-13.
Believing art criticism to be potentially the most clear-cut instructional area of the aesthetic education model, examines art criticism formats found in the literature and, in a table, compares them along several dimensions (theoretical rationale, research base, anticipatory set, object of study, and instructional cues). Finds that, while the philosophical grounding of most formats is difficult to establish, perceptual theories have had more noticeable application, and the similarities between art-critical hierarchies and those of taxonomies of learning have been noted. Concludes, however, that art criticism formats are generally presented with little information on their intended audience and few recommendations for methodologies and that, despite much discussion of aesthetic concerns, the foundational origins and instructional implementation of formats are insufficiently explained.

Hamblen, Karen A. "The Application of Question Strategy Research to Art Criticism Instruction." *Arts and Learning: SIG 2* (1984): 64-72.

Reports that, despite the near-universal goal of developing critical thinking, teachers seldom ask consciously structured and sequenced questions that elicit higher-level thinking processes. Refers to the need for more prescriptive studies to obtain clues to implementing effective questioning strategies and mentions the fact that most questioning inventories are merely descriptive. Claims that, by contrast, learning taxonomies represent a synthesis of the goals of critical and evaluative thinking and the means of achieving them through a questioning strategy. Points out parallels between the categories of many learning models and the increasingly complex thinking required by art criticism formats (description, analysis, interpretation, evaluation) which leads students to higher cognitive levels. Concludes that art criticism offers the opportunity for implementing instruction that can guide aesthetic perception, allow for the exploration of artistic meanings, and develop analytical and evaluative skills.

Hamblen, Karen A. "An Analysis of Foundations of Art Criticism Instruction: Consequences of Theoretical and Research Deficits." *Arts and Learning Research 4* (1986): 85-91.
Believing that the initiation and success of art criticism programs depend largely on the quality of available criticism formats and their accompanying literature, attributes dearth of art-critical instruction to deficits in these materials. Examines (a) art criticism formats (teachers are not given choices among them nor made aware that none is inherently correct but that each proceeds from specific assumptions and serves particular purposes); (b) theoretical and research foundations of art criticism (teachers should understand that any approach is valid only to the extent of its compatibility with intended outcomes and that noticing similarities between critical formats and structures of learning should not replace scrutinizing an approach's philosophical lens); and (3) areas requiring further research (more attention should be paid to individual differences and social content as well as language and conceptual development and learning and perceptual theory).

Hobbs, Jack A. "Discipline-Based Art Education and an Enrichment of Feldman's Method of Criticism." *Texas Trends in Art Education* (Fall 1985): 21-23.
Considers DBAE as one of the manifestations of the excellence-in-education movement with a potentially positive impact on the field of art education. Recommends Feldman's method of criticism (description, analysis, interpretation, evaluation), augmented by contextual information, as a possible teaching technique for DBAE and similar efforts and demonstrates its use.

Johnson, Margaret H. "Beginning to Talk about Art." *School Arts 90*, no. 3 (1990): 38-39, 51.
Convinced of the need to encourage children to talk about art, recommends art criticism for the classroom as it combines critical inquiry and critical dialogue, teaches children the visual and verbal languages of art, and refines their perceptual skills. Close discrimination and analysis should be followed by a synthesis that allows garnering of insights. Found students capable of offering well-considered reasons for their choices and judgments. Proposes seven instructional strategies to help develop and enhance critical language.

Kern, Evan J. "The Study of Art Criticism in the Classroom." In *Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics*, ed. Eldon Katter, 20 pp. Kutztown, PA: College of Visual and Performing Arts, Kutztown University, 1984.
Reprises the history of art education, from picture study through teaching art for creative expression, before endorsing the integration of aesthetics, art history, and art criticism with studio practices. Argues for the desirability and feasibility of teaching art criticism. Among theoretical orientations that determine critical method, opts for contextualism defined as concern for the quality and intensity of aesthetic experience. The appropriate method would be one that discovers how an aesthetic experience is based on an artwork's qualities and that has three phases: (1) description, which, being foundational, needs to be as precise and detailed as possible; (2) interpretation of meaning, which often has to draw on external information relating to the artwork (its cultural context, the social world of the artist, etc.) and to viewers (their cultural context, attitudes, etc.); and (3) evaluation which, in the contextualist view, is completed when the work's meaning is established because the quality of aesthetic response to art is a measure of the work's meaning and significance and hence of its value. Claims that the method is easily adapted for the classroom and that it promotes the objective of understanding art and its role in human affairs.

Lankford, E. Louis. "A Phenomenological Methodology for Art Criticism." *Studies in Art Education 25*, no. 3 (1984): 151-58.
Applies to art criticism certain phenomenological tenets (mainly Merleau-Ponty's) and works these into eleven propositions which are arranged into three clusters, namely, presuppositions for art criticism and the practice and significance of art criticism. From these presuppositions, evolves a five-part method of art criticism: (1) Receptiveness, that is, individuals' ridding themselves of preconceptions and prejudices concerning the artwork; (2) Orienting, that is, delineating and establishing a communicative relationship with the artwork; (3) Bracketing, that is, concentrating on the work of art proper to the exclusion of things that do not contribute to its meaning; (4) Interpretive analysis, that is, description of the artwork as perceived, including visual elements and their relationships; (5) Synthesis, that is, final (though always tentative) interpretation of the work's significance.

Lankford, E. Louis. "Principles of Critical Dialogue." *Journal of Aesthetic Education 20*, no. 2 (1986): 59-63.
Suggests that, in addition to being conversant with critical method, teachers be guided by four principles in creating a context for, and setting limits on, critical dialogue: (1) determine under what concept of art the selected work qualifies as art; (2) establish restraints that will keep dialogue relevant (e.g., the principle that judgments must be supported by reasons, or a way of balancing intrinsic and extrinsic criticism); (3) decide on goals for critical dialogue; and (4) ascertain characteristics of participants (age, background knowledge, etc.) that influence the level at which discourse is gauged.

Lee, Sun-Young. "Professional Criticism in the Secondary Classroom: Opposing Judgments of Contemporary Art Enhance the Teaching of Art Criticism." *Art Education 46*, no. 3 (1993): 42-51.
Suggests the writings of contemporary art critics are useful in developing critical criteria for judging both works of art and critical writings, especially critics whose views are diametrically opposed, e.g., the views of Kuspit and Alloway in contrast to those of Pincus-Witten on the artist Leon Golub. Instructional strategies stress students' responses to works of art, written critiques, studies of critical writings, and comparative analyses that seek to uncover the value premises of critics. Figures compare critics' interpretive and evaluative criteria, guidelines for comparative analyses, and questions for oral response and assessment of student writing. Glossary. Selected bibliography.

Mittler, Gene. "Teaching Art Appreciation in the High School." *School Arts 82*, no. 3 (1982): 36-41.
Proposes art appreciation should draw on art history—learning about art—as well as art criticism—learning from art. Characterizes art history in terms of identifying the work's origin (artist, country, etc.), analyzing and categorizing its stylistic features, and judging its art-historical importance. Understands art criticism as teaching how to look at art: describing its aesthetic qualities (literal, formal, expressive), analyzing how they are organized, using them as cues for interpreting its meaning, and judging whether the work is a success or not. The latter depends on the application of aesthetic theories that differ in their criteria for what counts as a work's success. Explains and diagrams three such theories: imitationism, formalism, and emotionalism and their varying emphases on different aesthetic qualities. Suggests that students confronting an artwork use their art-critical learning first in order to come to personal terms with it and then supplement their appreciation through art-historical inquiry.

Parsons, Michael J. "Cognition as Interpretation in Art Education." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 70-91. Chicago: University of Chicago Press, 1992.
Discusses psychological and philosophical aspects of the new cognitivism and its effects on art education, notably the shift from an affective to a more cognitive stance. One consequence has been to define intelligence in terms of thinking in a medium, a limitation of which is its failure to do justice to the idea of thinking in a language, for example, the languages of the disciplines of DBAE. Asserts postmodern conditions (pluralism, etc.) demand more attention to the nature of interpretation that takes greater account of contextual considerations than other cognitivist accounts of aesthetic experience. Supports thesis with research done on responses to art. Concludes by suggesting that interpretation can serve as a model for the whole curriculum inasmuch as what is a problem across subjects is dramatized in art.

Stout, Candace Jesse. "Critical Conversations about Art: A Description of Higher-Order Thinking Generated through the Study of Art Criticism." *Studies in Art Education 36*, no. 3 (1995): 170-88.

Sullivan, Kathryn C. "Reading a Painting: Student Comprehension of Important Works of Art." *ERIC Document Reproduction Service, 1988. ED 309108.*
Following the approach of DBAE that pays greater attention to the teaching of aesthetics and the development of perceptual capacities, discusses a number of ways middle- and high-school teachers can help students achieve greater visual literacy, self-understanding, and intellectual growth. Recommends that a work be studied in a variety of contexts (personal, historical, social, psychological, etc.) and that teachers involve students by asking probing questions.

Taunton, Martha. "Questioning Strategies to Encourage Young Children to Talk about Art." *Art Education 36*, no. 4 (1983): 40-43.
Draws on personal experience, pedagogical models of art criticism, and research on classroom dialogue to indicate the possibility of teaching criticism to young children. Pedagogical models of criticism stressing overlapping phases of description, analysis, interpretation, and evaluation are used to involve youngsters in experiences of artworks while types of questions (cognitive memory, convergent, divergent, and evaluative) and probing techniques (clarification, critical awareness, refocusing response, and providing prompts) move discussion along. Reproduces transcript of classroom dialogue about works by Miró, Delvaux, and Hoffman.

Wilson, Marjorie. "Criticism as Poetry: The Function of Metaphor and Writing-about-Art." In *Collected Papers: Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism*, ed. Evan J. Kern, 71-79. Harrisburg: Pennsylvania Department of Education, n.d.
Cites examples of art-critical writing, both by students and professional critics, that are notable for their poetic prose, i.e., the striking and evocative use of metaphor, simile, and allusion. Recommends reading this type of criticism to students for its powerful evocation of artworks and as a model for their own writing. Although the style does not lend itself to all artworks in all situations, it exemplifies the eloquent use of language that is a prerequisite for any type of criticism.

Wolcott, Anne G. "Whose Shoes Are They, Anyway? A Contemporary Approach to Interpretation." *Art Education 47*, no. 5 (1994): 14-20.
Discusses the limitations of formalism in modern art and art education and recommends paying more attention to postmodern art and thinking, the latter entailing a better knowledge of art history and aesthetics inasmuch as art is experienced in an atmosphere of history and theory, with, that is, a sense of an artworld (Danto). Indicates what is involved in interpreting a postmodern work by Hans Haacke and asks for more work in history and theory in teacher preparation programs.

Art History

Erickson, Mary, ed. *Lessons about Art in History and History in Art.* Gilbert Clark, consulting editor. ERIC:ART. Bloomington: Social Studies Development Center, Indiana University, 1992.
Seventeen model lesson plans for the elementary and secondary grades which integrate both history and art history and exhibit a variety of approaches, e.g., biographical, stylistic, cultural, chronological, feminist, inquiry, and audience, prepared by school teachers and university faculty (individually and in teams), and field tested for effectiveness. Lessons span different civilizations and cultures, e.g., American, African, and Asian, and they occasionally overlap social studies, art criticism, and aesthetics. Lessons manifest a response to a renewed interest in contextual studies in art education (in contrast to earlier preoccupation with formal design qualities) and in recent studies that indicate the teaching of history is appropriate for younger as well as older students.

Fitzpatrick, Virginia L. *Art History: A Contextual Inquiry Course.* Reston, VA: National Art Education Association, 1992.
Defines art history in terms of information, interpretation, and judgment involved in understanding and appreciating art and the skills of art-historical inquiry which can be divided into intrinsic methods

(connoisseurship, formal and stylistic analysis, and iconography) and extrinsic methods (cultural and social history). After discussing the history of instruction in art history, relevant research, and ways of presenting it with sample lessons (e.g., sequentially and via integration with other subjects and areas, which can include the study of popular as well as high art), mentions problems of implementation and suggests some remedies. Indicates that an understanding and appreciation of Grant Wood's *Daughters of the American Revolution* would emphasize activities that consist of description, relevant questions, location of resources and analysis of information, considerations of facts and opinions about art, artistic creation, and contexts. Bibliography contains references to DBAE literature.

Carrier, David. "Teaching the New Art History." In *The History of Art Education: Proceedings from the Second Penn State Conference 1989*, ed. Patricia M. Amburgy and others, 28-36. Reston, VA: National Art Education Association, 1992.
A philosopher trained as an aesthetician who publishes art criticism and writes about art history recommends that art educators should not take their cues from contemporary aesthetics and philosophy (e.g., from such writers as Goodman, Danto, Wollheim, Derrida, and Foucault, among others) because their ideas are too esoteric and difficult to translate for purposes of teaching young people. Suggests instead an approach that stresses interpretation of puzzling works of art which would convey to the young the possibility of multiple interpretations of images. Such an approach would offset the problems of traditional method of teaching art appreciation and art history which are limited by the unavailability of original artifacts, and would inject a conceptual, intellectual dimension into art education. In such an approach, the young would learn a lot about art history and criticism. Mentions several examples of puzzling artworks that lend themselves to different interpretations, and proposes as a text *Puzzles about Art* by Battin and others.

Erickson, Mary. "Teaching Art History as an Inquiry Process." *Art Education 36*, no. 5 (1983): 28-31.
Distinguishes between art history as the history of art and art history as historical inquiry or process and recommends teaching the latter for its pedagogical benefits. Uses the study of sheet music illustrations to indicate various aspects of art-historical process—reconstruction, description, attribution, interpretation, explanation—which, though constituting a logical order, often interweave. Encourages students to develop their own histories of art in their communities.

Erickson, Mary. "Is There a Place for Art-Historical Inquiry in the Curriculum?" In *Collected Papers: Pennsylvania's Symposium II on Art Education and Art History*, ed. Joseph B. DeAngelis, 135-45. Harrisburg: Pennsylvania Department of Education, 1989.
In an effort to help understand what might be meant by "teaching art history," discusses three definitions of art history: as artworks, as information about artworks, and as process. The first definition is not really art history and is more aptly termed appreciation, while the other two constitute viable definitions inasmuch as they provide clear goals and strategies for teaching. Emphasizes the importance of art-historical inquiry and states that an information-process model of teaching art history is compatible with the goals of both liberal education and art education. Also indicates some of the skills and outcomes of such a model.

Erickson, Mary. "Curriculum: How Can Art History Be Organized and Taught?" In *Art History and Education*, by Stephen Addiss and Mary Erickson, 148-62. Urbana: University of Illinois Press, 1993.
Realizing that there is rarely time to teach the four disciplines of DBAE separately, states that the task is integrating them in order to achieve the objectives of DBAE. Before this can be done, however, teachers must have some understanding of the discipline in question. Suggests that art history can be integrated with other DBAE disciplines in a way that reveals its nature. For example, art history is related (1) to art production by centering on aspects of the creative process (idea generation, decision making, use of media, and judgment of completion) and the nature of art-historical inquiry; (2) to art criticism by indicating similarities and differences of inquiry in both disciplines and the role of phases of art criticism (description, analysis, interpretation, evaluation); and (3) to aesthetics by distinguishing it from aesthetic education and seeing philosophical inquiry as involving a number of aesthetic concepts (nature and value of art, beauty, aesthetic experience, and criticism) as well as the relation of aesthetic values to other values.

Erickson, Mary. "Art History and Inquiry: Making It Work in the Classroom." In *Issues '95 Art*, ed. Rick Lasher and Elaine Raichle, 30-40. ERIC Document Reproduction Service ED388598, 1995.
Recommends teaching art history for the enjoyment and appreciation of artworks as well as insights into human nature and discusses both the organization of art-historical information and art-historical inquiry that begins with student interests and extends into the study of such cross-cultural themes as one's place in the world, farm and city folk, historical great teachers, spiritual worlds, the meeting of cultures, powerful families, revolution, technology, the individual, and the global village. Questions stimulate students to acquire knowledge and such inquiry skills as imagining, establishing basic facts, interpreting, and explaining. Also provides suggestions for sequencing and integrating information and inquiry.

Erickson, Mary. "A Sequence of Developing Art-Historical Understandings: Merging Teaching, Service, Research, and Curriculum Development." *Art Education 48*, no. 6 (1995): 23-24, 33-37.
Describes a curriculum resource package in art history that includes art history and art-making activity plans as well as suggestions for aesthetics and art criticism. It uses a sequence for introducing art history content consisting of ten cross-cultural themes. Mentions research drawn on and proposes nine instructional objectives (understandings to be achieved) that offer progressive cognitive challenges. Issues of personal understandings and style can be expanded at higher levels into comprehending the influence of culture on perceptions, and historical narratives provide avenues for understanding perceptions of art through time. Claims research supports a hypothesis about how sequencing the nine understandings might develop art-historical inquiry skills.

Fehr, Dennis E. "From Theory to Practice: Applying the Historical Context Model of Art Criticism." *Art Education 47*, no. 5 (1994): 52-58.
Claims influential models of criticism in art education fail to take account of postmodern modes of thinking. Describes a four-part historical-context model grounded in socio-aesthetic and historical analysis and uses it to discuss three works of art, Western and non-Western. The model stipulates that information about historical context should be followed by interpretation, formal analysis, and judgment. The model is one aspect of an approach called Multicultural Discipline-Based Art Education (MDAE) that draws on features of DBAE.

Freedman, Kerry. "Recent Theoretical Shifts in the Field of Art History and Some Classroom Applications." *Art Education 44*, no. 6 (1991): 40-45.
After a brief discussion of the nature of art history and the tradition of connoisseurship, refers to recent postmodern scholarship that features interpretation of works of art in terms of their social, cultural, and political aspects. Questions modernist assumptions about time, place, meaning, and objects of study. Recommends teaching the concept of artistic heritage to convey the postmodern stance: (1) teaching art history as a process; (2) integrating the disciplines of the social sciences with the disciplines of art; (3) cultivating interest in pluralism and diversity; (4) highlighting varieties of interpretation; and (5) encouraging self-reflection. Concludes with brief remarks about cultural capital.

Garoian, Charles R. "Teaching Critical Thinking through Art History in High School." *Design for Arts in Education 90*, no. 1 (1988): 34-39.
Suggests that high school art programs should offer courses in art history but also teach it and art criticism in conjunction with studio courses. Believes art history to be particularly appropriate for adolescents because they (a) are in the formal operational stage of cognitive development (Piaget) when emerging abilities for abstract and critical thought can be encouraged through the exploration, interpretation, and assessment of works of art; and (b) are aided in their search for identity by surveying the visual record of human history. Finds parallels between Bloom's taxonomy of educational objectives (knowledge, comprehension, application, analysis, synthesis, and evaluation) and Feldman's stages in art criticism (description, formal analysis, interpretation, and evaluation). Concludes with curricular recommendations.

Martin, Floyd W. "The Missing Discipline: Teaching K-12 Art History." *Design for Arts in Education 92*, no. 5 (1991): 39-45.

Advocates early introduction of looking at and describing works of art, leading into art-historical study proper and simple exercises in research. High school graduates should know about major stylistic periods and be able to do formal analyses of artworks. Believes that the Getty Center's distinction between studio art, art history, criticism, and aesthetics is too restrictive. Recommends art history for its easy integration into studio arts as well as alignment with other subjects and for drawing in interdisciplinary knowledge (from literature, music, science, psychology, etc). Provides suggestions for teaching and types of works to be featured (Western and non-Western) and for the use of resources. Concludes with ten observations that will help move art history from being the missing discipline to being recognized in grades K-12.

Mitchell, Florence S. "Introducing Art History through Children's Literature." *Language Arts 67*, no. 8 (1990): 837-46.
Seeks to acquaint classroom teachers with significant recent changes in art education (DBAE and the effort to move art education into the general curriculum) and with ways they can support these new art education goals through the use of children's literature in language arts study. Suggests substantial development in art history teaching is helped by, and perhaps even depends on, its integration with other subjects directed by the classroom teacher. Believes skillful teachers can make successful use of books with art history content and concepts—biographies of artists, information books, and fictional accounts of children and animals interacting with art—through a strategy such as group reading, which is known to engage children and is supported as a means for promoting literacy. Suggests a number of suitable children's books with art and art-historical content.

Olds, Clifton. "Teaching Art History in the Eighties: Some Problems and Frustrations." *Journal of Aesthetic Education 20*, no. 4 (1986): 99-103.
Cites four student characteristics that are impediments to the teaching of art history: (1) emotional and intellectual immaturity, which affects the selection of works to be studied; (2) imperfect perception, which is the result of constant exposure to rapidly moving images and makes careful examination of a static image nearly impossible; (3) passivity, that is, the notion that artworks can be perceived and understood without effort on the part of beholders; (4) inadequate preparation, that is, the virtual absence of even elementary knowledge of history. Believes that without rigorous teacher training to counteract these influences the teaching of art history and appreciation will be an empty exercise.

Petit, David A. "A Historical Overview of Dutch and French Still Life Painting: A Guide for the Classroom." *Art Education 41*, no. 5 (1988): 14-19.
Claims that efforts to achieve the goals of DBAE often reveal superficial attempts to integrate art history into studio experiences and, using the high incidence of still life painting in studio classes, suggests ways to enrich the development of drawing and painting skills. A review of Dutch and French still life painting reveals a rich tradition of such painting whose themes, symbolism, and meanings are often overlooked. Classifies such aspects and states that art is more than a technical exercise and has traditions worthy of students' respect.

Sowell, Joanne E. "A Learning Cycle Approach to Art History in the Classroom." *Art Education 46*, no. 2 (1993): 19-24.
Assuming interest in the field in integrating the four disciplines of DBAE, discussion centers on an inquiry approach to teaching art history that features a learning cycle method consisting of the phases of exploration, invention, and application as well as collaborative, small-group work that generates cognitive conflict. Examples of class assignments illustrate how other disciplines of DBAE can be brought into play and indicate changes in attitudes and knowledge about art history. In brief, discovery learning precedes imparting of knowledge.

Steele, Brian D. "Renaissance Art, Education, and History: An Art Historian's Perspective." *Art Education 46*, no. 2 (1993): 41-47.
An art historian discusses two lessons in teaching art history that integrate the disciplines of DBAE, in particular the critical-inquiry approach of Feldman and Mittler that stresses analysis, interpretation, and judgment. The first lesson centers on Renaissance panel painting, using the ideas and works of Cennini. Students study background information, make their own panel paintings, and relate activities to an

understanding of Renaissance art. The second lesson integrates history, criticism, and aesthetics in understanding a Bello religious painting. In brief, an example of holistic interdisciplinary teaching and learning.

Stinespring, John A., and Brian D. Steele. "Teaching Art History: Getting Started." *Art Education 46*, no. 2 (1993): 7-13.
Suggests that even though recent art-historical scholarship is moving in new directions, teachers should begin with more traditional methods of study that can be integrated into a studio-based curriculum so as to make art-historical thinking more interesting and relevant, that is, art history as a process more than a structured pattern of development imparted principally through lectures. Discussions of strengths and limitations of chronological, critical, and stylistic approaches to art history follow as well as recommendations for lessons on the nature of tradition and inquiry activities, including games.

Wilson, Brent. "Of Trivial Facts and Speculative Inquiry: Philosophical Quandaries about Teaching Art History in the Schools." In *Collected Papers: Pennsylvania's Symposium II on Art Education and Art History*, ed. Joseph B. DeAngelis, 125-34. Harrisburg: Pennsylvania Department of Education, 1989.
Illustrates personal philosophy of history and philosophy of teaching art history in the schools, i.e., the uses of the past and great works of art for understanding the present and one's place in history, by discussing the nature of art-historical explanation and interpretation, art-historical truth, the shaping and reshaping of the past, historical narratives, and teachers' knowledge of art history. Describes how an intensive study of a single work, e.g., Picasso's *Guernica*, can utilize the ideas and methods of the four disciplines of DBAE and suggests material for units of study. Rather than teaching art chronologically, recommends specialist teachers of art concentrate on a few works they want to know more fully and that generalist teachers of art stress art-historical inquiry.

Art Making

Korzenik, Diana. "Looking at Our Personal Histories and Educational Legacies." In *Art Making and Education*, by Maurice Brown and Diana Korzenik, 115-27. Urbana: University of Illinois Press, 1993.
Having discussed three historical traditions of art making—art making as study skills, art making for jobs, and art making for spirit—elaborates a fourth, art making for understanding the self and others, that emphasizes the development of interpersonal awareness. Art making, that is, can be both a reflection of the self and an occasion for relating oneself to others, a tradition that, in addition, also teaches something about art. Describes a contemporary situation in which such learning takes place and then traces it back to its historical origins and the changes in attitude that had to occur before it could be accepted, e.g., the recognition of the child as artist, the acceptance of popular as well as high art, awareness of increasing heterogeneity in the population, and a willingness to confront diversity. Cites Hull House as an illustration of such learning as well as the influence of Herbert Read and others.

Rush, Jean C. "Interlocking Images: The Conceptual Core of a Discipline-Based Art Lesson." *Studies in Art Education 28*, no. 4 (1987): 206-20. States that in contrast to the traditional art-educational emphasis on self-expression and creativity, DBAE art lessons aim at children's acquisition of specific visual concepts which subsequently appear in children's art productions called tutored images. These concepts are taught in structured art lessons having three segments: visual analysis (vocabulary words and vocabulary images), art production (demonstration, evaluation of artwork), critical/historical analysis (children's own images and images plus historical information). The process of scanning is used to point out how concepts from the four DBAE disciplines interrelate. Illustrates the interlocking of images and instructional system in a sample lesson plan.

Rush, Jean C. "Coaching by Conceptual Focus: Problems, Solutions, and Tutored Images." *Studies in Art Education 31*, no. 1 (1989): 46-57.
Recommends conceptually focused instruction, its method of coaching, and its problem-solving technique as appropriate for the production phase of DBAE since it is a way of ensuring that students have acquired aesthetic concepts in a systematic way and are able to apply them in their own work. Conceptually focused instruction, in addition to resting on six assumptions, has three components: (1) a compositional

problem set by the teacher and introduced through visual analysis; (2) hypotheses tested by students in their production activities; (3) critical analysis to test whether the aesthetic concepts central to the lesson plan have been learned. Provides tables with sample lesson plans and recommends DBAE extend its Content-Curriculum-Context model to include Coaching.

Wilson, Brent. "Studio-Based Scholarship: Making Art to Know Art." In *Collected Papers, Pennsylvania's Symposium III on the Role of Studio in Art Education*, ed. Joseph B. DeAngelis, 11-20. Harrisburg: Pennsylvania Department of Education, 1989.
Surveys the variety of ambitious objectives art education has been claimed to serve over the decades despite the fact that they are clearly unattainable via the unvarying and unsophisticated studio practices found in schools. Proposes that studio activities should be retained at the center of art education but should be reformed and refocused through a scholarship of making. Believes that the interpretation of works of art should be the basis for scholarly creative and re-creative studio projects; that art should be taught in units, each based on an important artwork, with an emphasis on the subject matter and content of art; and that students should see the connection between the things they make and works by artists. In this manner, the content of art education is broadened to include the study of the history of art, critical interpretation, and social, psychological, and philosophical vantage points.

Wilson, Marjorie. "Working Works of Art." In *Collected Papers: Pennsylvania's Symposium III on the Role of Studio in Art Education*, ed. Joseph B. DeAngelis, 147-54. Harrisburg: Pennsylvania Department of Education, 1989.
On the assumption that artists are influenced by other artists and their art, thinks the nature of art making can be clarified by having students examine works of art for the tasks artists seem to have set for themselves and then asking students to devise works of art that pose similar problems and have similar expressive meanings. Recalls personal experience in coming to grips with the intent and character of works not previously studied in any depth in order to discover what was special about them and how they were connected in certain ways. Derives from such efforts ways of engaging students in art making which entails bringing to bear not only the skills of manipulating materials but also historical knowledge and critical writing about artists and their times. In brief, art making should encourage thinking the ways artists think.

Interdisciplinary

Boston, Bruce O. *Connections: The Arts and the Integration of the High School Curriculum.* New York: College Board, 1996. Introduction by Stephen Mark Dobbs.
The initial report of a five-year College Board-Getty Center research and development study whose purpose is to discover whether arts-centered, cross-disciplinary approaches to teaching and learning have the potential to unify the fragmented high-school curriculum and thus advance the goal of the educational reform movement to make learning more substantive, which is increasingly important in a complex, interconnected world. Five high schools from around the country committed to some form of the cross-disciplinary use of the arts were selected for the study. After the introduction that explains the purposes and premises of the study, especially with regard to arguments from cognition and curriculum, subsequent chapters discuss the meaning of 'cross-disciplinary' and how the arts can help shape it in a variety of contexts. Art and arts education are understood in terms of both their intrinsic and extrinsic values and disciplinary competence in the arts (in the four disciplines of DBAE) is assumed to be a precondition to cross-disciplinary competence generally. Also discusses anticipated difficulties. Bibliography.

Ewens, Thomas, ed. *Discipline in Art Education: An Interdisciplinary Symposium.* Providence: Rhode Island School of Design, 1986.
Called to examine the meaning of discipline in art education, the symposium, in an atmosphere of conversation, dialogue, questioning, and inquiry, consisted of specialists and practitioners from the humanities, the arts, and education who brought their own experience to bear on the meaning of discipline. While discussion did not center on the Getty report *Beyond Creating*, it was taken as an opportunity to explore recent scholarship and its relevance to the theme of the symposium. The nature of interdisciplinary study was also discussed and a recommendation made to move beyond the Getty's

position to further study. Selected articles abstracted under Disciplines (General), Curriculum (Teaching the Disciplines: Interdisciplinary), Issues (General),
and Curriculum (General).

Berry, Nancy W. "Making Connections: A Comprehensive Look at Art." *Art Education 48*, no. 6 (1995): 26-31,
Proposes that a discipline-based art education approach affords students a richer experience by allowing a variety of connections to be made: between each the four foundational disciplines and the artwork; among the disciplines themselves, and with other subject areas such as language arts, social studies, related arts, etc. Describes how this was borne out in a an instructional resource unit which explored each of a group of four works of art (from the same country of origin but different stylistic periods) by subsuming information and questions under the rubrics of About the Art, About the Artist, and Making Connections.

Dunn, Phillip C. "Integrating the Arts: Renaissance and Reformation in Arts Education." *Education Policy Review 96*, no. 4 (1995): 32-37.
Sees arts education challenged by cultural diversity, the need for gender equity, and the effort to move arts teaching to the core of the curriculum. Predicts ineffectiveness of two efforts to achieve the latter: (1) the interdisciplinary arts approach because of the difficulty to prepare a "renaissance" teacher conversant in several art forms; and (2) the integrating-the-arts model because of the failure of other subjects to do full justice to the arts. Proposes integrating the arts in one eighteen-week middle school course in which teachers from different arts would cooperate to teach, e.g., art, music, theater, and dance in double periods the first four days of each week, followed by a double-period arts team lecture on the fifth, with content being drawn from the four arts disciplines and coordinated across art forms. Claims this approach would conduce to greater appreciation of a non-Western culture by presenting many of its artistic manifestations and would also allow a more persuasive case to be made for the arts in general education.

Goodson, Carol Ann, and Ed Duling. "Integrating the Four Disciplines." *Music Educators Journal 83*, no. 2 (1996): 33-37.
Argues that the significant main ideas and important musical characteristics of works of music should form the nucleus of music study in DBME. Stresses that units of study should fit into the existing curriculum and be designed by music specialists in collaboration with classroom teachers who can assist in the nonproduction aspects of the unit. Suggests, and presents an example of, sequences of aesthetics-related, history-related, criticism-related, and production-related questions designed to strengthen a work's main ideas and to uncover others not yet identified. Lists possibilities for aesthetics-related, history-related, criticism-related, and production-related activities intended to lead students to a deeper understanding of a work.

Laney, James D., and Patricia A. Mosley. "Images of American Business: Integrating Art and Economics." *The Social Studies* (1994): 245-49.
A report by economic education and social studies specialists of an effort to use the DBAE model of the Getty-supported North Texas Institute for Educators on the Visual Arts to integrate art into the teaching of economics. Assumes correlative objectives of DBAE and the
teaching of other subjects and that the use of art not only motivates learning but also contributes to higher-order thinking skills. Figures set out conceptual models of DBAE, their integration with economic education, and the relations of materials and productive resources. Includes a sample lesson plan.

Maquet, Jacques. "Cross-Cultural Understanding of Visual Objects: Three Approaches." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 23-24. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks.
Argues that visual objects, including works of art, occupy a privileged position in cross-cultural understanding: like other objects, they carry cultural meanings, but, unlike other objects, they can also be apprehended directly. They can be approached from three perspectives: the aesthetic, the symbolic, and the referential. The aesthetic perspective includes holistic perception as well as formal analysis. To this, the symbolic perspective adds the apprehension of symbolic meanings which need not be translated but,

being polysemic, may be different for different cultures; its analytic phase indicates how symbols are grounded in the object. The referential perspective dispenses with the contemplative phase and explains relevant aspects of the culture from which the object came. Emphasizes that art educators should allow sufficient time for the contemplative mode of consciousness lest cross-cultural understanding be weakened.

Thompson, Kathleen. "Maintaining Artistic Integrity in an Interdisciplinary Setting." *Art Education 48*, no. 6 (1995): 39-45.
Emphasizes that art educators must resist compromising the quality and integrity of art instruction in interdisciplinary approaches and urges that such study should supplement, not supplant art teaching. Discusses differences between integrated and correlated methods of delivery. In integrated lessons, art is not taught as a separate discipline with a designated class time, is carried out in a subject classroom, and becomes an adjunct. Correlated lessons are delivered in the art classroom and are interrelated with the content curriculum. Recommends that art history, criticism, aesthetics, and studio activities be made part of every unit. Offers practical suggestions for working with content teachers and examples drawn from experience.

Wolf, Dennie Palmer. "All the Pieces that Go into It: The Many Stances of Aesthetic Understanding." In *Aesthetics Education: The Missing Dimension*, ed. Al Hurwitz, 75-99. Baltimore: Maryland Institute College of Art, 1986.
Considers the purported stance of DBAE, that is, the teaching of its four disciplines separately, in light of alternative root metaphors of art education and the child as learner. An examination of artistic knowing in its various contexts, however, reveals a blurring of disciplinary stances, which is illustrated with a longitudinal case study of a single child. Making, interpreting, and evaluating interweave throughout late infancy, middle childhood, and adolescence. Among topics discussed are continuity and change, invention and interpretation, artistic expression, meaning and significance, understanding visual systems, all within the context of making art, the pedagogical value of which derives from its alleged motivating power.

Also see

Addiss, Stephen, and Mary Erickson. *Art History and Education.* Urbana: University of Illinois Press, 1993. Abstracted under Disciplines: General (Art History).

Admur, David. "Arts in Cultural Context: A Curriculum Integrating Discipline-Based Art Education with Other Humanities Subjects at the Secondary Level." *Art Education 46*, no. 3 (1993): 12-19. Abstracted under Curriculum (Teaching the Disciplines: Interdisciplinary).

Anderson, Tom. "The Content of Art Criticism." *Art Education 44*, no. 1 (1991): 16-24. Abstracted under Disciplines: General (Art Criticism).

Barrett, Terry. *Criticizing Art: Understanding the Contemporary.* Mountain View, CA: Mayfield, 1994. Abstracted under Disciplines: General (Art Criticism).

Battin, Margaret P. "Cases for Kids: Using Puzzles to Teach Aesthetics to Children." *Journal of Aesthetic Education 28*, no. 3 (1994): 98-104. Abstracted under Disciplines: General (Aesthetics).

Broudy, Harry S. "Art as General Education." *Alaska Journal of Art 1* (1989): 4-9. Abstracted under Curriculum (General).

Broudy, Harry S. *Enlightened Cherishing: An Essay on Aesthetic Education.* Urbana: University of Illinois Press, 1994. New preface. First published 1972. Abstracted under Aims and Policy.

Brown, Maurice, and Diana Korzenik. *Art Making and Education.* Urbana: University of Illinois Press, 1993. Abstracted under Disciplines: General (Art Making).

Burton, Judith M. "Once More with Feeling: The Discipline of Art/The Art of Discipline." In *Discipline in Art: An Interdisciplinary Symposium*, ed. Thomas Ewens, 89-114. Providence: Rhode Island School of Design, 1986. Abstracted under Disciplines: General (Art Making).

Congdon, Kristin G. "Multi-Cultural Approaches to Art Criticism." *Studies in Art Education 30*, no. 3 (1989): 176-84. Abstracted under Issues (Multiculturalism).

Cowan, Marilee Mansfield, and Faith M. Clover. "Enhancement of Self-Concept through Discipline-Based Art Education." *Art Education 44*, no. 2 (1991): 38-45. Abstracted under Aims and Policy.

Csikszentmihalyi, Mihaly, and Ulrich Schiefele. "Art Education, Human Development, and the Quality of Experience." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 169-91. Chicago: University of Chicago Press, 1992. Abstracted under Research and Aesthetic Development.

Davis, Jessica, and Howard Gardner. "The Cognitive Revolution: Consequences for the Understanding and Education of the Child as Artist." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 92-123. Chicago: University of Chicago Press, 1992. Abstracted under Research and Aesthetic Development.

Delacruz, Elizabeth Manley, and Phillip C. Dunn. "DBAE: The Next Generation." *Art Education 48*, no. 6 (1995): 46-53. Abstracted under Antecedents and Evolution.

Eaton, Marcia Muelder. "Philosophical Aesthetics: A Way of Knowing and Its Limits." *Journal of Aesthetic Education 28*, no. 3 (1994): 19-31. Abstracted under Disciplines: General (Aesthetics).

Ebitz, David. "DBAE: Opening a Bridge between Art History and Art Education." *Alaska Journal of Art 1* (1989): 10-15. Abstracted under Disciplines: General (Art History).

Ecker, David. "Aesthetics as Inquiry." In *Aesthetics Education: The Missing Dimension*, ed. Al Hurwitz, 23-41. Baltimore: Maryland Institute, College of Art, 1986. Abstracted under Disciplines: General (Aesthetics).

Erickson, Mary. "The Discipline of Art History: A Basis for Learning." In *Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics*, ed. Eldon Katter, 1-25. Kutztown, PA: College of Visual and Performing Arts, Kutztown University, 1984. Abstracted under Curriculum (Teaching the Disciplines: Art History).

Gardner, Howard. *Art Education and Human Development. Occasional Paper 3*. Los Angeles: Getty Center for Education in the Arts, 1990. Abstracted under Research and Aesthetic Development.

Hamblen, Karen A. "Exploring Contested Concepts for Aesthetic Literacy." *Journal of Aesthetic Education 20*, no. 2 (1986): 67-76. Abstracted under Curriculum (General).

Hamblen, Karen A. "Approaches to Aesthetics in Art Education: A Critical Theory Perspective." *Studies in Art Education 29*, no. 2 (1988): 81-90. Abstracted under Disciplines: General (Aesthetics).

Hamblen, Karen A. "What Does DBAE Teach?" *Art Education 41*, no. 2 (1988): 23-24, 33-35. Abstracted under Curriculum (General).

Holt, David K., Jr. "Criticism: Foundation and Recommendation for Teaching." *Journal of Aesthetic Education 25*, no. 2 (1991): 81-87. Abstracted under Disciplines: General (Criticism).

Parsons, Michael J., and H. Gene Blocker. *Aesthetics and Education*. Urbana: University of Illinois Press, 1993. Abstracted under Disciplines: General (Aesthetics).

Parsons, Michael J. "Can Children Do Aesthetics? A Developmental Account." *Journal of Aesthetic Education 28*, no. 3 (1994): 33-45. Abstracted under Research and Aesthetic Development.

Rice, Danielle. "The Uses and Abuses of Art History." In *Collected Papers: Pennsylvania's Symposium II on Art Education and Art History*, ed. Joseph B. DeAngelis, 7-14. Harrisburg: Pennsylvania Department of Education, 1989. Abstracted under Disciplines: General (Art History).

Rush, Jean C. "Concept Consistency and Problem Solving: Tools to Evaluate Learning in Studio Art." In *Evaluating and Assessing the Visual Arts in Education: International Perspectives*, ed. Doug Boughton, Elliot W. Eisner, and Johan Ligtvoet, 42-53. New York: Teachers College Press, 1996. Abstracted under Implementation and Evaluation.

Russell, Robert L. "The Aesthetician as a Model in Learning about Art." *Studies in Art Education 27*, no. 4 (1986): 186-97. Abstracted under Disciplines: General (Aesthetics).

Russell, Robert L. "Children's Philosophical Inquiry into Defining Art: A Quasi-experimental Study of Aesthetics in the Elementary School." *Studies in Art Education 29*, no. 3 (1988): 282-91. Abstracted under Research and Aesthetic Development (Research).

Silvers, Anita. "Vincent's Story: The Importance of Contextualism for Art Education." *Journal of Aesthetic Education 28*, no. 3 (1994): 47-62. Abstracted under Disciplines: General (Aesthetics).

Smith, Ralph A. "An Excellence Curriculum for Art Education." *Journal of Aesthetic Education 21*, no. 4 (1987): 51-61. Abstracted under Curriculum (General).

Smith, Ralph A. "Teaching Art as a Humanity." In *Art Education: A Critical Necessity*, by Albert William Levi and Ralph A. Smith, 180-207, 216-18. Urbana: University of Illinois Press, 1991. Abstracted under Aims and Policy.

Smith Ralph A. "Toward Percipience: A Humanities Curriculum for Arts Education." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 51-69. Chicago: University of Chicago Press, 1992. Abstracted under Curriculum (General).

Smith, Ralph A., and Alan Simpson, eds. *Aesthetics and Arts Education.* Urbana: University of Illinois Press, 1991. Abstracted under Disciplines: General (Aesthetics).

Spitz, Ellen Handler. "Aesthetics for Young People: Some Psychological Reflections." *Journal of Aesthetic Education 28*, no. 3 (1994): 63-76. Abstracted under Research and Aesthetic Development.

Steele, Brian D. "Renaissance Art, Education, and History: An Art Historian's Perspective." *Art Education 46*, no. 2 (1993): 41-47. Abstracted under Disciplines: General (Art History).

Stewart, Marilyn Galvin. "Aesthetics and the Art Curriculum." *Journal of Aesthetic Education 28*, no. 3 (1994): 77-88. Abstracted under Curriculum (Teaching the Disciplines: Aesthetics).

Wilson, Brent. "Art Criticism in the Schools: Some Ridiculous Realities and Some Sublime Prospects." In *Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism*, ed. Evan J. Kern, 53-69. Harrisburg: State Department of Education, 1986. Reprinted as "Art Criticism as Writing as Well as Talking" in *Research Readings for Discipline-Based Art Education: A Journey beyond Creating*, ed. Stephen Mark Dobbs, 134-46. Reston, VA: National Art Education Association, 1988. Abstracted under Research and Aesthetic Development (Research).

Zeller, Terry. "Let's Teach Art with Originals." *Art Education 36*, no. 1 (1983): 43-46. Abstracted under Museums and Museum Education.

Implementation and Evaluation

Implementation

Getty Center for Education in the Arts. *Beyond Creating: Roundtable Series.* Los Angeles: Getty Center for Education in the Arts, ca. 1986. Foreword by Leilani Lattin Duke.
Summaries of roundtable discussions held in Boston, Seattle, New Orleans, and Chicago in order to gain feedback on the Center's publication *Beyond Creating*, the purpose being to help determine the contents of the Center's first national conference. Each roundtable discussion addressed a specific topic, e.g., academic rigor and sequential curricula, advocacy, creative expression, and financial and administrative resources. Foreword by Center director explains
the intention of the Center to contribute to the excellence-in-education reform movement by articulating a conception of art education, DBAE, as a serious subject of general education. Emphasizes that the Getty's effort constitutes a continuing process and that it encourages varieties of interpretation of DBAE. Among other questions, participants were asked to indicate factors that both encouraged and constrained acceptance of the approach.

Day, Michael D. "The Characteristics, Benefits, and Problems Associated with Implementing DBAE." *NASSP Bulletin 73*, no. 517 (1989): 43-52.
Explains DBAE by means of an imaginary guided tour through a school with a DBAE program in place. Speculates that visitors could not fail to notice that the art program is an essential component of the general curriculum; that art is taught regularly in strong courses in studio art as well as others emphasizing combinations of content from the disciplines; that students who study art at advanced levels can choose courses emphasizing art history, aesthetics, and criticism and receive career counseling; that numerous art images are used during instruction in all courses.

Dobbs, Stephen Mark. "Discipline-Based Art Education: Moving from Theory to Practice." In *Education in Art: Future Building*, 70-79. Los Angeles: Getty Center for Education in the Arts, 1989.
Points out that the failure to move from theory to practice is attributable to the generality and irrelevance of much published theory and the scarcity of interpreters who can translate theory in ways that address the needs of classroom teachers and take into account the conditions of schools that hinder reform. Discusses several efforts, including the endeavor of the Getty Center, to overcome obstacles in the areas of professional development, curriculum development, assessment, and teaching resources. Takes the resistance to teaching the critical analysis of artworks as an example of the difficulty of changing attitudes about the content of art education.

Duke, Leilani Lattin. "The Getty Center for Education in the Arts." *Art Education 36*, no. 5 (1983): 5-8.
Traces the origins of the J. Paul Getty Trust, an operating foundation, and its concentration on major areas of activity, which include the Getty Center for Education in the Arts. From the conviction that everyone's education must include serious study of the arts, evolves the Center's commitment to a form of art education in which productive activities are supplemented by training in aesthetic perception, art history, and art criticism. Provides rationales for and describes the Center's four areas of initial activity which were designed to help implement its vision of art education.

Duke, Leilani Lattin. "The Role of Private Institutions in Art Education." *Journal of Aesthetic Education 20*, no. 4 (1986): 48-49.
Identifies a general movement to establish art education programs that have more substantive content and intellectual rigor. Private-sector institutions can play an important role because of their ability to take financial and philosophical risks that public institutions often cannot. But private institutions have definite obligations: to inform themselves thoroughly about the field; to set clear objectives and develop strategies for achieving them; and, above all, to become partners in synergy with leaders in the field working toward a common goal. No single institution can or should control the agenda for change in art education.

Eadie, John J. "Implications of Discipline-Based Art Education for Preservice Art Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 107-13. Los Angeles: Getty Center for Education in the Arts, 1988.
Summarizes the proposals of the Holmes Report—undergraduate major in the liberal arts and sciences, elimination of undergraduate degrees in education, teacher education as a graduate degree program—and a number of changes they entail regarding teaching models and a holistic view of the curriculum. Concludes the report is compatible with DBAE. As emphasis shifts from the definition of DBAE to implementation, political finesse will be necessary to address opposition to DBAE by studio interests and to gain political backing. Advocates must persuade deans that DBAE is intellectually defensible and serves the needs of teachers and students in general education. DBAE's integrated approach gives it a better than even chance of survival.

McMurrin, Lee R. "Principal's Role in Implementing Discipline-Based Art Education." *NASSP Bulletin 73*, no. 517 (1989): 31-34.
Likens the appeal of DBAE to that of other discipline-based programs that lead to greater understanding, appreciation, and value to students and identifies the principal as the major change agent in its implementation. The principal would (1) seek support from the board and superintendent; (2) initiate preparatory steps; (3) emphasize values to be gained; (4) enlist advocates; and (5) anticipate obstacles.

Peterson, Linda. "The Interrelationship between Preservice and Inservice Education for Art Teachers and Specialists." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 217-19. Los Angeles: Getty Institute for Education in the Arts, 1988.
Describes the effort to implement DBAE in the Provo, Utah, school district. Of central importance was a career ladder that developed curriculum leaders and teacher specialists who have not only an understanding of the dynamics of change, but also a persuasive vision of the need for reform that includes a high quality of training for art teachers, practice in DBAE pedagogy, problem solving, patience, reinforcement, and incentives.

Rush, Jean C., W. Dwaine Greer, and Hermine Feinstein. "The Getty Institute: Putting Educational Theory into Practice." *Journal of Aesthetic Education 20*, no. 1 (1986): 85-95.
Invokes the Getty Center's guiding assumptions—that art education uses a form of knowledge distinct from but not unrelated to other school subjects which is composed of concepts from the four disciplines of DBAE and is imparted through a sequential curriculum—and goes on to describe the Institute for Educators on the Visual Arts, a series of summer staff development and year-long curriculum development activities. Comments on the Institute's research design, its procedures, changes achieved in teacher attitudes, school-year implementation, and the evaluation of results.

Sevigny, Maurice J. "The Getty Center's Attempt to Transport the Crude and Refine an Alternative Fuel for Art Education." *Alaska Journal of Art 1* (1989): 34-41.
Explains Getty Center venture as part of a national movement to make learning more substantive and rigorous and urges refinement of its basic approach. Drawing an analogy to the operations of oil production and distribution, sees the Center as a consortium pipeline designed to convey alternative possibilities of art education through various pumping stations. Reviews reactions to the advent of DBAE and the Center's efforts to correct misinterpretations. Stresses that acceptance and implementation of the DBAE approach require shifts in teacher training, curriculum content, teaching strategies, and child study. Requests patience, originality, and perseverance in working with DBAE.

Tollifson, Jerry. "The Interrelationship between Preservice and Inservice Education for Art Teachers and Specialists." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 219-23. Los Angeles: Getty Center for Education in the Arts, 1988.
State education supervisor describes the realities of schools and their characteristic opposition to change, including opposition to DBAE. Good supervision, however, can help prepare the soil for the reception of art teachers who have a strong sense of self-worth and a grasp of their subject, there being no inherent conflict between the two. The Ohio experiment to implement a DBAE approach features a series of regional curriculum education seminars that involve teams of teachers and administrators, translation of

the goals of DBAE into practice, displays of instructional resources, use of museums, outside speakers, exemplary units, written curricula for districts, and follow-up studies. In brief, preservice education should prepare students to overcome obstacles, construe the study of art as the uncovering of meaning, and work closely with state and district supervisors.

Young, Jerry L., and Robert L. Adams. "Discipline-Based Art Education: Can It Save Art in Our Schools?" *The Clearing House 65*, no. 2 (1991): 99-101.
Because of its capacity for combining knowledge, skill development, and higher-order thinking processes, recommends DBAE as a way of gaining respectability for, and hence justifying, art in the schools. Describes DBAE's most salient features (clearly stated rationale and conceptual base, written sequential curriculum, well-specified instructional goals, continuing inservice teacher training, and strategies for review and development) and mentions change agents and factors needed to secure the program's adoption and implementation (advocates and support from school districts, outside resources, teachers, principals, and art specialists).

Evaluation

Boughton, Doug, Elliot W. Eisner, and Johan Ligtvoet, eds. *Evaluating and Assessing the Visual Arts in Education: International Perspectives.* New York: Teachers College Press, 1996.
Proceedings of Getty-supported international conference devoted to the nature of evaluation and assessment in schools, museums, and cultural organizations. An overview of the topic precedes papers and rejoinders that address the nature of outcomes, content, and teaching in schools as well as the relation of art museums to their audience and the cultural heritage. A concluding essay identifies issues ranging from ideology and cultural relativism, methodologies, and the relations of art learning and intelligence to the art and science of evaluating and the value of international comparisons. References to DBAE occur in a number of essays. Editors dedicate the volume to the J. Paul Getty Trust. Selected articles abstracted in this section and under Museums and Museum Education.

Consortium of National Art Education Associations. *National Standards for Art Education: What Every Young American Should Know and Be Able to Do in the Arts.* Reston, VA: Music Educators National Conference, 1994.
After introductory remarks about the importance of making the arts a part of basic, general education, the document indicates the various foci of the standards, e.g., educational reform, core values, arts disciplines, correlation and integration of subjects, cultural diversity, technologies, assessment, and applications, which are followed by an explanation of the organization of the standards and statements of expectations (in terms of content and achievement) for age groups K-4, 5-8, and 9-12. In general, the goals of a comprehensive understanding of the arts pervade all grades, with the early years constituting an introduction to art making and aesthetic understanding for purposes of shaping creative, historical, and critical skills, while the middle and later years refine such capacities into a more sophisticated understanding and appreciation of the arts. Concluding parts consist of a glossary and examples of sequential learning. Throughout, the theme is that of making art a rigorous, substantive subject with an accent on results rather than ways of achieving them.

Mitchell, Ruth, ed. *Measuring up to the Challenge: What Standards and Assessments Can Do for Arts Education.* Summary of Symposium Proceedings. New York: American Council for the Arts, 1994.
Believing that the development of national standards and new forms of assessment are critical to both the justification of arts education as a basic subject and educational reform generally, the summary discusses the nature of standards, evaluation, and assessment, model assessment strategies, policy-related projects, current status of national standards and assessment of the arts, information networks, and an action agenda. Among the model assessment strategies described are Arts PROPEL (Pittsburgh public schools), CHAT (Getty-supported Florida Institute for Art Education), TAAP (California Department of Education), and the Advanced Placement Studio Portfolio Evaluation (ETS and the College Board). Problems facing assessment efforts are lack of support, unrealistic expectations, fear of possible failure, neglect of significant forms of growth, and inadequate training of teachers. Getty Center support of publication acknowledged.

Stake, Robert, Liora Bresler, and Linda Mabry. *Custom and Cherishing: The Arts in Elementary Schools.* Urbana: Council for Research in Music Education, School of Music, University of Illinois at Urbana-Champaign, 1991.
A National Arts Education Research Center study that portrays the ordinary problems faced by music, drama, dance, and visual-art teachers. The first part discusses the organization of the study, which includes a description of schools, the research rationale and issues, and the expectations for schools and arts education. The second part portrays programs in Washington, Illinois, Pennsylvania, New Hampshire, California, and Texas, while the third part addresses the questions of content, pedagogy, and leadership. The concluding section discusses each of the arts studied separately. Appendix contains references and related works. Among the summary observations are that while there are teachers who cherish the arts and do worthwhile things with their students, for the most part the schools studied exemplified an indifference toward arts education as an important subject, interest in the popular arts and crafts more than the fine arts, little attention to cultural studies or aesthetics, art history, and art criticism, scant communication with authorities and experts, and avoidance of innovation or change in favor of preserving the status quo. Concludes that while case studies can be informative, they are not necessarily a good basis for formulating policy.

Day, Michael D. "Evaluating Student Achievement in Discipline-Based Art Programs." *Studies in Art Education 26*, no. 4 (1985): 232-40.
Claims that in the traditional (Lowenfeldian) approach to art education, evaluation was generally thought damaging to children's creativity but, if done at all, used "growth" criteria. In DBAE, by contrast, with its goal of having students gain full understanding of the arts through four disciplines, evaluation is essential for measuring progress toward that goal, for obtaining feedback for decision making, and for final assessment. Discusses evaluation and its correlation with instructional objectives in each of the four disciplines. Presents an evaluation program and gives examples of tools and techniques that may be used (observation, interview, discussion, performance, check list, questionnaire, test, essay, visual identification, attitude measurement, aesthetic judgment). Cautions that for evaluation to be worth the teacher's effort, it must be relatively uncomplicated and its benefits must be obvious.

Eisner, Elliot W. "Evaluating the Teaching of Art." In *Evaluating and Assessing the Visual Arts in Education: International Perspectives*, ed. Doug Boughton, Elliot W. Eisner, and Johan Ligtvoet, 75-94. New York: Teachers College Press, 1996.
Among six functions of evaluation, concentrates on the one offering feedback and guidance to teachers. Identifies teaching as a moral craft and form of artistic activity and discusses research bearing on evaluation. Finds greatest promise in qualitative evaluation featuring aspects of connoisseurship, a private art of appreciation that provides the content for the public statement shaped by criticism. Educational criticism exhibits the dimensions of description (drawing attention to pedagogically important features), interpretation (accounting for what was described), evaluation (bringing educational values to bear), and thematics (distilling generalizations). Holds that this approach to evaluation recognizes variety in art teaching, allows for artistry in teaching, does not relinquish judgment, and helps teachers improve their craft. Claims educational criticism is capable of validation through structural corroboration (multiple data sources supporting conclusions), referential adequacy (sufficiency of classroom referents to guide reader's perception), and consensual validation (congruence among critics' descriptions, interpretations, evaluations). Remarks that developments like DBAE have expanded the scope of evaluation.

Eisner, Elliot W. "Overview of Evaluation and Assessment: Conceptions in Search of Practice." In *Evaluating and Assessing the Visual Arts in Education: International Perspectives*, 1-16. New York: Teachers College Press, 1996.
Explains the virtual absence of standardized testing from art education, the field's reluctance to embrace assessment, and the need to appreciate the different functions of assessment (temperature taking, gatekeeping, pedagogical diagnosis, and feedback for students), as well as its subject matters: program content, teaching practices, and student outcomes. Suggests criteria—what to look for, what should be

attempted to be developed—for each assessment subject. Under program form and content, stresses, e.g., user friendliness of materials, congruence of content with form, utilization of a variety of sensory modalities and modes of cognition, and multiple solutions to problems. Under character of mediation, emphasizes, e.g., provision of feedback on teacher performance, including video portraits of teachers. Under student outcomes, calls for, e.g., consideration of client satisfaction and relating outcomes to several data. Proposes assessment in art education be pursued for political, moral, and pedagogical reasons.

Gardner, Howard. "The Assessment of Student Learning in the Arts." In *Evaluating and Assessing the Visual Arts: International Perspectives*, ed. Doug Boughton, Elliot W. Eisner, and Johan Ligtvoet, 131-55. New York: Teachers College Press, 1996.
Discusses the dependence of assessment on visions that dominate art education. Thinks DBAE might imply traditional paper-and-pencil tests in art. Develops a conception of art education based on a notion of multiple intelligences which posits aesthetic deployments of each form but no artistic intelligence as such. Believes learning in the arts to be susceptible to being assessed and describes two new ways of doing so (developed for a curriculum project called Arts PROPEL)—via "domain projects" (curriculum modules each of which focuses on a concept or practice and encourages students to adopt the three aesthetic stances of making, contemplating, and reflecting) and "processfolios" (a variation of the portfolio but oriented toward learning and representing an evolving cognitive map). These alternative approaches de-emphasize the psychometric icons of reliability and validity and concentrate on what is worth assessing. Remarks on the difficulty of creating a new assessment environment. Two appendixes ("An Informal Inventory of Assessment of Student Learning in the Visual Arts" and "Processfolio Assessment System").

Gentile, J. Ronald, and Nancy C. Murnyack. "How Shall Students Be Graded in Discipline-Based Art Education?" *Art Education 42*, no. 6 (1989): 33-41.
Claims that if art education is to be taken seriously, it must be graded seriously, and evolves suggestions for grading in each of the four DBAE disciplines. Concentrates on criterion-referenced assessment and suggests that teachers analyze tasks into components, order them according to difficulty, provide feedback, make sure that students understand what is expected and that they achieve a modicum of success before moving on to more complex tasks. The guiding principle for composite grades is that failure in one component cannot be compensated for by success in others. Discusses issues in norm-referenced grading, which uses comparisons among students, and recommends it for the awarding of prizes. A table presents a criterion-referenced grading scheme.

Greer, W. Dwaine, and Ralph Hoepfner. "Achievement Testing in the Visual Arts." *Design for Arts in Education 88*, no. 1 (1986): 43-47.
After outlining the characteristics and goals of DBAE, remarks on the paucity of achievement tests in the visual arts and believes the lack of sequence in art instruction to have been largely responsible for discouraging commercial test production. Identifies another source of difficulty in the cost of art materials, of color reproductions, and of permissions to print artworks. Discusses problems of sequencing in art production, aesthetics, art history, and art criticism as well as ways of overcoming them. Thinks the evaluation outcomes of the Getty Institute provide cause for optimism that the visual arts will yield student achievement tests which are valid in terms of reflecting aspects of the four disciplines and reliable in terms of reducing or eliminating extraneous influences.

Hamblen, Karen A. "What General Education Can Tell Us about Evaluation in Art." *Studies in Art Education 28*, no. 4 (1987): 246-50.
Fears that art education may be tempted to assimilate standardized testing as it moves into the core curriculum and discusses the shortcomings of such testing, among them the tendency to let testing drive the curriculum, the unreliability of tests due to many types of interference, and the inability of standardized testing to measure the higher-order thinking skills needed in today's society. Believes that meaningful evaluation should be ongoing, teacher originated, performance based, nonstandardized, and classroom specific and that it should employ qualitative methods. Rather than adopting a system widely

judged to be flawed, recommends that art education should point the way to what evaluation may become in the future.

Hoepfner, Ralph. "Measuring Student Achievement in Art." *Studies in Art Education 25*, no. 4 (1984): 251-58.
Argues that if art is to become a serious discipline of instruction, it will have to enjoy the kind of accountability other subject areas have. Discusses verbally structured and object-structured tests for aesthetic perception, art criticism, art history, and art production, the latter also having an unstructured test category. Presents a table in which, for each kind of test, percentages of test-score variances resulting from instruction, from natural and previously developed artistic talents, from perceptual, conceptual and verbal skills, from unreliability in responding, and from unreliability in scoring are estimated. Discusses the difficulty of testing for other desirable learning outcomes such as attitudes, values, and creativity.

Johnson, Margaret H., and Susan L. Cooper. "Developing a System for Assessing Written Art Criticism." *Art Education 47*, no. 5 (1994): 21-26.
Drawing on published research that supports the teaching of criticism as a means to better understanding and appreciation of artworks, the discussion centers on a method for measuring growth in art criticism that features three response categories: descriptive items, interpretive ideas, and evaluative responses. Items appear as fractions and totals that indicate progress in critical writing and areas where more work is needed. Figures provide sample statements associated with each rubric, a coded piece of student writing, and an aesthetic growth chart.

Lai, Morris K., and Judy Shishido. "A Model for Evaluating Art Education Programs." *Arts and Learning Research 5*, no. 1 (1987): 1-13.
Reports on an effort to ascertain what was being done in art education evaluation nationwide that led to the development of an evaluation design for art education programs (reproduced at the end of the article). The survey found that growing numbers of authors advocate qualitative evaluation, which is holistic and relies on observation, interviews, and open-ended surveys. Quantitative measurements are also still in use. The final report of the Getty Institute for Educators on the Visual Arts (1985) advocated criterion-referenced tests and the use of teacher observation, interviews, discussions, teacher-made tests, questionnaires, etc., to evaluate student achievement in DBAE.

Rubin, Blanche M. "Using the Naturalistic Evaluation Process to Assess the Impact of DBAE." *NASSP Bulletin 73*, no. 517 (1989): 36-41.
Describes naturalistic evaluation as a process that stresses on-site observation and open-ended interviews with all parties involved and produces a portrayal of a program. The process has three phases: (1) familiarization and development of guidelines; (2) observation, open-ended questions; and (3) synthesis of data, analysis of concerns, recommendations, and final report. Applied to teachers in the Getty Institute, naturalistic evaluation revealed, among other findings, that 75-80% of teachers offered DBAE programs regularly and that students participated actively and showed increases in visual awareness, artistic knowledge, production skills, vocabulary, and responsiveness. Also found, on the negative side, that art teachers are less likely than others to review, summarize, reinforce, and check learning.

Rush, Jean C. "Evaluating Visual Concept Learning according to Within-Class Similarities among Students' Art Images." *Arts and Learning Research 5*, no. 1 (1987): 14-33.
Assumes that since art conveys meanings and students' ability to express them depends on their first having acquired imagic literacy, DBAE's production component must ensure that relevant visual concepts and skills are learned. Art instruction therefore proceeds in a systematic way that requires teachers to specify the concept to be learned and its relevant attributes and students to produce that concept in tutored images. Provides several lesson plans, each with evaluation criteria. Similarities among student artworks are significant for evaluation: they show that teaching was successful and indicate the extent to which students have mastered the concept. Students know what counts as success, for when conceptual content is clear, evaluation criteria are clear as well.

Rush, Jean C. "Concept Consistency and Problem Solving: Tools to Evaluate Learning in Studio Art." In *Evaluating and Assessing the Visual Arts in Education: International Perspectives*, ed. Doug Boughton, Elliot W. Eisner, and Johan Ligtvoet, 42-53. New York: Teachers College Press, 1996.
Claims that the best evidence of learning in the studio arts is found in student artworks, especially when these are tutored images resulting from conceptually focused teaching—a form of coaching—that uses a problem-solving method. Defines aesthetic concepts (i.e., aesthetic properties) and their operation in the creation of a visual image that constitutes a student's solution to a teacher-generated problem which calls for learning and applying an aesthetic concept. Explains problem solving, including hypothesis testing, as it appears in art and describes tutored images as typically showing similarities when a group of students are solving the same problem. Cites advantages of conceptually focused strategies—among them students' being encouraged to work with artistic hypotheses in the manner of the artist and teachers' having opportunities to observe and evaluate student learning—and states that discipline-based programs have begun to adopt the approach.

Wilson, Brent. "Arts Standards and Fragmentation: A Strategy for Holistic Assessment." *Education Policy Review 98*, no. 2 (1996): 2-9.
Suggests emulating Europe, where a holistic treatment of artistic inquiry and national visual arts examinations produce superior results. Acknowledging that standards influence the content of instruction, argues that if the national standards for arts education were used for assessment, they would produce confusion and fragmentation in art education. Remarks on the efforts of the Getty Center's national evaluation team and the variety of forms DBAE has taken, one of them, developed by the Florida Institute for Art Education, being Comprehensive Holistic Assessment Tasks (CHATs). This approach combines students' individual and collaborative interpretations of an artwork with their efforts to create work on the same theme, the overarching, unifying goal being students' learning about themselves and their worlds through the study of artworks created by others. Characterizes teachers' assessment of student interpretations as meta-criticism, warns against accepting all interpretations as valid, and sets forth criteria for evaluating interpretive responses. Provides a set of principles to govern linked holistic assessment in the arts, among them those relating to internal and external evaluators and to reporting to stakeholders (students, schools, districts).

Also see

Cohen, Kathleen. "Implications of Discipline-Based Art Education for Preservice Art Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 85-89. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Professional Development.

Greer, W. Dwaine, and Jean C. Rush. "A Grand Experiment: The Getty Institutes for Educators on the Visual Arts." *Art Education 37*, no. 1 (1985): 24, 33-35. Abstracted under Professional Development.

Hamblen, Karen A. "The Issue of Technocratic Rationality in Discipline-Based Art Education." *Studies in Art Education 27*, no. 1 (1985): 43-46. Abstracted under Issues (General).

Jackson, Philip W. "Mainstreaming Art: An Essay on Discipline-Based Art Education." Review of *Beyond Creating: The Place for Art in America's Schools*. *Educational Researcher 16*, no. 6 (1987): 39-43. Abstracted under Issues (General).

McGeary, Clyde. "Problems and Issues in Teacher Credentialing." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 197-200. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Professional Development.

Rush, Jean C. "The Politics of Passion: Credibility Crisis for Academics and Practitioners." *Art Education 42*, no. 3 (1989): 22-24, 41-42. Abstracted under Issues (General).

Research and Aesthetic Development

Research

Dobbs, Stephen Mark, ed. *Research Readings for Discipline-Based Art Education: A Journey beyond Creating.* Reston, VA: National Art Education Association, 1988.
Reviews a number of reform efforts since the 1960s and indicates how a discipline-centered conception of art education is being accepted by many in the profession. Provides perspective on this movement with various types of research—philosophical, empirical, curricular, and historical—that anticipated and is advancing it. Articles grouped under the subheads of antecedents, stage setting, new paradigms, and prospects for the future. Selected articles abstracted under Aims and Policy, Disciplines: General (Aesthetics), Curriculum (Teaching the Disciplines: Art Criticism, Aesthetics), and Research and Aesthetic Development (Research).

Gardner, Howard, and David Perkins, eds. *Art, Mind, and Education: Research from Project Zero.* Urbana: University of Illinois Press, 1989. Preface by D. N. Perkins and Howard Gardner. Introduction by Nelson Goodman. First published as a special issue of the *Journal of Aesthetic Education 22*, no. 1 (1988).
Preface and Introduction describe the origins, basic assumptions, and range of activities of Project Zero since its inception in 1967; that is, an interdisciplinary basic research project in human symbolic development devoted to understanding the nature and acquisition of cognitive abilities in a number of settings with a view to informing arts education. Project's activities evolved from an initial think-tank enterprise to one involving empirical research and experiments in teaching. Work of the project is grounded in the beliefs that (1) the arts are profoundly cognitive activities and ways of understanding and constructing the environment; (2) human intelligence is symbolically mediated; (3) creative and critical thinking in the arts and sciences have more in common than is usually believed; and (4) the peak achievements of humankind are worth serious study. Among the topics addressed in articles are children's drawing, use of nonliteral language, conflicts in perception and understanding, use of computers, arts education in China, art as understanding and expression, artistic learning, and the aims of arts education.

RAND Corporation. *Art History, Art Criticism, and Art Production: An Examination of Art Education in Selected School Districts*. 3 vols. Santa Monica, CA: RAND Corporation, 1984.
Background research conducted by RAND policy analysts and university professors with experience in evaluating art sponsored by the Getty Center for Education in the Arts. *Volume 3, Executive Summary* (by Milbrey Wallin McLaughlin, Margaret A. Thomas, and Joyce Peterson) describes the nature of the study and presents major conclusions and recommendations. Seven comprehensive art education programs in different school districts that in effect embodied the idea of DBAE were studied to discuss their essential characteristics and reasons for their relative success in initiating, implementing, and institutionalizing change. Conclusions stress the importance of effecting a shift in perspective about the value of art and the way it should be included in the curriculum and taught; of developing a program that follows the pattern of other subjects (cooperation among scholars, teachers, and administrators, district in-service education, sequential written curriculums, monitoring of programs, etc.); of utilizing adept advocates who can generate interest in change; of gaining moral and financial support for programs from district and school administrators, teachers, parents, and students at all stages of change; and of the value of district-level art specialists. Report also indicates need for a greater knowledge base, professional development, and reconciliation of artistic creation with the other disciplines of DBAE. *Vol. 1, Comparing the Process of Change across Disciplines* (by Milbrey Wallin McLaughlin and Margaret A. Thomas) reports on factors generative of support for a strong program in a district's curriculum which influence the willingness and ability of districts to carry out and maintain a DBAE program. *Vol. 2, Case Studies of Seven Selected Sites* (by Michael Day and others), provides in-depth examinations of the programs summarized in *Beyond Creating: The Place for Art in America's Schools* (1985). Relevant articles abstracted under Aims and Policy.

Brewer, Thomas M. "An Examination of Two Approaches to Ceramic Instruction in Elementary Education." *Studies in Art Education 32*, no. 4 (1991): 196-206.
Discusses a study designed to determine whether using a DBAE versus a child-centered approach made any difference in terms of students' self-concepts, their attitudes toward and knowledge of art, as well as the quality of their ceramic products. Found that the DBAE approach did not, as feared, disrupt the child's natural intuitive development, but neither did the provision of historical and critical information have any significant impact on the aesthetic quality of student art products.

Eyestone, June E. "A Study of Emergent Language Systems and Their Implication for Discipline-Based Art Education." *Visual Arts Research 16*, no. 1 (1990): 77-82.
Surveys literature that, based on socio-linguistic theory, offers a semiotic perspective on how language emerges in children and includes visual communication among categories of semiotic signs. Views the learning process as a mediation between internal knowledge and external experiences which are interpreted and assimilated to internal knowledge. Believes this theory sets several tasks for the teacher of DBAE: (1) to provide information and skills that allow students to make informed judgments; (2) to devise a structured curriculum that aligns the potential of a discipline with the child's growing ability to assimilate information and construct knowledge; and (3) to develop instructional strategies in each discipline which use various modes of communication that enlighten one another. Commends DBAE for being a formative theory allowing for evolution and change in response to research.

Gardner, Howard. "Artistic Intelligences." *Art Education 36*, no. 2 (1983): 47-49. Reprinted as "A Cognitive View of the Arts" in *Research Readings for Discipline-Based Art Education: A Journey beyond Creating*, ed. Stephen Mark Dobbs, 102-9. Reston, VA: National Art Education Association, 1988.
Draws the contours of a theory of multiple intelligences set out in the author's Frames of Mind (1983). Argues from philosophical and empirical research that artistry is essentially an activity of mind that, while involving emotion, consists of the deployment of certain kinds of symbols. Competence in the use of such symbols in both creating and responding to artworks constitutes literacy in the arts. Describes a research agenda that follows from such assumptions that has guided the activities of Harvard Project Zero. Also discusses consequences for arts education.

Hamblen, Karen A. "Three Areas of Concern for Art-Critical Instruction: Theoretical and Research Foundations, Sociological Relationships, and Teaching Methodologies." *Studies in Art Education 27*, no. 4 (1986): 163-73.
Asserts that widespread implementation of art criticism in the classroom is not occurring largely because of research deficits in three areas pertinent to art criticism—theoretical and research foundations, sociological relationships, and teaching methodologies—and examines studies in each of these areas to substantiate the claim. Challenges proponents of the teaching of art criticism to look beyond aesthetics and include psychological studies, learning theory, perceptual theory, sociology, and cross-cultural aesthetics among their foundational areas. Psychological studies should be done to assess development over time as well as in terms of responses within an art-critical format. Obvious conceptual parallels among art criticism formats, learning taxonomies, and developmental models also require further investigation.

Lund, Grant L. "A Call for Reasonableness in Art Education." *Art Education 39*, no. 2 (1986): 49-51.
Personal reflections on the nature of research in art education and a recommendation that it pay greater attention to synthesizing the rational and the intuitive. Believes that the research community of art education and the Getty Center approach overemphasize the rational in order to make art education more respectable. Implies there is a difference in disposition and interest between those who engage in empirical research and those who teach art.

Martin, Anna C. "Effects of Feedback on Preservice Teachers' Questioning Strategies." *Arts and Learning Research 7*, no. 1 (1989): 95-106.
Endorses DBAE but finds implementation lagging, due largely to teacher's lacking confidence in their skills. Proposes improving teachers' questioning abilities to ensure more effective discussions of art and

reports on a study designed to that end. The study presents a synthesis of art education theory and research-based results in teacher education and evaluates the classroom practices of teachers trained in the hierarchical (Feldman) method of teaching art criticism, which constitutes one component in the complex cognitive task of teaching art. Compares and analyzes three similar approaches. Reports that self-analysis and feedback improved preservice teachers' questioning skills and claims the study was the first attempt to match a rationale for art criticism with measurable classroom methods.

Rush, Jean C., and Jessie Lovano-Kerr. "Research for the Classroom: An Ecological Impact Statement." *Art Education 35*, no. 2 (1982): 11-15.
Claims a general misfit between art teaching and research is caused by researcher's pursuing their own agenda without regard to art teachers' needs. By way of contrast, describes the activities of Harvard Project Zero, the foremost sustained, continuously funded, well-staffed research venture in the art education area which has produced an impressive body of work. Points out that the project's concentration on children's development in responding to art, making art, and symbol use and on cultural influences on artistic expression is particularly relevant to contemporary art curricula that stress looking at art along with making it. Concludes that mutual understanding between teachers and researchers will foster the investigation of questions important to both and offers suggestions on how teachers can help promote such an outcome.

Rush, Jean C. "Research, the River, and the Art Education Engineers." *Design for Arts in Education 88*, no. 5 (1987): 21-26.
Using as a recurrent geographical metaphor and the differing views of engineers and preservationists, discusses the topography of the art-educational landscape and the chasm in mutual perceptions between art specialists in schools and researchers in higher education. Likens research scholars to engineers who order concepts and build the theories that allow teachers the freedom to deliver good content and casts the Getty Center in the regulating role of reclamation engineers. Describes the identifying characteristics of DBAE in terms of content, curriculum, context, and procedures. Sees DBAE as capable of engineering the art-educational landscape by employing three strategies in the pursuit of long-term results which, if achieved on a large scale, would lead to a more rigorous art education, produce greater curriculum consistency, and result in a more visually literate, culturally educated public.

Russell, Robert L. "Children's Philosophical Inquiry into Defining Art: A Quasi-experimental Study of Aesthetics in the Elementary School." *Studies in Art Education 29*, no. 3 (1988): 282-91.
Describes a study which found that children at fifth- and sixth-grade levels have the intellectual potential to improve significantly in their verbal reasoning about defining art. (Subjects selected for the test had received four years of discipline-based art instruction prior to treatment.) Defines "verbal reasoning" as the use of words to articulate thinking that is logically sound and based on examples that support or do not support a position on a conceptual issue. Suggests the positive findings have value for art education both for current curricular design and the feasibility of accomplishing the aim of preparing individuals for the conceptual tensions inherent in contemporary art.

Wilson, Brent. "Art Criticism in the Schools: Some Ridiculous Realities and Some Sublime Prospects." In *Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism*, ed. Evan J. Kern, 53-69. Harrisburg: State Department of Education, 1986. Reprinted as "Art Criticism as Writing as Well as Talking" in *Research Readings for Discipline-Based Art Education: A Journey beyond Creating*, ed. Stephen Mark Dobbs, 134-46. Reston, VA: National Art Education Association, 1988.
Understands art criticism in the schools as involving art-critical writing, the goal of which is sensitive interpretation of the meaning of artworks. Reports on studies on the state of art-critical instruction which show that students' ability to write insightfully gains little from art education as currently practiced and that teachers are generally unable to provide effective models. Also found, however, that with adequate models and consistent instruction—such as outlined in a study for the Getty Center—students can make enormous strides in art-critical writing. Enumerates obstacles in the way of introducing worthwhile programs in art criticism.

Also see

Ecker, David. "Aesthetics as Inquiry." In *Aesthetics Education: The Missing Dimension*, ed. Al Hurwitz, 23-41. Baltimore: Maryland Institute, College of Art, 1986. Abstracted under Disciplines: General (Aesthetics).

Gehlbach, Roger D. "Art Education: Issues in Curriculum and Research." *Educational Researcher 19*, no. 7 (1990): 19-25. Abstracted under Curriculum (General).

Getty Center for Education in the Arts. *Beyond Creating: The Place for Art in America's Schools*. Foreword by Harold M. Williams. Preface by Leilani Lattin Duke. Los Angeles: Getty Center for Education in the Arts, 1985. Abstracted under Aims and Policy.

Hamblen, Karen A. "An Analysis of Foundations of Art Criticism Instruction: Consequences of Theoretical and Research Deficits." *Arts and Learning Research 4* (1986): 85-91. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Johnson, Margaret H., and Susan L. Cooper. "Developing a System for Assessing Written Art Criticism." *Art Education 47*, no. 5 (1994): 21-26. Abstracted under Implementation and Evaluation.

Parsons, Michael J. "Cognition as Interpretation in Art Education." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 70-91. Chicago: University of Chicago Press, 1992. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Aesthetic Development

Gardner, Howard. *Art Education and Human Development. Occasional Paper 3*. Los Angeles: Getty Center for Education in the Arts, 1990.
Surveys results of psychological investigations to discover principles of human development with special relevance to studies of artistic knowing and their suggestiveness for art education. Recommends a progressivist stance toward teaching art that is consistent with cognitive developmental studies and integrates forms of knowledge naturally in contrast to instruction in the disciplines of DBAE. Illustrates a developmental approach with a description of an experimental school project (Arts PROPEL) that features perception and reflection within an essentially productive (art-making) context. The challenge to policy is to adjudicate among the value system of society, forms of artistic mastery, profiles of individual students, and assessment. Recognizes need for change in teacher education, new curricular materials, and different forms of assessment. Apprehensive that DBAE could slight art's distinctive way of knowing (visual-spatial) and dampen student interest in art, even though the general aims of DBAE and a developmental approach are similar. Extensive references.

Moody, William J., ed. *Artistic Intelligences: Implications for Education*. New York: Teachers College Press, 1993.
Proceedings of an Artistic Intelligences Conference whose purpose was to explore the educational significance of Gardner's theory of multiple intelligences, with special reference to arts education and problems of implementation. Part one introduces the theme, while part two discusses implications of the theory for general education and testing, part three implications for arts education (visual arts, creative writing, dance, movement, acting, and music), with part four made up of concluding observations. Although the publication received assistance from the Getty Center, there are only occasional references to DBAE. Some essays, e.g., by Gardner and Eisner, are edited transcriptions of conference comments. Selected essays abstracted under Aims and Policy and Implementation and Evaluation.

Parsons, Michael J. *How We Understand Art: A Cognitive-Developmental Account of Aesthetic Experience.* New York: Cambridge University Press, 1987.

On the assumption that, because of its aesthetic character, meaning in the arts is different from meaning in the sciences, reports long-term research that reinforces the belief. From the data of interviews with persons of different ages over a ten-year period, formulates five stages in the development of aesthetic response—favoritism, beauty and realism, expressiveness, style and form, and autonomy—which cover a lifespan, follow each other sequentially, and produce progressively better understandings. Preface and introduction discuss cognitive developmental theory, assumptions about art, and the interview method of questioning and are followed by chapters on the topics of subject, expression, medium, form, art style, and judgment. Views the investigation as suggesting some elaborate hypotheses for further study. Reproductions of eight paintings used in study. References.

Burkett, Mary Frances. "Developmental Stages of Children's Concepts of Art and Educational Implications." In *Collected Papers: Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism*, 1986, ed. Evan J. Kern, 145-155. Harrisburg: Pennsylvania Department of Education, n. d.
Believes that if greater dependence on words is to be introduced into art education via aesthetic and critical activities, it becomes necessary to investigate how language and cognition function with respect to these disciplines for ages five to mid-adolescence. Reports on a study that seemed to confirm the existence of a developmental sequence in the emergence of verbal concepts. Stage one, ages 5 to 8, features manipulation, art as making, progressing from confusion to, e.g., generic naming and subjective responses. Stage two, ages 9 to 12, treats art as idea, progressing from identification of art media to, e.g., value judgments and recognition of cultural context. Stage three, ages 13 to 15, progresses from broadening description to, e.g., recognizing intent and understanding art as communication. Concludes with thoughts on methodology and curriculum.

Csikszentmihalyi, Mihaly, and Ulrich Schiefele. "Art Education, Human Development, and the Quality of Experience." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 169-91. Chicago: University of Chicago Press, 1992.
Distinguishes artistic from scientific cognition, asserting that the latter cannot address a range of existential conditions that are more relevant to everyday life experiences. Empirical data on talented students in the arts and sciences reveal the character of the positive values students working in the arts had, values that were less apparent for students working in mathematics or science. Intrinsic rewards of experiences seem to be the differentiating factor. Concludes with a discussion of the conditions of optimal experience that features the concepts of flow and interest and asks whether DBAE, by making the teaching of art more academic, i.e., like science and mathematics, will cause students to lose interest in art. Recommends research concentrate on emotional and motivational variables.

Davis, Jessica, and Howard Gardner. "The Cognitive Revolution: Consequences for the Understanding and Education of the Child as Artist. In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 92-123. Chicago: University of Chicago Press, 1992.
Compares precognitivist and cognitivist perspectives on human understanding to show the latter's influence on research into child art, aesthetics, and general and aesthetic education. Discusses images of learning central to two generations of the cognitive revolution (computer models and symbol systems) and the theory of multiple intelligences (frames of mind) that emerged. Points out the impact of cognitive studies on aesthetic education, e.g., the activities of the Getty Center and Harvard Project Zero, the former stressing the concepts and skills of disciplinary learning and the latter, favored by the authors, the principles of cognitive developmental psychology.

Feldman, David Henry. "Developmental Psychology and Art Education: Two Fields at the Crossroads." *Journal of Aesthetic Education 21*, no. 2 (1987): 243-59.
Thinks developmental psychology and art education are moving in similar directions: away from universal theories of development according to which the child matures in inevitable stages and without adult intervention (child-centered approaches in art education) and toward nonuniversal conceptions in which development presupposes the systematic application of cultural resources and effort (emphasis on structure and content—DBAE—in art education). Argues that while universal theories can still help

gauge what is possible at certain ages, nonuniversal theories have the greatest contribution to make to reformers in art education, particularly in the construction of curricula and practical guidance of instruction. Recommends art educators avail themselves of insights from research on developmental transitions in nonuniversal domains.

Gardner, Howard. "Multiple Intelligences: Implications for Art and Creativity." *In Artistic Intelligences: Implications for Education*, ed. William J. Moody, 11-27. New York: Teachers College Press, 1990. Transcription of conference comments.
Recounts how personal dissatisfaction with the concept of a singular intelligence led to a formulation of a theory of multiple intelligences (linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal), all of which have subintelligences. Defines intelligence as "an ability to solve problems or to fashion a product, to make something that is valued in at least one culture" and believes there is no single trait associated with artistry or creativity. Rather, different kinds of intelligences can be put to artistic and creative uses. Persons also tend to be creative in a domain, and not across the board. Theories suggest designing individual-centered schools that encourage students to discover their special propensities, even when learning mandated subjects. Refers to school projects, e.g., Arts PROPEL, attempting to implement theory with the use of domain projects and portfolio (processfolio) forms of assessment. Emphasizes that intelligences are value free and that character, vision, and a sense of responsibility are important.

Koroscik, Judith. "The Function of Domain-Specific Knowledge in Understanding Works of Art." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 10-11. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks.
Refers to research that differentiates among four frames of understanding: content, problem solving, epistemology, and inquiry. In each frame, knowledge ranges from domain-specific to domain-general and includes conceptual knowledge (what the person already knows about the material) and procedural knowledge (the person's strategies for using what is known). Discusses each frame. Indicates gender differences in acquiring knowledge, emphasizing the female side. Also describes capabilities characteristic of different levels of learning and classroom approaches appropriate to them. Points out need for greater understanding of how misconceptions formed by art learners occur and operate and for questioning teaching practices that make students unreceptive to multiple interpretations.

Parsons, Michael J. "The Place of a Cognitive Developmental Approach to Aesthetic Response." *Journal of Aesthetic Education 20*, no. 4 (1986): 107-11.
Assumes, with other (e.g., cognitive, ethical) theories of development, that human beings move through stages from egocentrism to autonomous sociality. The stages of aesthetic development (which the author briefly describes) reflect through statements made by students their increasingly more adequate understanding of an artwork. In focusing on the cognitive, this approach is in harmony with recent emphases in art education on disciplinary learning. The scheme also offers teachers opportunities for understanding how students use aesthetic concepts, strategies for dealing with problems, and a way of evaluating the success of an art education program.

Parsons, Michael J. "Can Children Do Aesthetics? A Developmental Account." *Journal of Aesthetic Education 28*, no. 3 (1994): 33-45.
Argues that young people exhibit characteristic ways of thinking about art and that there is a close relation between the development of the capacity to think philosophically about art and the development of mature response to art (aesthetic adulthood). Illustrates the implicit theories young people have with analyses of their responses to two works, one by Ivan Albright and another by Picasso. Concludes that research on aesthetic development reveals a strong cognitive as well as an affective component and that it is possible to identify stages of aesthetic development, knowledge of which can be helpful in different contexts in art education, e.g., teaching and learning, research, and professional development.

Spitz, Ellen Handler. "Aesthetics for Young People: Some Psychological Reflections." *Journal of Aesthetic Education 28*, no. 3 (1994): 63-76.

States that recommendations are consistent with the use of case studies and puzzles in teaching, with the difference that the experimental programs discussed stress psychosocial and emotional dimensions of learning as well as cognitive structures. Describes two programs, one, geared to gifted fifth graders, was intentionally open-ended in order to generate and exploit the unexpected and yielded surprising aesthetic, personal, and social learnings; the second involved the population of a school in museum visits with a view to understanding the nature of contemporary art and artistic creativeness. Museums experiences in turn stimulated unanticipated classroom activities. Believes that the aim of aesthetic education is not to cover subject matter but to discover and create it.

Wolf, Dennie Palmer. "The Growth of Three Aesthetic Stances: What Developmental Psychology Suggests about Discipline-Based Art Education." In *Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons*, 85-100. Los Angeles: Getty Center for Education in the Arts, 1988. Response by Enid Zimmerman.
In response to questions about what developmental psychology has to say about the capacity of persons of different ages to acquire the basic concepts and skills of the four disciplines of DBAE, describes three interactive attitudes or stances (the stances of maker, observer, and inquirer), the ways they develop over time, and how they provide a framework for aesthetic learning. Reports research on the qualitatively different skills of different age groups, e.g., how age-group 4-7 understands pictures, age group 8-12 visual systems, and age group 13-18 artistic choice. Indicates how the completion of a partial drawing from the Persian Book of Kings by members of different age groups reveals different responses and the interaction of stances. Cautions that despite their persuasiveness, research samples should not be used uncritically for grounding curriculum design. Respondent is largely in agreement with points made but stresses the need to be sensitive to cultural and individual differences.

Also see

Arnheim, Rudolf. *Thoughts on Art Education. Occasional Paper 2*. Foreword by Elliot W. Eisner. Los Angeles: Getty Center for Education in the Arts, 1989. Abstracted under Aims and Policy.

Parsons, Michael J. "Cognition as Interpretation in Art Education." In *The Arts, Education, and Aesthetic Knowing. Ninety-first Yearbook of the National Society for the Study of Education, Part II*, ed. Bennett Reimer and Ralph A. Smith, 70-91. Chicago: University of Chicago Press, 1992. Abstracted under Curriculum (Teaching the Disciplines: Art Criticism).

Professional Development

Getty Center for Education in the Arts. *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*. Seminar Proceedings. Los Angeles: Getty Center for Education in the Arts, 1988. Introduction by Marilynn J. Price.
A week-long seminar devoted to the topic of preservice and inservice education in art education during which speakers and panelists addressed topics ranging from the importance of the arts in undergraduate education, the significance and potential impact of national reports on reforming schooling, the uniqueness and overlap of the disciplines of DBAE to the history of the university curriculum, problems and issues in teacher accreditation, and the interrelationship of preservice and inservice education. Postseminar activity involved participants from fifteen universities who, organized into interdisciplinary teams consisting of four art educators and two discipline specialists, prepared proposals (ten of which were funded by the Center) for implementing change upon return to their campuses. Contains summaries and full texts of all addresses and panelists' remarks. Proceedings reveal the complexity of initiating change in America's schools and higher education. Selection of addresses and panel presentations abstracted under Professional Development, Implementation and Evaluation, Disciplines: General, and Curriculum (General).

Getty Center for Education in the Arts. *From Snowbird I to Snowbird II: Final Report of the Getty Center's Preservice Education Project*. Los Angeles: Getty Center for Education in the Arts, 1990. Introduction by Stephen Mark Dobbs.
Describes the planning and conducting of meetings and institutional reform efforts over a several-year period (1984-1990) aimed at effecting change in preservice education along the lines of DBAE, particularly with respect to bringing preservice education into conformance with state guidelines favoring multifaceted approaches to teaching art, to modifying institutional infrastructures necessary for reform, and to supporting institutions willing to implement changes in programs. Summaries of changes at ten institutions that were recipients of grants revealed three major considerations for success: willingness of faculty to work together, solid grounding in the disciplines of DBAE, and institutional support.

Schwartz, Katherine A. *Alaska Center for Excellence in Art Education: Improving Visual Art Education in Alaska, 1991-1996.* Soldotna: Alaska Center for Excellence in Art Education, Kenai Peninsula College, 1996.
Describes the Center's staff development activities, e.g., graduate courses for teachers of art and administrators designed to improve art education from a discipline-based point of view. Recounts the origins and evolution of the Center, the magnitude of collaboration required to establish it, results of surveys and studies, the relations of theory and practice, the potential benefits of a DBAE approach, accomplishments of the Center, and references to influences that helped shape the Center's outlook, particularly W. Dwaine Greer, who directed the Los Angeles Getty Institute for Educators on the Visual Arts, and Harry S. Broudy's ideas about aesthetic education.

Anderson, Jim, and Brent Wilson. "Professional Development and Change Communities." *Music Educators Journal 83*, no. 2 (1996): 38-42, 50.
Claims the type of professional development needed to enable general music and classroom teachers to work in a DBME program must take place within change communities encompassing music educators, administrators, academics, composers, performers, and others. Discusses the DBME professional development institute, its use of music discipline consultants, and its role as a curriculum laboratory. Emphasizes that successful educational reform is not a top-down process but involves educational consortia whose components include a central organization with directors, advisory boards, staff members, facilitators, consultants, etc.; school districts; university music and education departments; state departments of education; performing-arts centers; state and local arts agencies; professional education associations, etc. Describes the personnel and six types of plan needed for implementing DBME districtwide.

Bolin, Frances S. "The Interrelationship between Preservice and Inservice Education for Art Teachers and Specialists." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 201-12. Los Angeles: Getty Center for Education in the Arts, 1988.
Understands preservice and inservice education of teachers as a continuum that in Deweyan terms is concerned with the construction of meaning through continuous reconstruction of experience in light of new information. Such a continuum can be maintained by emphasizing three strands: autobiography or the personal characteristics of those who are being educated to teach; study of the complex contexts of schooling; and an experimental attitude toward teaching as a profession that requires continuous learning and scholarship. A framework that encompasses these strands is one that provides for acquisition of knowledge, analysis and reflection, reconstruction and application, and experimentation and critique. Throughout the continuum of professional development, supervision is crucial as a means of observing what is transpiring in light of which further steps can be taken. Emphasizes the importance of teacher participation in reform efforts and cautions against likening DBAE to other subjects in the curriculum if that means assessment in terms of what is most easily verified or measured by objective criteria. The goals of DBAE, in other words, will not be realized without reforming mainstream education as well.

Cohen, Kathleen. "Implications of Discipline-Based Art Education for Preservice Art Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 85-89. Los Angeles: Getty Center for Education in the Arts, 1988.
Since there are limitations in what preservice education can accommodate, recommends that in addition to coursework in the four disciplines of DBAE, teachers should attempt to saturate the whole curriculum with the arts by infiltrating other subjects whenever possible. Indicates how a discussion of a page from a fifteenth-century prayer book cannot only locate its place in the history of art, but teach an understanding of several aspects of the culture in which it was made, e.g., its technology, economics, astronomy, transportation, etc. Such an approach reinforces learning in other subjects, is intrinsically interesting and motivating, and underlines the value of discovering connections. Encourages pedagogy that stresses the asking of appropriate questions and involves students in a range of relevant activities.

Day, Michael D. "The Interrelationship between Preservice and Inservice Education for Art Teachers and Specialists." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 213-16. Los Angeles: Getty Center for Education in the Arts, 1988.
Building on Bolin's observation that there are no generic classrooms, discusses the kinds of situations found at the elementary and secondary levels and attitudes and expectations teachers must face, not least the mainstreaming of students, negative attitudes toward art, and the multiple responsibilities of an art teacher. Describes four different situations at the elementary level: an art teacher with an art room in a single school; an art teacher who prepares general classroom teachers in an art room; an itinerant art teacher who visits schools on a regular basis; and an art specialist who helps classroom teachers implement a written curriculum adopted by a school district, all of which can be found in the RAND study of seven school sites. Recommends keeping several points in mind when thinking about inservice education: e.g., an appreciation of the complexity and variousness of teaching situations and the need to prepare teachers to adapt to change, ongoing inservice education in DBAE provided by specialists in its disciplines, experienced teachers in schools who can work with new teachers, and interpreting the master's degree as a form of inservice education.

Feinstein, Hermine. "Redesigning Preservice Programs to Implement DBAE: Institutional Realities." *Art Education 42*, no. 2 (1989): 6-9.
Following a Getty Center conference on redesigning preservice education, proceeds to indicate three institutional realities that must be faced: the slow process of change itself and the unwillingness of institutions to provide sufficient time and support to bring it about; lack of departmental leadership owing to the absence of leadership training; and the extent of the effort required to redesign higher education structures, especially programs and courses, faculty development, and external regulation. Mentions Getty grants intended to encourage reform to ten art education departments.

Feldman, Edmund B. "Implications of Discipline-Based Art Education for Preservice Art Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 89-93. Los Angeles: Getty Center for Education in the Arts, 1988.
Assumes the general purpose of DBAE is the achievement of a balanced and comprehensive understanding of art that synthesizes theory and practice, doing and undergoing, and the present and the past but which cannot be accomplished given the studio/technical bias in teaching art. Also thinks five years of study are required to prepare teachers. Addresses four questions concerning content, course sequence, delivery of subject matter, and specialists from the disciplines who would spend less time on abstract concepts and theories and concentrate instead on particular images of art. Believes the philosophy of art is especially important for preservice teachers, along with psychological aesthetics. Thinks that because artworks are integrated wholes, they should be the source of cues for teaching.

Greer, W. Dwaine, and Jean C. Rush. "A Grand Experiment: The Getty Institutes for Educators on the Visual Arts." *Art Education 37*, no. 1 (1985): 24, 33-35.
Describes the principles and assumptions of DBAE and reports on the first two Getty institutes (1983 and 1984): the summer staff development program, in which teams of teachers and principals from Los Angeles County school districts acquired knowledge about art, about teaching it for the appreciation and understanding of serious works of art, as well as about curriculum and school and community resources; and the year-long implementation program that recognized the need for ongoing assistance and included events that brought participants together. Continuing evaluation—by Institute staff, participants' own ratings, and objective assessment of student achievement—ensured research validity as well as reexamination and refinement of procedures. Projects plans to build on this beginning.

Kaagan, Stephen. "Problems and Issues in Teacher Credentialing." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 188-91. Los Angeles: Getty Center for Education in the Arts, 1988.
After mentioning the basic fiduciary responsibilities of schools, the changing character of the student population, and the importance of understanding child development, discusses a number of choices and political considerations. Thinks DBAE can play a role in deciding what kinds of teachers to certify (specialists, nonspecialists, grade level, teaching and nonteaching, etc.), what function the university should have in accreditation, and what types of assessment (portfolio, etc.) should be used. Also underlines the importance of political actors (governors and legislators, state superintendents, representatives of teacher organizations, etc.) in bringing about change. Recommends the Holmes Report and suggests the possibility of national accreditation of teachers.

Ladner, Benjamin. "The Importance of the Arts in Undergraduate Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 77-94. Los Angeles: Getty Center for Education in the Arts, 1988.
Believes that meaningful preservice arts education depends on higher education's reassessment of its basic assumptions about knowledge and learning that would involve a restructuring of its organization. Since the arts are basic not just to education but to life and culture generally, the arts must not be understood as equal to other disciplines but rather as a paradigmatic mode of inquiry that shapes teaching and learning in general. Such reconceptualization would help students see the importance of the arts to their own lives and present the teaching of art as an attractive career. That is to say, both learning and living are exercises in inquiry and discovery and the embodying of thought and feeling into expressive forms.

Lovano-Kerr, Jessie. "Implications of DBAE for University Education of Teachers." *Studies in Art Education 26*, no. 4 (1985): 216-23.
Locates the antecedents of DBAE in ideas espoused by theorists of art education since the sixties and a number of reform efforts and national studies that gave impetus to DBAE, namely, the Penn State Seminar of the sixties, the discussion of national standards for the arts and educational assessment of the seventies, and the excellence-in-education movement of the eighties. Concludes that the acceptance and implementation of DBAE calls for extensive reform of preprofessional training for art educators that

centers on instruction in the four disciplines of DBAE. Emphasizes the importance of cooperation among major art education associations.

McGeary, Clyde. "Problems and Issues in Teacher Credentialing." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 197-200. Los Angeles: Getty Center for Education in the Arts, 1988.
Recommends consulting the manual of the National Association of State Directors of Teacher Education and Certification (NASDTEC) to appreciate the complexity of certification. Also mentions problems of reviewing foreign credentials, emergency situations, special needs of communities and groups, assignments beyond specialization, etc. Efforts of Pennsylvania to revise certification standards along lines of DBAE stipulate course requirements in the disciplines of DBAE and related areas as well as study and experience in curriculum, learning, field experience, and safety and health procedures. Also discusses coordinated efforts to implement DBAE consisting of a comprehensive plan, assistance to museums and colleges, conducting of seminars, work with music educators, etc.

Redfern, H.B. "Philosophical Aesthetics and the Education of Teachers." *Journal of Aesthetic Education 22*, no. 2 (1988): 35-46.
Acknowledges the need for courses in aesthetics for future art teachers but also the difficulties of teaching them. The latter are due in part to problems in the field of aesthetics (e.g., whether it is to be metacriticism or the examination of a special form of awareness) and students' inability to understand the relevance of philosophical writings. Believes that before aesthetic inquiry is begun, more fundamental philosophical skills may need to be taught (e.g., ability to ask philosophical questions, pursue them doggedly, know what counts as an appropriate answer). Holds aesthetics indispensable to dealing with justifying aesthetic judgments and hence art education (unless some artworks and experiences can be established as superior to others, no need for education exists). Finds that the intrinsic value of art and aesthetic experience stands in need of careful argument but that educators' attempts to justify this area of understanding often founder on vague speculation and grossly inflated claims.

Rentl, Victor. "Significance of Recent National Reports for Preservice Discipline-Based Art Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 122-33. Los Angeles: Getty Center for Education in the Arts, 1988.
After discussing the ways three universities have adopted and modified the provisions of the *Holmes Report*, e.g., Ohio State, Michigan State, and the University of Nebraska at Lincoln, suggests that DBAE has an opportunity to contribute to two major reform trends: one in the area of teacher assessment and certification and the other in the expansion of the knowledge base for teaching. Portfolio assessment in the arts holds promise for addressing the former and the findings of cognitive science the latter. Because of the likely influence his definition of pedagogical knowledge will have on national certification thinking, recommends the writings of Lee Schulman who stresses the need for a better understanding of ways teachers can interpret and present knowledge that relates to diverse student interests and abilities. Sees a congruence of the emergence of DBAE and the education reform movement.

Sevigny, Maurice J. "Significance of Recent National Reports for Preservice Discipline-Based Art Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 134-52. Los Angeles: Getty Center for Education in the Arts, 1988.
Suggests the time is right for revising the criteria of excellence in art education and redesigning preservice education that would prepare teachers to implement DBAE. Essential for such revision is the development of curriculum materials and course work in the disciplines of DBAE, which must be supplemented with new models of teaching, assessment, collaborative efforts, and participation by individual teachers in defining and implementing DBAE. Cautions against simplistic remedies and recommends a variety of instructional legs. Refers to a number of theorists for their ideas about task motivation, the nature of professional education, sequential learning, the use of case studies and protocols, and forms of qualitative assessment. Concludes with fifteen goals of reform.

Silvers, Anita. "Implications of Discipline-Based Art Education for Preservice Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 94-101. Los Angeles: Getty Center for Education in the Arts, 1988.
Addresses the problem of preservice education in developing cognitive strategies that will enable prospective teachers of art to discover the special character of artworks, in particular paradigmatic images that embody ideals of culture that have relevance beyond their time of creation. Derives the subject matter content of art from the institutional theory of art that posits an art world and its characteristic institutions, practices, historical narratives, etc. Preparing teachers to teach art means preparing them to initiate the young into the art world, which presupposes mastery of its various domains and activities. Doing this requires the collaboration of those working in the four disciplines of DBAE. For illustrative purposes, compares and contrasts things that pupils in a fourth-grade DBAE class were said to be learning and things that college-level students might learn when they engage in similar kinds of activities. Suggests that studying nonparadigmatic, puzzling, or borderline cases of art (e.g., Veronese's *The Feast in the House of Levi*) are also fruitful in unlocking import. They encourage individuality of appreciative response, integration of theory and application, and awareness of interpretive frameworks.

Stastny, Kimm. "Ideal Instructional Competencies for High School Art Teachers." *Design for Arts in Education 90*, no. 1 (1988): 40-43.
Concludes from publications by several influential organizations (Getty Center, NAEA, United States Office of Education, National Endowment for the Arts, National Education Association, and ASCD) that a movement toward more substantive content and a graduation requirement in art is underway. To meet these demands and assemble staffs adequate to them, school administrators need to work with a new delineation of performance specifications. Offers a job description for high school art teachers outlining a combined 26 competencies in art production, aesthetics, art criticism, and art history.

Troeger, Betty Jo. "Delineating a Model of a Knowledge Base for Art Teacher Education: A Response to NCATE." *Visual Arts Research 16*, no. 2 (1990): 31-35.
Proposes, and diagrams in concentric circles, a model that provides the structure generic to discipline-based art teacher education. It moves from the outer circle of philosophical foundations (basic philosophical systems influencing education), to psychosocial aspects of learning, to considerations of the learning environment. The next circle, study of the art object, includes aesthetics, art history, art criticism, and art production, while evaluation is at the core of the model. Concludes with a six-item list of what the program should enable art teachers to know and to do.

Also see

Battin, Margaret P. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: The View from Aesthetics." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 153-57. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Disciplines: General (Aesthetics).

Day, Michael D. "Artist-Teacher: A Problematic Model for Art Education." *Journal of Aesthetic Education 20*, no. 4 (1986): 38-42. Abstracted under Issues (General).

Eadie, John J. "Implications of Discipline-Based Art Education for Preservice Art Education." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 107-13. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Implementation Evaluation.

Ebitz, David. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: The View from Art History." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 158-62. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Disciplines: General (Art History).

Ecker, David. "Aesthetics as Inquiry." In *Aesthetics Education: The Missing Dimension*, ed. Al Hurwitz, 23-41. Baltimore: Maryland Institute, College of Art, 1986. Abstracted under Disciplines: General (Aesthetics).

Ferreira, Thomas. "Problems and Issues in Teacher Credentialing." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 184-87. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Issues (General).

Goldyne, Joseph. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: An Artist's Viewpoint." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 163-69. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Disciplines: General (Art Making).

Martin, Anna C. "Effects of Feedback on Preservice Teachers' Questioning Strategies." *Arts and Learning Research 7*, no. 1 (1989): 95-106. Abstracted under Research and Aesthetic Development (Research).

Mayhew, Lewis B. "History of the University Curriculum," In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 174-83. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Professional Development.

Peterson, Linda. "The Interrelationship between Preservice and Inservice Education for Art Teachers and Specialists." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 217-19. Los Angeles: Getty Institute for Education in the Arts, 1988. Abstracted under Implementation and Evaluation.

Rush, Jean C., W. Dwaine Greer, and Hermine Feinstein. "The Getty Institute: Putting Educational Theory into Practice." *Journal of Aesthetic Education 20*, no. 1 (1986): 85-95. Abstracted under Implementation and Evaluation.

Sandell, Renee, and Schroeder, Cherry. "Talking about Art, from Past to Present, Here to There: Preservice Art Teachers Collaborate with a Museum." *Art Education 47*, no. 4 (1994): 18-24. Abstracted under Museums and Museum Education.

Schulze, Franz. "The Uniqueness and Overlap among Art Production, Art History, Art Criticism, and Aesthetics: The View from Art Criticism." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 170-73. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Disciplines: General (Art Criticism).

Sevigny, Maurice J. "Discipline-Based Art Education and Teacher Education." *Journal of Aesthetic Education 21*, no. 2 (1987): 95-126. Abstracted under Antecedents and Evolution.

Tollifson, Jerry. "The Interrelationship between Preservice and Inservice Education for Art Teachers and Specialists." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 219-23. Los Angeles: Getty Center for Education in the Arts, 1988. Abstracted under Implementation and Evaluation.

Museums and Museum Education

American Association of Museums. Museums for a New Century. Washington, DC: American Association of Museums, 1984. Foreword by Hamish Maxwell. Preface by Joel N. Bloom and Earl A. Powell III.
To remedy the lack of a significant self-study of the museum's purposes, policies, and plans for the future, the study undertook to clarify the role of museums and their professional, cultural, and educational obligations and responsibilities, with special emphasis on (1) the value of museums and their contribution to the quality of human experience, and (2) trends (social, economic, political, and scientific) likely to affect the future of museums. Assuming the primary purpose of museums is educational, recommends integrating educational considerations into the internal operations of the museum, conducting research into ways visitors (young and old) learn in museums, and improving museum-school relations. Other recommendations stress the importance of coherent policies and planning, care and preservation of collections, need for a sound financial base, greater federal involvement, information networks, the use of new technologies, criteria for allocating resources, more participation by minority groups, equitable compensation for museum personnel, trustee involvement in policymaking, and concern for the quality of small museums. Chapter topics encompass the growing museum movement, stewardship of a common wealth, imperatives for learning, the collaborative spirit, private and public awareness, and the economic picture.

American Association of Museums. Excellence and Equity: Education and the Public Dimension of Museums. Washington, DC: American Association of Museums, 1992. Preface by Bonnie Pitman.
Report stresses the importance of maintaining a commitment to the excellence of museums' substantive and scholarly functions while expanding their public educational mission to provide greater access to diverse populations, both of which will require rigorous leadership. States ten principles (with recommendations for each) for guiding policymaking: making the educational mission pervasive; highlighting the public role of museums; increasing learning opportunities; enriching knowledge of collections; employing a range of appropriate interpretive strategies; engaging in collaborative efforts to promote the work of museums; improving decision-making processes; encouraging diversity on boards; planning for professional development; and committing greater financial resources.

Csikszentmihalyi, Mihaly, and Rick E. Robinson. *The Art of Seeing: An Interpretation of the Aesthetic Encounter*. Santa Monica, CA: Getty Center for Education in the Arts, 1990. Foreword by Brett Waller.
A study undertaken for the purpose of making looking at works of art more enjoyable, particularly in art museums but with wider application as well. Attempt was made to discover if important similarities existed between psychological explanations of flow experiences (Csikszentmihalyi) and philosophical conceptualizations of aesthetic experiences (Beardsley). Extensive interviews and questionnaires conducted with and administered to a variety of museum professionals were interpreted and quantified to discover not only the nature of the experiences such professionals had of works of art but also the extent to which such variables as personal background, professional training, experience, special responsibilities, age, gender, etc., were significant. After a review of research on the topic, subsequent chapters discuss the major dimensions, form, and quality of aesthetic experience and ways of developing the conditions and skills for having them. The most significant finding was the unanimity of responses, especially with regard to the structure of aesthetic experience, while variations were found in their content, owing to such variables as background and experience. Extensive quotations from museum professionals.

Eisner, Elliot W., and Stephen M. Dobbs. *The Uncertain Profession: Observations on the State of Museum Education in Twenty American Museums.* Los Angeles: Getty Center for Education in the Arts, 1986. Foreword by Leilani Lattin Duke.
Describes the results of a Getty-sponsored study of the attitudes and perceptions of 38 museum directors and heads of museum education in 20 American art museums as part of an effort to discover ways museums can increase museum visitors' understanding and enjoyment. After a statement of the aims of the study and an account of the interview method used, subsequent parts discuss generalizations derived from the interviews, recommendations for improving the status of museum educators, a summary

statement, a postscript, and an appendix which mentions a follow-up meeting of a selection of those interviewed and the American Museum Association's publication *Museums for a New Century*. With some noteworthy exceptions, the overall portrayal of museum education is one that reveals uncertainty and ambivalence about its aims, the role and status of museum educators, the use of docents and technologies, the need for professionalization of museum educators, and qualifications of museum educators. Recommendations center on the need for institute experience, publications, conferences, research, fellowships, videos, and more effective cooperation among museum directors, curators, trustees, and the museum education staff.

Getty Center for Education in the Arts. *Insights: Museums, Visitors, Attitudes, Expectations: A Focus Group Experiment.* Los Angeles: Getty Center for Education in the Arts, 1991. Foreword by Leilani Lattin Duke and John Walsh.
Reports the findings of a research project involving a consortium of eleven American art museums whose directors sought a better understanding of the goals and accomplishments of museums. Explains that a focus-group approach permits greater opportunities for interactive discussion and provides direct feedback from museum visitors. A colloquium consisting of teams from participating museums (director, curator, educator, museum specialist) followed the project and resulted in several new undertakings. Colloquium report has three major parts. Part I: Museum Focus Group Summary Report presents findings under the rubrics of staff expectations, nonvisitation, museum experience, orientation, information, layout and organization, physical surroundings, presentation, communication of benefits, and employees. Part II: Listening to Visitors consists of summaries of talks and panel presentations on topics ranging from findings of the project, relations to other research, and the experiment in historical context to visitor preferences, the nature of the museum experience, individual museums, and prospects for the future. Part III: Museum Project Synopses describes the nature of each participating museum's project. Summary remarks by project directors discuss the nature of background work that included the Eisner-Dobbs survey of museum education and related activities and observations about the need to provide a more qualitative experience for museumgoers and relevant information that will inform such experiences. Three presentations (Newman, Csikszentmihalyi, and Harris) are abstracted below.

Journal of Aesthetic Education 19, no. 2 (1985). Special Issue: Art Museums and Education.
Getty-supported issue that discusses the functions, purposes, and policies of museum education from a variety of perspectives. Editorial provides sketches of articles, each of which is abstracted in this section.

Brigham, Diane. "Museum Teaching as Learning Laboratory." In *Collected Papers: Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism*, ed. Evan J. Kern, 195-206. Harrisburg: Pennsylvania Department of Education, n.d.
Notes museum educators' dilemma: while gallery teaching is their most important endeavor, other demands by museum administrators leave less time for it. To find a solution, suggests using museum teaching programs as laboratories for experimenting with new ideas. Among aspects to be explored are: (1) the particular nature of museum teaching (discusses eight of its properties); (2) learning objectives and instructional strategies (reproduces selected learning objectives and strategies in aesthetics and art criticism from the Philadelphia Museum of Art); and (3) characteristics of effective museum teachers (identifies seven). Believes a museum learning laboratory can help teachers understand kinds of learning about art available in museums, especially for supplementing art education curricula expanded to include art history, criticism, and aesthetics.

Cole, Elizabeth, and Claire Schaefer. "Can Young Children Be Art Critics?" *Young Children 45*, no. 2 (1990): 33-38.
Referring to DBAE literature and to Feldman's suggestion that children's irrepressible talk about art can be systematized through teacher questioning, describes how guided conversation induced preschool children to examine and give attention to artworks in a museum setting. Gives examples of creative teacher questions—which should be appropriate for children's developmental level and should provoke thought rather than cue right answers—and student responses under the rubrics of description, analysis,

interpretation, and judgment. Claims that incorporating and discussing art in preschool has benefits beyond training in art appreciation as children exercise intellectual, social, and emotional skills.

Csikszentmihalyi, Mihaly. "Notes on Art Museum Experiences." In *Insights: Museums, Visitors, Attitudes, Expectations*, 123-31. Los Angeles: Getty Center for Education in the Arts, 1991.
Concentrates on one of two manifest (as differentiated from the latent) functions of the museum: to be the medium for communicating aesthetic experiences to an ever greater diversity of visitors. Defines aesthetic experience as consisting of five components (derived from Beardsley), construes it as a species of flow experience and describes instances of the latter, and states that both types come about through the meshing of specific challenges and skills. Finds that museum professionals involved in a study reported dimensions of aesthetic experience similar to those extracted from visitor reports in the Getty summary of museum focus groups, but also that the results of the latter permitted a sorting of visitor complaints into categories of obstacles impeding aesthetic experiences. Cautions that data gathered by surveys require a theory of aesthetic response to become useful in systematic experimentation, correction, and improvement.

Dobbs, Stephen M., and Elliot W. Eisner. "The Uncertain Profession: Educators in American Art Museums." *Journal of Aesthetic Education 21*, no. 4 (1987): 77-86.
Reports on a Getty-sponsored national study of museum education in which museum directors and educators were interviewed and which revealed enthusiasm about the museum's educational role but also numerous problems. Museum educators tended to be uncertain about basic aims; trained primarily in art history and fine-arts fields with little understanding of the teaching process or of the way people learn; unequipped to evaluate their effectiveness; and locked in positions low in the museum hierarchy without a career ladder. Observes the scarcity of university programs in museum education that can provide the needed theoretical and intellectual basis for the profession. Offers eight suggestions for improvements.

Eisner, Elliot W., and Stephen M. Dobbs. "The Mission of Museum Education." *Museum Studies Journal 2*, no. 3 (1986): 10-15. Excerpt from Eisner and Dobbs, *The Uncertain Profession: Observation on the State of Museum Education in Twenty American Art Museums.* Abstracted in this section.

Eisner, Elliot W., and Stephen M. Dobbs. "Silent Pedagogy: How Museums Help Visitors Experience Exhibitions." *Art Education 41*, no. 4 (1988): 6-15.
Found that of twenty-seven art museums studied, few made adequate provisions for the "silent pedagogy" that is the chief aid to the majority of museum attenders who visit on their own. Examined types of such pedagogy: (1) introduction and orientation spaces or galleries (few museums have them); (2) layout and installation of exhibits (usually arranged for attractiveness rather than for ease of comparisons among works and appreciation of their cultural contexts); and (3) signage (wall labels are either sparse, especially for permanent collections, or loaded with technical terms and historical and anthropological rather than aesthetically relevant information). Exposes the belief of museum professionals, who forget the lengthy training they underwent, that visitors can experience artworks meaningfully on their own and urges museums to strengthen education programs and acknowledge their mission.

Feagin, Susan L., and Craig Allen Subler. "Showing Pictures: Aesthetics and the Art Gallery." *Journal of Aesthetic Education 27*, no. 3 (1993): 63-72.
Contends that subjectivism is the greatest obstacle to art appreciation and the teaching of aesthetics. Cite variants of the subjectivist position espoused by students and some standard rebuttals. Describes a gallery exhibit that was designed without labels or information of any sort to shock students into realizing that they do need background knowledge to make sense of art. Claims that it is a large part of the educational mission of a gallery to show persons how to apply the knowledge they possess to responding to and understanding what is new to them.

Funch, Bjarne Sode. "Educating the Eye: Strategies for Museum Education." *Journal of Aesthetic Education 27*, no. 1 (1993): 83-98.
Discusses four different approaches to museum education. The first (developed a century ago) relies on minute examination of a picture's subject; the second emphasizes painting techniques (sprezzatura); and

the third treats paintings as signs or symbols that communicate meaning. All three aim at perceptual awareness which draws attention to certain features of the artwork. The fourth approach is radically different in that it focuses on viewers' spontaneous reactions and uses the emotional aspect of perception to characterize the seen; it introduces the psychology of art into aesthetic experience and museum education.

Gaither, E. Barry. "Brunswick Stew." In *Inheriting the Theory: New Voices and Multiple Perspectives*, 27-29. Los Angeles: Getty Center for Education in the Arts, 1990. Seminar summary of remarks. Deplores the domination of America by European traditions even at a time when it is non-Europeans who provide it with cultural freshness. Suggests assumptions free of cultural and racial prejudices can be derived from examining the interplay of three categories: artistic traditions, the self of the artist, and the sociopolitical matrix, the latter containing all shared exchanges, struggles for hegemony, institutions, and the definitions by which cultural acts and objects acquire meaning. Discusses the role of black museums within the matrix: they must participate in rebuilding black social wholeness and in establishing the integrity of the black heritage and must affirm the existential freedom of black artists. Claims that art is culture specific (not universal, as European art claims to be) and that a complex of elements bears on its appreciation, e.g., style, beauty, significance, creative force, and integrity.

Goodman, Nelson. "The End of the Museum?" *Journal of Aesthetic Education 19*, no. 2 (1985): 53-62. Defines the museum's mission as making it possible for works to work, which they do by stimulating inquisitive looking, raising visual intelligence, and generally participating in the reorganization of experience and remaking of worlds. Declares sensation, perception, feeling, and reason to be aspects of cognition with which artworks interact in the continuing advancement of understanding. Two obstacles may prevent a work from working: (1) visitors' lack of competence and experience, for the acquisition of which museums should make provisions through audience development; (2) the museum environment itself, which is fatiguing, unnatural, and hostile to sustained viewing. Suggests museums extend their influence beyond their walls by selling or lending reproductions and lesser originals. Thinks a museum's success, though difficult to determine, may be estimated by theoretical and laboratory research on how humans acquire and exercise relevant skills.

Harris, Neil. "Conceiving the Art Museum: Some Historical Observations for the Getty Colloquium." In *Insights: Museums, Visitors, Attitudes, Expectations. A Focus Group Experiment*, 132-50. Los Angeles: Getty Center for Education in the Arts, 1991.
Traces parallel and, later, intersecting developments in museum management and consumer research from about 1900. Identifies four phases in museum history. The first two were authoritarian condescension and authoritarian experimentalism. The third, beginning around 1960, was dominated by economic necessity (aggressive marketing of museum goods and services and campaigns to secure public and corporate funds) and populist deference (efforts to satisfy demands for ethnic and gender diversity in museum personnel, exhibitions, and visitors) and in both aspects used visitor surveys extensively. The fourth phase is one of existential scrutiny which uses a focus-group approach—i.e., one that is open-ended, diffuse, and qualitative and deemphasizes authority and typical practice—in order to question the mission of the museum and examine the quality of the experience it provides. Visitors, nonvisitors, and museum personnel contribute to a process of constant renegotiations of meanings and values that de-privileges and disestablishes the museum as a final authority on its own essence. Thinks the new phenomenologically oriented inquiry is a sign of the museum's continuing evolution.

Haskell, Francis. "Museums and Their Enemies." *Journal of Aesthetic Education 19*, no. 2 (1985): 13-22.
Reflects on the rise of the museum and the evolution of its educational function. The museum first served the training of new artists and later the professional development of art historians, who in turn improved museums by lending order and coherence to the arrangement and labeling of artworks. In the more recent past, museums were believed capable of serving either the refinement of taste or the moral improvement, or both, of the population. Museums acquired a temple-like aura that may have inured the public against readily accepting new art. From the beginning, museums were also denounced—first for housing vestiges of aristocracy, later for wrenching artworks from their original contexts, and more recently for

irrelevance, elitism, and failure adequately to represent aggrieved portions of the population. Warns that museums may not withstand the onslaught indefinitely unless they redefine, and take more seriously, their educational role.

Housen, Abigail. "Three Methods of Understanding Museum Audiences." *Museum Studies Journal 2*, no. 4 (1987): 41-49.
Reports on a pilot study of museum visitors that used three information-gathering procedures: (1) demographic, i.e., statistics about sex, age, occupation, and museum attendance; (2) attitudinal, i.e., deeper self-reports about preferences, beliefs, and attitudes toward museums; and (3) developmental, i.e., thought units (visitor remarks) that were evaluated by genre (association, interpretation, and evaluation) and allowed visitors to be categorized according to stages of aesthetic development (accountive, constructive, classifying, interpretive, and creative reconstructive stages) which were found to relate to a variety of museum behaviors. Concludes that the combination of three types of interview tools affords a sharper picture of the audience than does a single procedure but that appropriate methods are still needed for discovering the unique forms of learning taking place in museums.

Judson, Bay. "Teaching Aesthetics and Art Criticism to School Children in an Art Museum." *Museum Studies Journal 2*, no. 4 (1987).
Describes ARTexpress, a school/museum program that has been offered to students in grades three, four, and five at the Carnegie Museum of Art, Pittsburgh, since 1981. The project's thematic approach combines visual and verbal learning with expressive projects that use ideas gathered in the museum and are carried out in a studio room in the museum. Thematic units observe three criteria—objects in the museum's permanent collection, school curricula, and children's interests and abilities—and provide for six-and-a-half hours of contact time between museum teachers, students, and classroom teachers.

Kokot, Sharon. "Museums and Visual Literacy for Adults." *Journal of Aesthetic Education 22*, no. 3 (1988): 107-9.
Discusses a model that provides museum educators with a structured way of analyzing an artwork with a group of visitors. The method is designed to give visitors some control over the learning situation (they enter the debate and ask questions) and an approach they can use on their own.

Levi, Albert William. "The Art Museum as an Agency of Culture." *Journal of Aesthetic Education 19*, no. 2 (1985): 23-40.
Defends the museum against Dewey's denouncement of it as the chief agency in separating art from life by pointing out its functions (1) as a "warehouse" where art is preserved (many works would have been lost in their original contexts); (2) as showcase and custodian of a community's aesthetic valuables (the museum as a treasure room); and (3) as indispensable instrument in the task of aesthetic education. In this latter role, the museum may be approached through four conceptually different strategies, namely, by using it (1) as a collection of masterpieces isolated for aesthetic contemplation (pure, distanced aesthetic experience may be possible only in the museum); (2) as an agency of cultural history (e.g., through "period rooms"); (3) as an adjunct to the discipline of art history (through exhibits arranged by period and style); and (4) as an instrument for presenting fine art as a humanity and thus realizing art's potential for humanistic or liberal education. The latter notion implies that fine art can be understood under the rubrics of the arts of communication (art as a language), the arts of continuity (art history), and the arts of criticism (aesthetics and the philosophy of art).

Lilla, Mark. "The Museum in the City." *Journal of Aesthetic Education 19*, no. 2 (1985): 79-91.
Claims the museum has never been so popular, yet never so confused about its purpose, lacking any objective beyond numerical growth; it neither leads or stands firm but responds, primarily to ideological tendencies. After citing aesthetic, political, and economic criticisms of the museum, recalls its origin in the great era of nineteenth-century civic philanthropy. Explains the civic as referring to an area of activity between the private and the public, describes its virtues and accomplishments, and deplores its near-absence from today's society. Yet it is in the civic world that the museum's function is rooted: its founders—civic associations composed of private philanthropists—intended it to raise the cultural and moral level of all people. In this sense the museum is deeply democratic rather than elitist, as often

charged; it is an empowering institution meant to incorporate all who would become part of a shared cultural experience. Issues a plea to museums to engage in self-examination and self-defense against their detractors.

Luckett, Helen. "Ten Years of Gallery Education." *Journal of Aesthetic Education 19*, no. 2 (1985): 125-142.
Explains the organization and financial support of galleries (i.e., art museums) in Great Britain. Dates the beginning of systematic gallery education to a 1983 policy statement by the Arts Council that made a client's efforts at education and the broadening of audiences a criterion for funding. Speaks of mixed success in the establishment of permanent gallery education departments and their difficulty in maintaining themselves in fiscally stringent times. Points to the effectiveness of travelling exhibitions enhanced with educational materials supplied by the Arts Council, particularly when they are shown in localities possessing gallery education staffs. Describes several such exhibitions. Identifies lectures, seminars, and other types of formal teaching as typical gallery education activities but is doubtful about the proven value of the more recent addition of workshops and artists' residencies.

Matthias, Diana C. "Education and the University Museum." *Journal of Aesthetic Education 21*, no. 3 (1987): 83-96.
Describes a program of curriculum-structured tours that make use of the resources of a university museum. Each tour is designed jointly by the museum guide and classroom instructor who recommend class content and reading materials in the selection of artworks for particular courses. Preferring a Socratic method, guides structure series of questions to ensure students' involvement and sense of personal discovery. Suggests that tours like these can be adjusted for students of different ages.

Mühlberger, Richard. "After Art History, What? A Personal View of the Shaping of Art Museum Education." *Journal of Aesthetic Education 19*, no. 2 (1985): 93-103.
Emphasizing the importance of the museum to art programs that incorporate art history, aesthetics, and art criticism, relates developments in museum education over the last generation. Early reliance on the content and methods of art history in gallery tours and lectures was followed by an interest on the part of all museum professionals in the characteristics and needs of museum visitors. From this more democratic concern evolved educational offerings for visitors of different interest and backgrounds. In the period when grants were available from CETA, the NEA, and NEH, much activity was driven by political expediency and geared to innovative approaches, few of which brought lasting improvements. Deplores the diminution of the museum's traditional alliance with art specialists and teachers as their ranks have been thinned and the substitution of programs that use the museum to enrich other subjects; thinks this has weakened art as something intrinsically valuable.

Myers, Susan. "In Search of Aesthetic Experience: Are Museums Getting in the Way?" *Journal of Aesthetic Education 22*, no. 2 (1988): 102-7.
Wonders whether museums may have fostered in visitors the belief that they must know a great deal about artworks before they can approach them. Suggests that if museum personnel are to help visitors have aesthetic experiences, they would do well to strike a balance between autonomy (the object speaking for itself) and heteronomy (external information being supplied). Some information should be left for lectures, museum catalogues, and the like. Discusses docent training that observes the autonomy/heteronomy principle.

Newman, Alan. "Report: What Did the Focus Groups Reveal?" In *Insights: Museums, Visitors, Attitudes, Expectations. A Focus Group Experiment*, 112-22. Los Angeles: Getty Center for Education in the Arts, 1991.
Describes a Getty-sponsored focus-group study conducted at eleven museums with the objective of gathering information about museum visitors and comparing their responses with museum staff expectations. Describes focus groups as a qualitative research method that provides insight into values, attitudes, and opinions and involves staff as one kind of participating focus group and, in the case of the present study, museum visitors as another. Visitors attended a preliminary session before and a follow-up session after their museum visit, while the museum-personnel focus group observed behind a mirror.

Visitors reported the museum experience to have been better than they had expected but also requested more and different kinds of information and guidance through the museum's physical layout.

Osborne, Harold. "Museums and Their Functions." *Journal of Aesthetic Education 19*, no. 2 (1985): 41-51.
Follows the development of the museum from antiquity to the transference of private collections to public ownership. Distinguishes museums with historical and scientific missions from those with aesthetic functions undertaken in the public interest and concentrates on the latter. One of their tasks should be patronage—a precondition for continued artistic production—and through it the direction of floundering public taste, but finds most museums incompetent in this respect. Primarily, however, the museum exists for the sake of visitors' aesthetic experiences, which are exercises of a particular skill in the sphere of percipience. An aesthetic experience occurs when a complex object (work of art) can hold attention in this mode of percipience, extend perceptive powers, and yield aesthetic enjoyment. Emphasizes that knowledge about art is important in preparing for such experiences yet remains ancillary to the complete apprehension of art works. Fears that museums are overwhelming visitors with such information instead of helping them to acquire the skills of percipience.

Ott, Robert William. "Art Education in Museums: Art Teachers as Pioneers in Museum Education." In *The History of Art Education: Proceedings from the Penn State Conference*, ed. Brent Wilson and Harlan Hoffa, 286-94. Reston, VA: National Art Education Association, 1985.
Recalls briefly the evolution of the idea of the museum as an educational and aesthetic institution before concentrating on the career of Thomas Munro, whose work can be understood as yet another antecedent of DBAE, in that Munro strongly opposed self-expression theories of art education in favor of a more disciplined study of art that synthesized creative, historical, critical, and aesthetic considerations. Discusses Munro's influential work at the Cleveland Museum of Art and his educational philosophy, his disagreements with progressive educators, his association with the Barnes Foundation, his theory of aesthetic morphology, and not only the influence of his Cleveland Museum efforts but also his founding of the American Society for Aesthetics and editing of the *Journal of Aesthetics and Art Criticism*. Of pedagogical interest is a discussion of the steps in describing a person's perception of a work of art, e.g., preliminary information, morphological description, analysis, component schema, and selective summary.

Ott, Robert William. "Criticism to Production: Interpretation, Museums, and the Art Studio in Education." In *Collective Papers: Pennsylvania's Symposium III on the Role of the Studio in Art Education*, ed. Joseph B. DeAngelis, 157-80. Harrisburg: Pennsylvania Department of Education, 1989.
Addresses the problem of providing a rationale for art education by suggesting (1) the study of original works from the artistic heritage found in museums whose major responsibility is to collect and care for worthwhile objects, and (2) relating the experience of original artworks to the making of art in the classroom. After reviewing precedents for museum-studio relationships, discusses research and practical experiences with a critical system called Thought and Image Watching, which integrates concepts from criticism and aesthetics for the purpose of transformative learning, the results of which are revealed in the works students produce. The major categories of such a critical approach are describing, analyzing, interpreting, funding, and disclosure. Also mentions instructional materials useful for such learning, e.g., gallery sketchbooks.

Pitman, Bonnie. "Taking a Closer Look: Evaluation in Art Museums." In *Evaluating and Assessing the Visual Arts in Education*, ed. Doug Boughton, Elliot W. Eisner, and Johan Ligtvoet, 249-66. New York: Teachers College Press, 1996.
Finds that since museums are developing an institutional commitment to education, evaluation studies have become necessary to discover how visitors interact with objects and labels and what interpretive aids are effective. After a brief history of visitor studies, describes three evaluation projects and their different methods: (1) a two-year Getty-sponsored research that, using the same methodology, compared visitor and nonvisitor responses in eleven museums; (2) an examination of different exhibitions by means of three types of study (demographic, attitudinal, and aesthetic-developmental); and (3) an evaluation of visitors' understanding of the meaning of works in a permanent collection. Another area of visitor

research which focuses on specific educational resources (labels, brochures, video disks) provides more intensive assessment of types of visitors, how they learn, and what kinds of learning occur.

Rice, Danielle. "Museums and Visual Literacy." *Journal of Aesthetic Education 23*, no. 4 (1989): 95-99.
Refers to Getty Center publications to confirm the importance of visual literacy, which in the museum setting means knowing what to do in front of an object that was made and displayed just to be looked at. The analytical sort of looking involved does not come natural but requires skills that should be taught by museum educators, though not through an exclusive emphasis on art history (which makes people unsure of their own responses and dependent on interpretive materials) or purely formal description. Fully developed visual literacy requires cultural literacy as well. Believes museums can reinforce classroom-learned skills and information associated with DBAE.

Rice, Danielle. "The Art Idea in the Museum Setting." *Journal of Aesthetic Education 25*, no. 4 (1991): 127-36.
Claims that museum professionals generally justify their acquisition and exhibition policies with reference to their public, who they assume are deprived of culture and hence in need of instruction in the art-world values dominating the museum. However, most people go to museums to be entertained and have their preconceptions reaffirmed, which makes them especially resistant to contemporary art. Many museum educators are uncomfortable in the role of a missionary passing on the views of museum insiders to art-world outsiders and are attempting to learn more about visitors' interests. By interpreting visitor perspectives to museum authorities, educators can gain some influence on institutional decision making.

Sandell, Renee, and Cherry Schroeder. "Talking about Art, from Past to Present, Here to There: Preservice Art Teachers Collaborate with a Museum." *Art Education 47*, no. 4 (1994): 18-24.
Describes a collaborative venture of a museum and teacher education program intended to achieve visual literacy (i.e., awareness of subject, form, and context) within a disciplinary approach (DBAE) to multicultural art education, with a view to improving professional education and museum services. Preprofessional students conducted tours of family groups, prepared instructional materials, engaged in creative activities, and participated in reflection and evaluation of the program. Assessment showed productive relations between creative expression and critical response, an appreciation of teamwork, and gains in personal development.

Sankowski, Edward. "Ethics, Art, and Museums." *Journal of Aesthetic Education 26*, no. 3 (1992): 1-15.
Argues that the arts play an important role in educating persons' capacities to perceive (both for aesthetic appreciation and the apprehension of artworks' ethical import) and that museums are educational institutions that provide opportunities for developing such intrinsically valuable perception. Museums, as mediators between artists' works and the public, have an obligation to assemble, care for, and present works of art. But they must do so under the guidance of ethical principles, the most important being respect for the public's and artists' autonomy. This means that museum operations should not serve corporate, governmental, economic, or other external interests. Discusses examples of ethical dilemmas in museum decision making.

Schafer, Claire, and Elizabeth Cole. "The Museum and Me: An Early Childhood Art Education." *ERIC Document Reproduction Service ED343721*, 1990.
Explains the theoretical premises of an early childhood model program developed by the staff of the Toledo Museum of Art that features the use of games, content from art history, art criticism, and aesthetics, activities that animate different kinds of intelligence, and involvement of schools and parents in helping the young to create and appreciate art. Underlying theory rejects empiricism and nativism in favor of interactionism which assumes both maturation and experience play roles in learning and stresses the importance of structure, reciprocity, and a classroom atmosphere consistent with a given theme of instruction.

Soren, Barbara. "The Museum as Curricular Site." *Journal of Aesthetic Education 26*, no. 3 (1992): 91-101.

Believes it makes sense to speak of "curriculum making" in the museum setting because educators are attempting to bring together potential learners and specific subject matter toward a particular, valued end. Discusses deliberations that take place in the planning for visitor experiences and describes a case study that examined the curriculum-making process in a museum context and visitor reactions to it. Deplores the fact that museums increasingly tend to provide "edutainment" rather than personally meaningful visitor experiences as they try to build new audiences and compete with other institutions.

Sparshott, Francis. "Showing and Saying, Looking and Learning: An Outsider's View of Art Museums." *Journal of Aesthetic Education 19*, no. 2 (1985): 63-78.
Remarks that museums are collections of collectibles brought into being by different impulses and accessible to different publics which, however, share similarities in the task of keeping and sharing the treasures consigned to them. Keeping implies the conservation and restoration of artworks. Sharing involves the museum's educational function. Attributes the museum's link to education the fact that in the New World the materials of civilization are something to which claim must actively be laid, hence culture is something that happens in school, and museums are places schools visit. Beyond its connection with formal schooling, the museum is an educational institution insofar as it offers active initiation into the museum culture for those who feel themselves uninitiated. Distinguishes among ways people relate to different museums: the local, which offers an idea of what painting is and a few works to become familiar with; the occasional, i.e., the quick tourist visit; and the shrine, where beloved paintings are revisited in a spirit of pilgrimage. Indicates what visitors should be able to expect from museums

Stone, Denise L. "The Secondary Art Specialist and the Art Museum." *Studies in Art Education 35*, no. 1 (1993): 45-54.
Reports on a study that found that most secondary art specialists (1) regard the museum as a resource mainly for studio activities and art history teaching, that is, they borrow museum materials and take classes on museum visits, (2) guide the students themselves (56% did so), (3) teach before, during, and after the museum visit, being most comfortable when dealing with stylistic information imparted through an inquiry-discussion method, (4) feel that students benefit most from acquaintance with original works, and (5) express regret that their teacher training did not prepare them better for utilizing museums. Questions whether the currently prevailing educational approaches to museums are sufficient and suggests students also need critical, historical, and aesthetic knowledge about art to develop their appreciative skills and understanding.

Storr, Annie V.F. "Shock of Tradition: Museum Education and Humanism's Moral Test of Artistic Experience." *Journal of Aesthetic Education 28*, no. 1 (1994): 1-12.
Reaffirms the humanist assumption that good art has an improving impact on individuals and ultimately on society and holds that, unacknowledged or not, it is the justification for art education. It also characterizes the expectations with which visitors come to museums. Cites examples of how this humanistic ideal was expressed by eighteenth-century collegiate orators and disseminated by nineteenth-century liberal progressives. Believes that rediscovering and owning up to an inherited philosophy will strengthen art educators' sense of identity and discusses the tasks and problems that this aesthetic tradition sets for museum educators.

Vallance, Elizabeth. "Relearning Art-Museum Education." *American Journal of Education 102*, no. 2 (1994): 235-43.
Reviews two books, Art History and Education (Getty sponsored), by Stephen Addiss and Mary Erickson, and Museum and Gallery Education, by Eileen Hooper-Greenhill. Finds the Addiss-Erickson volume valuable for educators well-versed in art history and committed to conveying its insights because it explores what art history should cover, why it should be taught, and how it can be taught interestingly at various grade levels. Recommends the Hooper-Greenhill book for its comprehensive history of museum education as well as its discussion of the field's many distinctive problems and possible programs. Characterizes museum education for adults as remedial instruction for people whose art education had failed them and hopes DBAE will produce better-prepared future museum visitors. Suggests that museum education is itself a form, or sequence of fragments, of DBAE, relying on many of the same

principles. Thinks it incumbent on museum educators to understand and learn to apply the various arts disciplines, primarily art history.

Vallance, Elizabeth. "Issues in Evaluating Museum Education Programs." In *Evaluating and Assessing the Visual Arts in Education: International Perspectives*, ed. Doug Boughton, Elliot W. Eisner, and Johan Ligtvoet, 222-36. New York: Teachers College Press, 1996.
Stating that museum education occurs both through explicitly educational programs about works of art and the hidden curriculum of the form and context of the installations themselves, discusses difficulties in evaluating its effects. Among them are: (1) identifying measures of success (often "headcounts" and "draw" are resorted to); (2) voluntary, sporadic attendance by a roving audience; (3) inability to adapt programs to what audiences already know; (4) unknowability of the most desirable delayed effects (what is remembered years later and determines attitudes toward art); (5) uncertainty about goals for specific programs; (6) tendency to overemphasize the positive (visitors' reluctance to express negative reactions to museum staff); (7) temptation to confuse public appeal with instructional effectiveness; (8) inappropriateness of most effective measurements (pre- and posttests of art-historical knowledge) to the informal museum experience.

Walsh-Piper, Kathleen. "Museum Education and the Aesthetic Experience." *Journal of Aesthetic Education 28*, no. 3 (1994): 105-15. Also in *Aesthetics for Young People*, ed. Ronald Moore, 105-15. Reston, VA: National Art Education Association, 1995.
Discusses the role of art museums and their power to transform objects, their need to adapt to social and cultural change, the nature of aesthetic experience, the character of museum tours, and strategies for encouraging visitors' personal involvements with collections. Addresses such issues as the effects of technology on aesthetic experience, alternative interpretations of art, and the museum as an arbiter of taste and judgment. Mentions questions asked by members of a National Gallery Getty focus group.

Weller, Allen S. "Essay Review: Museums for a New Century: A Report of the Commission on Museums for a New Century." *Journal of Aesthetic Education 19*, no. 2 (1985): 143-49.
Reviews a 1984 report by the American Association of Museums. Contains voluminous factual material as well as sixteen recommendations and is supplemented by numerous short reports on specific points. Two of the recommendations relate to education: (1) that more effective relationships be established between schools and museums; (2) that more attention should be devoted to museum education at the adult level. Mentions among promising initiatives the J. Paul Getty Trust's Art History Information Program that will computerize information on conservation, bibliography, catalogues, and provenance from art museums around the world. Wonders where the funds will be found to implement the report's recommendations.

Williams, Patterson B. "Educational Excellence in Art Museums: An Agenda for Reform." *Journal of Aesthetic Education 19*, no. 2 (1985): 105-23. Also see a shorter, adapted version in *Museum Studies Journal 2*, no. 4 (1987): 20-28.
Declares that excellence in museum education requires cooperation among several specialized experts for the benefit of the museum visitor but that it is seldom achieved due to conflicting priorities and friction between educators and curators. Derives principles for improving museum education from several publications on needed educational reforms as well as from the DBAE idea and refers to books and studies, including the Getty Center's, on or relating to museums. Proposes an agenda that details two actions to be taken (publication of models for excellence; taking stock and setting goals) and five areas to be examined (value-driven education leadership, educational expertise and its role within the museum organization, mastery-level teaching in museums, using educational multipliers, and research in visitor education).

Zeller, Terry. "Let's Teach Art with Originals." *Art Education 36*, no. 1 (1983): 43-46.
Recommends an aesthetic education approach to the experience of works in museums in order to counter excessive reliance on reproductions and slides and their distorting properties. Draws on models of aesthetic criticism (description, analysis, interpretation, and evaluation) to illustrate the qualities and

meanings of Peto's *Reminiscences of 1865*. Suggests visits to local museums as well as major ones and comparisons of reproductions with original works to help bring out the qualities of the originals.

Also see

Boughton, Doug, Elliot W. Eisner, and Johann Ligtvoet, eds. *Evaluating and Assessing the Visual Arts in Education: International Perspectives*. New York: Teachers College Press, 1996. Abstracted under Implementation and Evaluation.

Spitz, Ellen Handler. "Aesthetics for Young People: Some Psychological Reflections." *Journal of Aesthetic Education 28*, no. 3 (1994): 63-76. Abstracted under Research and Aesthetic Development.

Vallance, Elizabeth. "Art Criticism as Subject Matter in Schools and Art Museums." *Journal of Aesthetic Education 22*, no. 4 (1988): 69-81. Abstracted under Disciplines (General: Art Criticism).

Issues: General, Multiculturalism, and Feminism

General

Burton, Judith, Arlene Lederman, and Peter London, eds. *Beyond DBAE: The Case for Multiple Visions of Art Education.* North Dartmouth, MA: Art Education Department, Southeastern Massachusetts University, 1988. Introduction by Peter London.
Having taken the advent of DBAE as an opportunity to reexamine the basic purposes of art education, ten papers critically discuss various aspects of DBAE and present alternative visions of art education. Introduction expresses the concern that the prestige and resources of the Getty Center to advance a single point of view will dampen the discussions of alternatives that are so important to the profession. Though not all contributors agree, editors assert that DBAE is seriously flawed in its understanding of art, artists, artistic creation and the other disciplines of DBAE and art education and is complacent in its acceptance of certain realities of schools which inhibit genuine learning. Sponsored by the University Council of Art Education. Selected papers abstracted in this section and under Aims and Policy, Curriculum (General), and Curriculum (Teaching the Disciplines: Aesthetics).

Getty Center for Education in the Arts. *Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons*. Los Angeles: Getty Center for Education in the Arts, 1987. Seminar Proceedings. Foreword by Leilani Lattin Duke. Introduction by Hermine Feinstein.
Four issues—cognitive studies and aesthetic learning, art in society, curricular reform, and boundaries of DBAE—were derived from a Getty-supported special issue of the Journal of Aesthetic Education (Summer 1987) devoted to the antecedents, definition, and disciplines of DBAE. Seminar consisted of major addresses and responses, prepared statements for small-group discussions, a question-and-answer session, and recommendations. Foreword acknowledges the need for scrutiny of DBAE, while the Introduction reports that conference discussions went beyond the four issues addressed by speakers and culminated in recommendations stressing the need for a coherent rationale of DBAE grounded in sound epistemology, definition of key terms, empirical research, and criteria of distinctiveness. Expresses belief that the monograph-length definition of DBAE by Clark, Day, and Greer in the special issue of JAE contributes to the evolution of a more substantive view of art education. Major addresses abstracted under Issues (General), Research and Aesthetic Development, and Curriculum (General).

Getty Center for Education in the Arts. *Inheriting the Theory: New Voices and Multiple Perspectives on DBAE.* Los Angeles: Getty Center for Education in the Arts, 1990. Seminar Proceedings. Foreword by Leilani Lattin Duke. Introductory remarks by Phillip Charles Dunn and Maurice Sevigny.
The second seminar on timely issues related to DBAE that was intended to build upon the results of the first seminar devoted to identifying issues in DBAE and extending its horizons (1987). Contains summaries of addresses by academic scholars, artists, educational theorists, museum educators, and doctoral students on topics that range from new artistic media, cognition and teaching, multicultural concerns, and philosophy and aesthetics to evaluation and teaching effectiveness and voices of older and newer generations, including a minority report that criticizes aspects of DBAE. Introductory remarks recall the assumptions of a DBAE approach, express the belief that the idea of DBAE will be challenged and developed, and invite constructive criticism. Full text of addresses on disks available from the Getty Center. Selected papers abstracted under Disciplines: General (Art Making), Curriculum (General and Teaching the Disciplines: Aesthetics and Interdisciplinary), Museums and Museum Education, and Research and Aesthetic Development.

Stastny, Kimm. *The Pursuit of Collaboration: Where Does It Lead?* ERIC Document Reproduction Service ED341634, 1990.
Reflects on the tendency of major reports and publications on arts education to stress the need for collaboration among various public, private, and professional groups in order to advance the study of the arts in the schools. Believes, however, that the notion of collaboration is ambiguous and misleading and not necessarily in the best interests of art education. Holds that its umbrella image which encompasses music, dance, theater, and the visual arts fails to do justice to domain-specific instruction. Refers to

literature on management and leadership for ideas that can clarify the nature of collaboration and coordination. Endorses DBAE for its emphasis on domain-specific instruction but indicates a need for research to fortify guidance currently provided by philosophical persuasion. Concludes by proposing a National Institute for Education in the Visual Arts that would provide meaningful guidance in matters of policymaking and practice.

Anderson, Albert A. "Issues in Art Education: Discipline-Based Art Education." *American Craft 52*, no. 2 (1992): 68-69. Followed by Joyce Tognini and Colleen Fink, "Viewpoints," 70-81, and "Readings," 81.
Briefly reviews the advent of DBAE, its antecedents, the variety of Getty Center activities, and the criticism DBAE has generated, particularly with regard to its perceived radical departure from studio-based learning and its apparent emphasis on the fine arts, which raises the question of the status of crafts in the DBAE approach, a topic of discussion in craft publications and conferences. Also records Getty Center's response to several misperceptions and reaffirms the continuing importance of creative activities and the study of a range of arts, including crafts. Remarks followed by 26 viewpoints of ceramic artists, school teachers of crafts, college and university art educators, and the Getty Center director, most of which tend to stress the importance of studio-based learning complemented by art history, art criticism, and aesthetics. Getty Center director in particular stresses the broad view of art held by the Center, in contrast to the opinion that it favors only the study of masterworks.

Anderson, Tom. "Premises, Promises, and a Piece of the Pie: A Social Analysis of Art in General Education." *Journal of Social Theory in Art Education 12* (1992): 34-52.
Differentiates between the official curriculum (the subjects) and the implicit curriculum, i.e., the values and assumptions underlying the school's institutional arrangements. Embedded in the latter is the aim of socializing youth into the needs of an industrialized society through inculcating logic, order, compliance and through developing marketable skills. Art education, which emphasizes originality and intuition and takes its cues from the art world, is an alien, upsetting element in the school's culture and has therefore been marginalized. Recently many art educators have been trying to gain admission to general education by adopting content-centered approaches (DBAE) that are more congruent with the school's overall objectives. Believes it will be difficult to strike a proper balance. Narrowly defined, content-based art programs will leave behind much that is valuable about art, and broadly defined, they will include the creative impulse and divergent activity that are perceived as threats to the curriculum.

Arnstine, Donald. "Art, Aesthetics, and the Pitfalls of Discipline-Based Art Education." *Educational Theory 40*, no. 4 (1990): 415-22.
Thinks DBAE has become an enemy of the aesthetic in two ways. The first is through its emphasis on fine art: children's aesthetic sensitivity can be refined only by starting with the popular arts they enjoy, that is, by letting them see what is aesthetic about them. Exemplars of fine art—as well as the teaching of aesthetics and art history—should be reserved for students ready to enjoy them. The second error is having expanded the recognition of the cognitive element in all experiences into the claim that art is a predominantly cognitive enterprise. Suggests that the stress on knowledge, structure, and sequence in DBAE gives students no chance to have aesthetic experiences while studying art and thus deprives them of any sense of why art is important. Considers it a mistake for art education to seek academic respectability by emulating the joylessness of other subject areas but believes the breadth of DBAE might make it a good program for the preparation of art teachers and specialists.

Blodget, Alden S. "Trends: Rigor Mortis in the Arts." *Design for Arts in Education 93*, no. 1 (1991): 41-44.
Argues against reformers' demands for discipline-based art education and rigor in the arts. The arts have traditionally offered students an asylum from the stultifying drill and mindless learning characterizing the rest of the subjects, and art education goes wrong in trying to win equality with a system that is seriously flawed. Admits that art is often ineffectively taught but calls for a reaffirmation of art education's commitment to the combination of technique, knowledge, and practice in the service of humanity's quest for meaning and truth.

Broudy, Harry S. "DBAE: Complaints, Reminiscences, and Response." *Educational Theory 40*, no. 4 (1990): 431-35.
Reviews the undertakings of the Getty Center since its inception and comments on the unusual volume and severity of criticisms of DBAE. Counters many of them, especially the misperception that students of all ages are to receive direct instruction in art history, art criticism, and aesthetics. These disciplines underlie the justification for DBAE, are part of the background knowledge of teachers, and supply models of knowledge and abilities for students to approximate. Reasserts DBAE's insistence that art education should be accorded equal footing with other subjects and is capable of being taught by generalist classroom teachers.

Burton, Judith M. "The Arts in School Reform: Other Conversations." *Teachers College Record 95*, no. 4 (1994): 477-93.
Concedes that the discipline-based recasting of art content has appeal in an era dominated by a search for excellence but wonders whether DBAE lost its center in humanism by reconstituting content in terms of theoretical disciplines and striving to align art education with other subjects. Believes something was lost in the erosion of studio practice and quest for academic respectability, namely, the relevance of art to the lives of children, respect for what children and adolescents bring to the pursuit of their own learning, and attention to learners' developmental needs. Remarks on artistic development, especially childhood-to-adolescence continuities. Urges that the role of studio practice be reclaimed for the heart of art education because of the powerful unifying and integrating capacities of the transformation of materials. Suggests care be taken in curricular integration to avoid sacrificing learning in art to learning through art, and vice versa. Sees danger in overformalizing assessment procedures.

Day, Michael D. "Artist-Teacher: A Problematic Model for Art Education." *Journal of Aesthetic Education 20*, no. 4 (1986): 38-42.
Thinks the persistence of the artist-teacher image in secondary education is due in part to attitudes prospective art teachers may have encountered and acquired during the studio part of their training. Asks questions that expose possible conflicts in the artist-teacher role. Concludes that the artist model restricts the teacher's professional development and perpetuates an emphasis on production that is at odds with contemporary efforts to expand the scope of art learning.

Dunnahoo, Dan E. "Rethinking Creativity: A Discipline-Based Perspective." *Art Education 46*, no. 4 (1993): 53-60.
States that criticism of self-expression (Lowenfeld) and reflective thinking (DBAE) theories of art education are often misunderstood. Responds to Unsworth's January 1992 article in *Art Education* that defends Lowenfeld's philosophy against DBAE, which is assumed to be dryly academic, insensitive to children and their art, and concerned to impose adult standards. Believes the two theories are compatible. In particular, asserts there is nothing in DBAE that inhibits creative self-expression and that teaching reflective thinking through art history, art criticism, and aesthetics need not rely solely on convergent thinking, especially if an inquiry approach is taken.

Efland, Arthur. "Curricular Fictions and the Discipline Orientation in Art Education." *Journal of Aesthetic Education 24*, no. 3 (1990): 67-81.
Describes DBAE and, using a paradigm-shift explanation, characterizes it as the consolidation phase of the discipline-oriented reform movement of the 1960s. Faults DBAE for perpetuating a mistake of these earlier initiatives: operating with unrealistic, conflict-free representations of disciplines instead of acknowledging that no curriculum can be discipline-based if that means using the same processes of inquiry that disciplinary experts do. Instead, curricula—DBAE included—should consist of a series of stepping stones that may take on a disciplined character later in life. Describes and rates the "curricular fictions," i.e., methods actually used with students, of DBAE. Also raises questions about the educated adult's being the goal of DBAE and the integration of disciplines.

Eisner, Elliot W. "An Analysis of Lanier's Analysis of Beyond Creating." *Studies in Art Education 28*, no. 2 (1987): 118-22.

Responds to attempted refutations of the claims that (1) art is the highest human achievement; (2) promotes a general ability to cope with ambiguity and other transferable skills; (3) teaches how to see; (4) communicates; and (5) provides knowledge. Reaffirms (1) the importance of art; (2) the belief that learning diverse ways to solve problems generalizes to problem solving outside the arts; (3) art education's capacity to teach appreciation of the qualities of the environment; (4) the fact that artists communicate by what they choose to show us; and (5) the mistake of positivistic conceptions of knowledge that exclude art knowledge.

Eisner, Elliot W. "Discipline-Based Art Education: A Reply to Jackson." *Educational Researcher 16*, no. 9 (1987): 50-52.
Sketches a history of the theories and practices of art teaching before responding to several of the criticisms made of DBAE by Philip Jackson. On concern over instructional sequencing: when learning in art is not considered merely a function of maturation, sequenced instruction makes it possible for students to build on what they have learned and to internalize skills and ideas. On dismay over lack of specificity about how and with what emphasis to relate the four disciplines: these decisions are to be made by teachers in specific contexts and should not be prescribed. On questioning the need for district-wide implementation: it is the right institutional level for legitimizing a subject.

Eisner, Elliot W. "Discipline-Based Art Education and Its Critics." *Art Education 41*, no. 6 (1988): 7-13.
Responds to criticism of DBAE published in the March 1988 issue of *Art Education*. Dismisses uninformed and casual critics who substitute emotion and polemics for rational discussion and concentrates on Hamblen's more responsible ten-point critique. Points out that DBAE is not a curriculum but an approach that is open-ended in respects in which Hamblen thinks it is closed and stresses the emphasis it places on assessment and accountability. Defends pragmatically a selection of disciplinary content and district adoption of a common curriculum that features, though not exclusively, Western art, the implementation of which can be achieved through various means. Acknowledges the need for studying values implicit in curriculum materials and for appropriate adaptation of DBAE in different contexts. Laments strong opposition to an opportunity to implement ideas that have been current in the field for two decades.

Eisner, Elliot W. "The Efflorescence of the History of Art Education: Advance into the Past or Retreat from the Present?" In *The History of Art Education: Proceedings from the Second Penn State Conference, 1989*, ed. Patricia M. Amburgy and others, 37-41. Reston, VA: National Art Education Association, 1992.
Having remarked the emergence of historical studies in art education, which in certain respects follows the development of historical studies of education generally, asks whether such interests might conceal an avoidance of the problem of educational change in favor of a secure haven free from the practical tasks of advocacy, curriculum design, and implementation. But rather than disdain the study of art education's history, recommends that it try to throw light on contemporary problems, e.g., the number of issues DBAE has generated, vocationalism in art education, gender issues, neoprogressive education, etc. In short, not history for history's sake but for its relevance. Cites some examples of studies that do this.

Eisner, Elliot W. "Discipline-Based Art Education: Conceptions and Misconceptions." *Educational Theory 40*, no. 4 (1990): 423-30.
In responding to what is largely a criticism of DBAE by Arnstine in the same issue, remarks that DBAE is often faulted for features attributed to it but which it does not possess and cites instances. Advocates cognitive pluralism, i.e., recognizing the many ways people come to know, and reiterates that making, perceiving, and comprehending art are cognitive in that sense. States familiarity with Getty materials (e.g., special issue of the *Journal of Aesthetic Education*, January 1987) would have made it clear that DBAE does not exclude non-Western or popular arts, but also insists that undue emphasis on art's political functions and on the vernacular arts would dilute art education's proper aims—to lead students beyond what they are currently interested in. Denies that academic respectability is DBAE's primary objective—it comes instead as a result of instituting substantive arts curricula—or that structured learning in art is emotionally and aesthetically stultifying for students.

Ewens, Thomas. "Beyond Getty: An Analysis of Beyond Creating: The Place for Art in American Schools." In *Discipline in Art Education: An Interdisciplinary Symposium*, ed. Thomas Ewens, 27-56. Providence: Rhode Island School of Design, 1986.
Concludes that the Getty report is a flawed, potentially harmful document and faults it for (1) grounding its position in largely unsupported findings; (2) amounting to an indictment of art educators in the schools; (3) presenting the superiority of the discipline-based approach as an unexamined given; (4) failing to consult children's likes and dislikes; and, most seriously, (5) perpetuating the reason/emotions dichotomy and favoring intellect. Offers as an alternative a view holding that science and art are both expressions of human rationality, that art differs from science only in being a primarily emotional expression, but that both forms of rationality are capable of objectivity, reality, and truth. On the basis of this perception of reason and the theory of art and art education it implies, offers critiques and suggestions for the Getty report, most prominently a reorientation toward emphasizing art making. Believes that while the art disciplines are a worthy complement to instruction in the activities of artists, student interest in having them taught should be allowed to arise spontaneously as a result of students' having received a vivifying art education.

Ewens, Thomas. "In Art Education, More DBAE Equals Less Art." *Arts in Education 89*, no. 4 (1988): 35-42.
Equates art with creative activity, questions DBAE's characterization of the current situation in art education, and strongly criticizes its emphasis on structure, knowledge and recourse to disciplines foreign to art. Claims that enjoyment of art is antecedent to knowledge and that training in artistry must be based on the spontaneous emotional activities of the child. Recommends an approach that relies on the disciplines inherent in art making and on the knowledge incarnate in the practices of artists and art teachers. In large part an attempt to rebut Eisner's remarks in *Beyond Creating.*

Ewens, Thomas. "Flawed Understandings: On Getty, Eisner, and DBAE." In *Beyond DBAE: The Case for Multiple Visions of Art Education*, ed. Judith Burton, Arlene Lederman, and Peter London, 5-25. North Dartmouth, MA: Department of Art Education, Southeastern Massachusetts University, 1988.
Offers a critique of the flawed notions of art, intelligence, and art education underlying the Getty proposals in general and Eisner's thinking in particular. Finds that these proposals (a) mistakenly link art education with disciplines (aesthetics, art criticism, art history) that in some respects are foreign to art, thus failing to recognize the cognitive and emotional disciplines, skills, and knowledge germane to art; (b) mistakenly believe intelligence, rationality, and sustained cognitive effort to lie outside art, thus failing to recognize the rationality proper to art and art's uniqueness and irreplaceability as a way of symbolizing emotions and making them understandable; (c) mistakenly attribute art education's peripheral status to its lack of intellectual rigor, thus failing to realize that reform needs to be brought about by reemphasizing the primacy of aesthetic experience (in art making as well as appreciation) and the fundamental disciplinary basis of art education,.

Ferreira, Thomas. "Problems and Issues in Teacher Credentialing." In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 184-87. Los Angeles: Getty Center for Education in the Arts, 1988.
Addresses pragmatic considerations in effecting change, namely, the necessity to satisfy the interests and mandates of a range of agencies and constituencies. Because of its powerful influence, discusses the National Association of Schools of Art and Design as a case in point. Believes that because of its strong requirement in studio production (over 50% of the curriculum), any effort to incorporate DBAE into schools of art must enlist the support of studio faculty. Also notes conflicting demands of agencies and conservatism of higher education in considering change, e.g., the time it took (12 years) the writer to implement a BFA program in the California State University System.

Gray, James U. "To L with DBAE: Limitations of Lanier, Lansing, and Lankford." *Studies in Art Education 28*, no. 4 (1987): 243-45.
Comments on articles on DBAE in an earlier issue of Studies (Fall 1986) Sees problems with Lanier's recommendation to approach aesthetic inquiry from a deductive point of view; questions the basis for

Lansing's fears that balance among disciplines may be rigidly implemented; and is unpersuaded by Lankford's assurances about the systematic teaching of aesthetics and its application in the classroom.

Hamblen, Karen A. "An Examination of Discipline-Based Art Education Issues." *Studies in Art Education 28*, no. 2 (1987): 68-78.
Believing that students' outlooks are shaped by the covert assumptions of the curriculum, finds those of DBAE to be consistent with academic and technocratic rationalism. This is reflected in DBAE's assumption that, like other subjects in the general curriculum, art is a discipline with recognizable structure and concepts; in its emphasis on hierarchically sequenced instruction, standardized testing, and nearly "teacher-proof" curriculum materials; in its highly simplified, nonproblematic conception of the disciplines, especially aesthetics and art criticism, which mistakenly posits a consensus of the learned; and in its reliance on art exemplars identified by experts. Characterizes DBAE as a programmatic, demonstrative model endorsed by a powerful foundational affiliation rather than a model generative of research. Given its questionable assumptions, recommends that DBAE be offered as only one among many approaches to art education.

Hamblen, Karen A. "Rethinking Roles: Art Education, Sexism, and DBAE." *Arts in Education 89*, no. 4 (1988): 43-47.
Claims that, similar to sex inequities in society at large, the predominance of the artist-as-role model in art education has had a limiting effect: it has excluded other modes of experiencing, knowing, and making artistic meaning and contributed to an unflattering stereotype of art education. DBAE began as a worthy attempt to broaden and liberalize art education by adding three disciplines coequal with studio work to provide historical and cultural dimensions. Observes that its original conception is being challenged by a reassertion of the studio model.

Hamblen, Karen A. "Assumptions of Universalism for Art Criticism Instruction: Origins, Consequences, and Alternatives." *Arts and Learning Research 7*, no. 1 (1989): 7-16.
Faults the teaching of art criticism in schools for being rooted in Western modes of thought and for assuming them to be universally applicable. Some of these mistaken beliefs are: (a) that the artwork possesses meanings and characteristics separate from its socio-cultural context; (b) that fine art is more legitimate than folk or popular art; (c) that art should be encountered in a disinterested experience which overcomes personal preference and requires special training; and (d) that such bracketed experiences must concentrate on a work's perceptual properties. This last aspect has led to art criticism's being dominated by formalism and, more generally, by the values of modernity and has obscured the fact that it represents only one possibility among many. Believes that, although philanthropic institutions (e.g., Getty) are championing the formalistic approach, art criticism is not yet so firmly entrenched in art instruction as to preclude the possibility of providing it with a more inclusive and critically conscious base. Makes four proposals for pursuing that goal.

Hamblen, Karen A. "An Elaboration on Meanings and Motives." *Art Education 42*, no. 4 (1989): 6-7.
A response to Eisner's criticism of critics of DBAE in the March 1988 issue of *Art Education*. Regrets lack of criticism of DBAE and the tendency of its proponents, mostly DBAE consultants and employees of the Getty Center, to fend off criticism. Reiterates concern about DBAE's technocratic, rationlistic model of education and its emphasis on standardized instruction and testing. Observes that Eisner has in fact criticized practices that DBAE embraces. Indicates support for the strong features of DBAE but ponders possible professional consequences for those who criticize it.

Hamblen, Karen A. "An Art Education Future in Two World Views." *Design for Arts in Education 91*, no. 3 (1990): 27-33.
Sees developments in art education as a reflection of two world views, modernism and postmodernism, and characterizes DBAE in terms of its modernist (conservative) and postmodernist (liberal) features, the latter having been fashioned in reaction to the assumptions and early activities of the former. Asserts DBAE initially favored performance-based learning with its imperatives of centralized authority, behavioral objectives, and standardized testing. It further emphasized the study of primarily Western works of art. In contrast, a postmodernist attitude stresses decentralized decision making, epistemological

and cultural pluralism, and the study of underrepresented groups. Discussion is partial to the postmodern stance, but thinks DBAE will ultimately be an amalgam of both attitudes. Suggests DBAE deserves serious scrutiny because of the influential forces promoting it.

Hobbs, Jack. "In Defense of a Theory of Art for Art Education." *Studies in Art Education 34*, no. 2 (1993): 102-13.
Suggests that DBAE objectives will not be secure without changes in teacher preparation where the studio emphasis still dominates. Equally problematical is the continued prevalence of formalism, both in studio experiences and in theoretical art education literature, that deals directly or indirectly with the definition of art. Since formalism is unable to explain or aid the appreciation of most contemporary art, recommends more recent theories, such as Dickie's institutionalism, which defines art in terms of the social conventions of the art world, and Danto's view that an artwork's structure is primarily metaphorical rather than perceptual. Despite some shortcomings, both theories are preferable to formalism as they are better able to account for diversity, pluralism, and multiculturalism.

Holt, David K. "Post-Modernism vs. High Modernism: The Relationship of DBAE and Its Critics." *Art Education 43*, no. 2 (1990): 42-46.
Characterizes high modernism in terms of its separating fine from popular art and its emphasis on formalism and abstraction and postmodernism—a movement that, in art, leans to eclectic assemblages of found or traditional elements—as having evolved in opposition to it. Aligns DBAE with high modernism because of (1) its preference for works of fine art and for highly structured teaching and (2) its essentialist conceptions of art, the art disciplines, and education. Discerns the postmodern temper in DBAE critics as they accuse it of being conservative, rigid, elitist, sexist, paternalistic, exclusionary, etc. and demand instead less structured, anti-essentialist programs that pay attention the popular arts, the interests of minorities and women, ecological concerns, disarmament, etc. Refers to and quotes from writings critical of DBAE and suggests that the times require a multiplicity of approaches to art education.

Hope, Samuel. "An Overview of Strategic Issues in American Arts Education." *Journal of Aesthetic Education 21*, no. 4 (1987): 25-40.
Discusses issues confronting the arts education profession and those the profession must confront. Among the former is the fact that the cultural formation complex, the value system, demographics, and the policy climate are not conducive to the delivery of rigorous, sequential, curriculum-based arts education. The latter are defined, among others, by disagreements in the profession on basic principles and curriculum content and by the fact that in both the arts advocacy and policy development communities arts educators are underrepresented or absent. Recommends that art educators become more vocal and adept at representing their interests to the public and at influencing cultural formation and that they de-emphasize inward-looking research in favor of acquiring the skills of policy analysis.

Hurwitz, Al. "DBAE Getty Style: On Art Making and Other Domains." In *Collected Papers: Pennsylvania's Symposium III on the Role of Studio in Art Education*, ed. Joseph B. DeAngelis, 133-39. Harrisburg: Pennsylvania Department of Education, 1989.
Believes that the field of art education is at a crossroads and that the turn it is likely to take is one that favors a compound definition that places less emphasis on creative activities as the ideas and methods of the four disciplines of DBAE and others are brought to bear on understanding and appreciating art. Provides perspective on the current situation and discusses criticism of the tendency toward more academic learning by those who still uphold the values of studio activities, see the effort to academicize teaching and learning as a threat to intuition and spontaneous behavior, resent the efforts of external agencies to reform the field, and question the efficacy of some of the new initiatives. Notes that criticism is countered by assertions that traditional modes of art education have not earned art education a respectable place in the curriculum. Reservations notwithstanding, sees art education linking more closely objectives, tasks, and assessment and giving greater attention to information about art, analysis, and interpretation. Whether such a direction results in a more humane education is an open question.

Jackson, Philip W. "Mainstreaming Art: An Essay on Discipline-Base Art Education." *Review of Beyond Creating: The Place for Art in America's Schools 16*, no. 6 (1987): 39-43.

Praises *Beyond Creating* and other Getty Center publications for having brought art education's plight to the public's attention but wonders whether the theoretical positions are strong enough to convince skeptics and whether insistence on district-wide implementation is wise. Summarizes misgivings and asks whether art and its disciplines lend themselves to rigorous study or whether structure (written curriculum, sequenced instruction) are to be imposed externally. Approves, however, the Getty Center's emphasis on important curriculum development.

Katan, Elleda. "Beyond Art History . . . and Before . . . and Beyond . . . and Before . . . and Beyond." *Art Education 43*, no. 1 (1990) 60-69.
Rejects the idea of assigning the teaching of art history—an elitist intellectual discipline—as an additional task for art teachers. Also argues against treating art objects and artists as special, against the reliance on expertise, against the authority of higher education over the lower, and against teacher passivity. Calls on art teachers to take their lead from master teachers in their profession and evolve a multiplicity of art histories relating to different artistic practices as need for background information arises. Illustrates recommendations with the work of an art teacher who teaches puppetry throughout several grades.

Lanier, Vincent. "Discipline-Based Art Education: Three Issues." *Studies in Art Education 26*, no. 4 (1985): 253-56.
Assuming that the names given to educational ideas are important, thinks DBAE is better than most, except for its emphasis on disciplines over the primary concern of art education, the audience, and therefore believes discipline-based audience education in art would have been more appropriate. Also observes that DBAE generates questions about the images and policies of contemporary art education, the relations and status of the four disciplines of DBAE, and the nature and significance of inquiry learning. Thinks that aesthetics, because of the kinds of questions it asks and its emphasis on critical inquiry, should be the central discipline of DBAE.

Lanier, Vincent. "To Eat Your Cake and Have It Too: A Response to Beyond Creating." *Studies in Art Education 27*, no. 3 (1986): 109-14.
While endorsing the central theme of Beyond Creating, questions some of its theoretical assumptions, for example, the idea that art communicates knowledge. Suggests that (a) while visual artworks evoke or elicit feelings or ideas, they do not communicate unambiguously, and (b) the private hypotheses resulting from encounters with art do not qualify as knowledge. Believes the claim that art is the highest form of human achievement conflicts with equally questionable claims that art education serves therapeutic or motivational ends and develops traits (creativity) and skills (ability to see, to deal with ambiguity, etc.) that generalize to other behavioral contexts. Thinks that such confusions in the conception of purpose threaten art education, that continued emphasis on extrinsic, i.e., developmental goals will keep the focus on productive activities, and that a clear priority of an intrinsic purpose would assure attention to all four disciplinary components of DBAE.

Lanier, Vincent. "A*R*T, A Friendly Alternative to DBAE." *Art Education 40*, no. 5 (1987): 46-52.
Criticizes DBAE's metaphysical base in Realism, which has led to an emphasis on structure and the fine arts and to an elitist, formalist stance. Recommends A*R*T (Aesthetic Response Theory) instead which, derived from Pragmatism, assumes that (1) the student is an incipient art consumer (rather than critic, aesthetician); (2) the sole purpose of art education is to enhance appreciation of all, not just fine, arts; (3) aesthetics is the primary discipline, with supporting material from art history and criticism; (4) instructional sequence is from familiar to unfamiliar; (5) artworks are social creations and the study of their context and political content is therefore of utmost importance; and (6) there should be no standard curriculum as decisions should be mainly left to teachers. Sketches guidelines for an A*R*T curriculum as a leaner, less cumbersome alternative to DBAE, but also thinks DBAE could still be implemented if purged of its elitist, formalist elements.

Lederman, Arlene. "Art for the Real World." In *Beyond DBAE: The Case for Multiple Visions of Art Education*, ed. Judith Burton, Arlene Lederman, and Peter London, 78-83. North Dartmouth, MA: Art Education Department, Southeastern Massachusetts University, 1988.

Attributes a narrowness and elitism to DBAE in its choice of artistic exemplars from the Western fine-arts tradition that makes art meaningless to most students and fails to validate the cultures of many others. Argues that students should be exposed to of all the world's cultural productions in all of their forms, that selections should take into account class composition and teacher interests, and that a variety of approaches should be used in art education.

London, Peter. "To Gaze Again at the Stars." In *Beyond DBAE: The Case for Multiple Visions of Art Education*, ed. Judith Burton, Arlene Lederman, and Peter London, 26-41. North Dartmouth, MA: Art Education Department, Southeastern Massachusetts University, 1988.
Argues that DBAE is too narrow and simplistic in several respects: (1) in its conception of art (where it ignores the full range of human activities comprising the artistic enterprise); (2) in its conception of the type of thinking distinctive of the creative process (where it concentrates on rational problem solving); and (3) in its conception of the activities of artists, aestheticians, art critics, and art historians (where it portrays smooth relationships rather than tensions and glosses over differences in meta-languages). Faults DBAE for accommodating itself to schools as they are, e.g., dominated by the stories of white males, aloof from the social realities of students' lives, politically neutral rather than activist and reformist, etc. Finds Dewey's writings misappropriated and misunderstood. Recommends that the cultivation of creativity be placed at the center of art education.

MacGregor, Ronald N. "Post-Modernism, Art Educators, and Art Education." *ERIC:ART*. Bloomington: Social Studies Development Center, Indiana University, 1992.
States that postmodernism implies a belief that many value positions can be held about relationships among persons, art, and education that are in conflict. Also describes characteristics of postmodern art and a postmodern curriculum that would feature multiculturalism, gender and minority issues, and flexibility, in contrast to the monocultural vision of typical mainstream curricula. Cites as a typical contradiction DBAE's having been both praised as a postmodern phenomenon by virtue of its multiple content areas and condemned for its authoritarianism, emphasis on accountability, and lack of attention to folk, popular, and commercial art.

Mayhew, Lewis B. "History of the University Curriculum," In *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education*, 174-83. Los Angeles: Getty Center for Education in the Arts, 1988.
Surveys educational history in the West from the medieval period to the present, with an emphasis on the post-Word War II era for ideas relevant to reform efforts in art education. Attempts at various kinds of educational reform—e.g., interest in general education, experiments with temporal and spatial conditions, technology, measurement and evaluation, curriculum theory, nontraditional education, etc.—tend to fade after initial enthusiasm with little residual effect as higher education is highly resistant to structural and substantive change. Asserts any major effort to effect change will discover that grand written plans are usually still-born, that each constituency with a vested interest must be satisfied, and that recommendations cannot go beyond the abilities of teachers. Most changes accrue gradually and are the result of serious discussions about curriculum and planning. Believes that such discussions must go on even if major changes cannot be expected.

McFee, June. "Art and Society." In *Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons*, 104-12. Los Angeles: Getty Center for Education in the Arts, 1988. Response by Stephen Mark Dobbs.
In response to the question whether DBAE should, in addition to the study of the fine arts, include the study of other arts, discusses first, from an anthropological viewpoint, the social and cultural context in which art education occurs. Concludes that not only is the study of fine art and studio work too exclusive for a multicultural society, but that the association of the four disciplines of DBAE with Western culture excludes the study of the arts of other cultures. Emphasizes the changing composition of the American population and the pervasive social influence of new technologies and recommends (1) the study of a large range of other arts, everything from folk arts, computer graphics, and environmental design to the art of other cultures, street art, and comics; (2) the upgrading of the principles of design; (3) the stressing of an appreciation of quality in art, whatever the culture; and (4) the adding to DBAE's four disciplines a

fifth, socio-cultural discipline. Respondent is largely sympathetic to analysis and recommendations and points out that arts other than the fine arts are, in fact, included in the idea of DBAE. In questioning the elitist distinction between high and popular culture, states that the important consideration centers on the kinds of qualities to be stressed, whatever the art.

Moorman, Margaret. "The Great Art Education Debate." *ARTnews 88*, no. 6 (1989): 124-31.
Reviews a number of ventures whose aim is to implement art education in the schools and raise the quality of aesthetic learning, the Getty Center's among them. Weaves praise and criticism of the Center's DBAE approach with descriptions of alternative ways of teaching art. Reports reactions to the Center's efforts range from resentment of its intrusion into the field to unhappiness with its emphasis on disciplinary learning, written sequential curriculums, district-wide implementation and assessment, and insensitivity to multiculturalism. The Center's director and major proponents of DBAE counter by pointing out misunderstandings. Center director also emphasizes that DBAE constitutes one way, not necessarily the way.

Parks, Michael E. "Art Education in the Post-Modern Age." *Art Education 42*, no. 2 (1989): 10-13.
Characterizes Modernism, which dominated the first half of the twentieth century, as the self-consciously dissident style of an alienated elite of artists who rejected the past. Refers to Postmodernism's devaluing of the individual in favor of regulating social forces, its tolerance of ambiguity and contradiction, acceptance of amateurish awkwardness, abandonment of introspection and personal expression, and playful appropriation of styles of the past—all meant to reflect the tenuous position of contemporary cultural life. Under the headings of criticism, history, and aesthetics, frames questions for teachers to help students understand Postmodern works. Finds that DBAE is adequate to dealing with Postmodernism as it goes beyond formalist concerns, uses a rich diversity of objects, and provides students with the background needed for appreciating Postmodernism's borrowings from the past.

Pearse, Harold. "Beyond Paradigms: Art Education Theory and Practice in a Postparadigmatic World." *Studies in Art Education 33*, no. 4 (1992): 244-52.
Outlines three paradigms: (1) the empirical-analytical paradigm helps people control the natural and social worlds; (2) the interpretive-hermeneutic paradigm relates to communication, intersubjective understanding; and (3) the critical-theoretical paradigm criticizes and seeks to transform the social world toward empowerment. Thinks DBAE fits comfortably into 1, is a candidate for 2 through its alleged inclusiveness, and may accommodate 3. Claims, however, that all paradigms have been superseded by today's postmodern, postparadigmatic condition of permanent flux, where parody has replaced truth and open-ended play has supplanted language. Artists are no longer creators but assemblers of found meaning fragments over which they have no control. Finds that DBAE is vainly trying to revive the modernist paradigm. States that art teachers in today's world must accept postmodernism as a way of being; realize that art is cultural production and a way for all people to participate in the world; celebrate the cultural practices of those historically marginalized by gender, race, or class; and be versed in methods for decoding sign systems.

Pittard, Norma K. "The Romanticist Legacy and Discipline-Based Art Education." *Art Education 41*, no. 2 (1988): 42-47.
Contends that the ambivalence in Eisner's "The Role of Discipline-Based Art Education in America's Schools" (*Art Education*, September 1987) is attributable to the continuing influence of the romanticist legacy of art theory and aesthetics which is deemed irrelevant both to the intentions of artists and the educational process. At issue is a conception of disinterested aesthetic attention that stresses perception of the intrinsic qualities of artworks at the expense of extrinsic information and values, in short, a commitment to formalism and art for art's sake. Reviews romantic philosophical writings, especially Hegel's, and its mistakes. Concludes that art education should stress the ideas of artists and indicate their significance for the human condition.

Qualley, Charles A. "Discipline-Based Art Education: Seeking Its Origins and Considering the Alternatives." *NASSP Bulletin 73*, no. 517 (1989): 1-6.

Discusses the emergence of DBAE, its antecedents, and its carefully reasoned, methodical approach, but questions whether making the study of art more difficult by adding art history, art criticism, and aesthetics amounts to good art education or to a strategy for gaining legitimacy. Also wonders about DBAE's possibly going against the grain at a time when educational reformers are emphasizing less structure and rigidity and more hands-on teaching in all subjects. Notes that DBAE has become a generic label now attached to programs very dissimilar from what was originally intended. Approves of tailoring art education to what is best for individual schools.

Rush, Jean C. "The Politics of Passion: Credibility Crisis for Academics and Practitioners." *Art Education 42*, no. 3 (1989): 22-24, 41-42.
Describes the early demise of the Arizona Institute for Elementary Art Education, which was modeled on the Getty Institute for Teachers on the Visual Arts and funded by a two-year implementation grant. Despite the Arizona Institute's early successes and enthusiasm among its participants, its numerous critics—mostly persons interested in perpetuating the status quo—were emboldened when in 1987 the Getty Center distanced itself from the institute concept, added political consensus to the original goal of art education reform, and adopted less theoretically rigorous and more easily implementable versions of DBAE. Of such DBAE's original principles as content drawn from four disciplines, a sequential curriculum, accountability, and concept-centered teaching, only the first still seems attainable. Believing that working for educational reform while looking for (rather than building) political consensus may be incompatible, recommends the Getty Center realize that establishing DBAE requires top-down changes and support for change facilitators.

Silverman, Ronald H. "The Egalitarianism of Discipline-Based Art Education." *Art Education 41*, no. 2 (1988): 13-18.
In response to criticisms that DBAE is elitist and technocratic, states that, to the contrary, it is democratic in its concern for all students in a program of general education (not just the talented), incorporates all disciplines relevant to understanding and appreciating art (in contrast to an overreliance on artistic production), interprets "disciplines" dynamically as inquiry (in contrast to received information), provides a written curriculum (which insures guidance and accountability) that includes study of a range of works and objects (fine and applied art, Western and non-Western) and their levels of significance (prophetic, historical, social, and innovative).

Smith, Peter, and Jame Pusch. "A Cautionary Tale: The Stalling of DBAE." *Visual Arts Research 16*, no. 2 (1990): 43-50.
Argues that DBAE was doomed to failure from the start. After dispelling the myth of past widespread popular consent to curricular choices—all former notions of perfectibility and the educational structures they supported have served the interests of narrow (white, male, Protestant, capitalist, conservative) elites—points out that today many contending groups reject the nullification of their values through the educational system. In this climate, it was inevitable that the imposition of a framework such as DBAE would be strenuously resisted and criticized for its elitism, conservatism, conceptual confusion, and inconsistent claims—to which is added suspicion about its field testing. Acknowledges the need for improvement in art education but claims the only realistic way of securing it is by building theory through dialogue within a cooperative norm-forming learning community (academic faculty, teachers, students). Such a legitimating community would locate examples of what is good and what counts as evidence that the emerging theory can work.

Stinespring, John A., and Linda C. Kennedy. "Disciplined Art Education Neglects Learning Theory: An Affirmation of Studio Art." *Design for Arts in Education 90*, no. 2 (1988): 33-40.
Challenges the assumptions behind DBAE and fears that it will dilute art education as an art-centered activity. Reaffirms the central importance of studio art as it gives students opportunities for self-expression, for the development of a vocabulary of visual symbols, and for nonverbal communication. Refers to learning and educational theories, psychology, and brain research in support of the contention that doing art, as opposed to talking about it, suits the learning styles of many children. Claims that word-based art activities, i.e. critical skills and knowledge about artists, enter naturally when studio classes are taught effectively.

Swanger, David. "Discipline-Based Art Education: Heat and Light." *Educational Theory 40*, no. 4 (1990): 437-42.
Remarks on papers by Arnstine, Broudy, and Eisner, in the same issue, and focuses on the dispute between Arnstine and Eisner. Thinks their primary disagreement is over whether art is or is not fully cognitive. Reflects on the creative process and finds that emotion and cognition are intertwined, thus contradicting neither Eisner's emphasis on cognition nor Arnstine's insistence that the arts are different from other cognitive ventures. Sides with Eisner on the need to engage aesthetics, art history, and criticism if art is to be taught seriously and with Arnstine in misgivings over the way DBAE presents the four domains of art. Suggests the cognitive vs. noncognitive debate be dropped and attention be paid instead to the question of how the creative process gets started so that the twofold enterprise of educating creative impetus as well as creative response in art can be addressed.

Topping, Ronald J. "Art Education: A Crisis in Priorities." *Art Education 43*, no. 1 (1990): 20-24.
Observes that the cognitive aspects of art are being stressed in the quest to validate art education and mentions DBAE as playing an important part in that effort. Maintains that the focus should remain on studio practice which, however, needs to be reformed and enriched by integrating it with aesthetics, art history, and art criticism as well as by taking account of cultural diversity. Emphasizes the need for cooperation among art teachers, classroom teachers, and museum educators; for improved staff development; and for greater attention to assessment of individual students' progress as it relates to curriculum objectives.

Vandenberg, Donald. "Response to DBAE: On the Purpose of Arts Education." *Educational Theory 41*, no. 4 (1991): 407-10.
Responds to a symposium on DBAE published in *Educational Theory* (Fall 1990). Claims that by focusing art education on the refinement of perception, DBAE monopolizes what should be the task of the entire curriculum; by emphasizing appreciation, it promotes the spectator theory of knowledge that has held sway since Plato; and by concentrating on visual qualities, it neglects texture and other sensory properties of things. To enable the young to become at home on earth, arts education must encourage them to manipulate and experience all the qualities of objects in the production of some of them.

Wieder, Charles G. "Essentialist Roots of the DBAE Approach to Curriculum: A Critique." *Visual Arts Research 16*, no. 2 (1990): 26-30.
Rejects as unwarranted the dichotomy between contextualism and essentialism and characterizes the latter as stressing what is unique and intrinsic to art. Questions DBAE's essentialist emphasis on structured art content to the detriment of humanistic concerns such as the preferences, attitudes, interests, and self-esteem of learners and the role of teachers. Claims recent DBAE advocates deny not only the importance of personal engagement with art but also the kind of liberal education values DBAE had espoused earlier. Believes there should be no incompatibility between students' personal and social developmental needs and art curriculum content and structure.

Wilson, Brent. "Name Brand, Generic Brand, and Popular Brands: The Boundaries of Discipline-Based Art Education." In *Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons*, 131-45. Los Angeles: Getty Center for Education in the Arts, 1988. Response by Rogena Degge.
In an effort to anticipate pedagogical, regional, and political problems of implementing DBAE, discusses the strengths and weaknesses of three versions of DBAE: the structure-based movement of the sixties, the Getty version of the eighties, and perennial populist versions that stress holiday art, decoration, handicrafts, etc. Believes Getty version holds potential for change if it pays serious attention to its critics, who have voiced concern about the apparent diminishment of creative activities in favor of aesthetic scanning, about inordinate expectations of teachers professionally unprepared to teach aesthetics, art history, and art criticism, and about the disappointing results of the Center's early efforts. Thinks it is necessary to satisfy the interests of different groups, inherent conflicts in doing so notwithstanding; to acknowledge a paradigm shift in the disciplines of DBAE that is calling into question certain objectives of art education; and to realize that only centralized decision making at state levels that issues mandates to

schools will bring about significant reform. Favors the general idea of discipline-based art education, cautiously endorses the Getty version, and is outspokenly critical of populist versions. Respondent endorses analysis and clarifies the relation between means (e.g., aesthetic scanning) and ends (e.g., understanding and enjoyment of art). Believes challenges to DBAE involve helping teachers understand what DBAE means, appreciating local cultural values, avoiding trivialization, and undertaking relevant research.

Multiculturalism

Getty Center for Education in the Arts. *Discipline-Based Art Education and Cultural Diversity.* Santa Monica: Getty Center for Education in the Arts, 1993. Foreword by Leilani Lattin Duke. Introduction by Thandiwee Michael Kendall.
Summaries of nineteen plenary session addresses, group reports, and question-and-answer periods of the Center's third issues seminar devoted to developing DBAE theory. Topics discussed range from perspectives on cultural diversity in education and art education and the ways the topics have affected the disciplines of DBAE to the role of other disciplines (e.g., the social sciences and work in literary theory) and implications for practice. Among issues, questions, and concerns raised were: definitions of cultural diversity and multiculturalism and availability of theoretical models; the problem of accommodating with limited resources and time the agenda of multiculturalism (e.g., matters of race, gender, sexual orientation, the disabled and aging, etc.); the extent to which the schools can or should be seen as major agents of social change; the purported elitism, racism, and sexism of DBAE (charges and refutations); the role of museums (accommodation within constraints or radical reorganization); and more conventional questions about curriculum development and instructional resources, professional development, research, and doctoral study. Foreword refers to changing character of American society and asks whether DBAE can contribute to meeting new challenges, especially the task of achieving unity within diversity, while the introduction recalls the nature of other seminars on issues and describes the agenda of the current one. Concluding remarks point out that the seminar raised more questions than it answered, while the seminar director in closing remarks stressed the relation of cultural diversity to human rights and the theme of solidarity. References and instructional resources.

Journal of Multi-cultural and Cross-cultural Research in Art Education 6, no. 1 (1988). Special issue on DBAE. Selected articles abstracted under Aims and Policy, Issues (Feminism), and Disciplines: General.

Congdon, Kristin G. "Multi-Cultural Approaches to Art Criticism." *Studies in Art Education 30*, no. 3 (1989): 176-84.
Expresses the multicultural view that one culture's way of structuring the world through language and art is not better than another's and that art education should therefore honor the perspectives of all groups equally. Also urges that multiple formats of art criticism and languages be used in educational settings. Through examining both the artworks that members of different cultural groups create and the ways they talk about these objects, students learn to appreciate the world views of diverse populations. Believes that using only one critical format—that of the Western academically educated art teacher—amounts to domination. Presents examples of art-critical discourse from various cultures.

Delacruz, Elizabeth Manley. "Multiculturalism and Art Education: Myths, Misconceptions, Misdirections." *Art Education 48*, no. 3 (1995): 57-61.
Affirms multiculturalism as the only defensible direction for education generally and art education in particular and discusses and refutes misconceptions that currently tend to impede its full implementation. Among these are the myths that multicultural art education (a) is for minority and ethnic populations; (b) eliminates Western art and is hostile to excellence; (c) will divide the nation; (d) is a passing fad; (e) means teaching about all the arts of all cultures; and (f) is not about art at all. Claims misconceptions lead to misdirected multicultural practices such as culture hopping, inappropriate copying, redefining non-Western art along Western notions, disregard for cultural context, and the exclusion of problematic subject matter.

Ecker, David W. "The Disciplines of Multicultural Art Education." In *Discipline in Art Education: An Interdisciplinary Symposium*, ed. Thomas Ewens, 81-88. Providence: Rhode Island School of Design, 1986.
Criticizes art education for its monoculturalism and the cultural imperialism evident in the application of Western concepts and classificatory systems to the portrayal of non-Western cultures. Believes, however, that the study of aesthetics, art history, and art criticism can provide perspectives on world art if artists, art teachers and cultural leaders from different backgrounds are invited to provide viewpoints. Thinks the ideal outcome would be the acquisition of an "inside" understanding of another culture and the ability to compare it with one's earlier "outsider's" understanding, as well as the possibility of seeing one's own culture as an outsider would. Draws on experiences in India to support ideas.

Grant, Carl A. "So You Want to Infuse Multicultural Education into Your Discipline? Case Study: Art Education." *Educational Forum 57*, no. 1 (1992): 18-28.
Responding to an invitation by the Getty Center to suggest ways of infusing multiculturalism into DBAE, begins by tracing the development of multicultural education from its beginnings in ethnic studies but points out that a commonly accepted definition is still lacking. Discusses five theoretical approaches and their goals: (1) teaching the exceptional and culturally different, (2) human relations, (3) single-group studies, (4) multicultural education, and (5) education that is multicultural and social reconstructionist. While these approaches are as yet imperfectly instantiated in most schools, multiculturalism has become central to the reform debate in higher education, especially in liberal arts colleges where future teachers are initiated into the issues. Briefly explains the Getty Center's efforts and urges that multicultural education be included in the conceptualization of DBAE, especially since art has become an important part of the canon controversy. Wonders which of the approaches to multicultural education the Getty Center will adopt and explains what strategies some of them would imply.

Lovano-Kerr, Jessie. "Cultural Pluralism and DBAE: An Issue (Fall, 1988) Revisited." *Journal of Multicultural and Cross-cultural Research in Art Education 8*, no. 1 (1990): 61-71.
A refutation of several of the criticisms of DBAE published in the Fall 1988 issue of the journal. Maintains that the issue was biased and expressed a number of misconceptions about DBAE, most of all that DBAE constitutes a specific curriculum that features primarily the study of the masterpieces of the Western cultural heritage. Using the special issue of the *Journal of Aesthetic Education* (Summer 1987) devoted to the origins, meaning, and development of DBAE and a Getty Center publication (1988) by Stephen M. Dobbs as basic sources, indicates that such charges are mistaken. Expresses the view that biased and political opinion is inconsistent with the purposes of a scholarly research publication and that such opinion should not be confused with reasoned discourse.

Smith, Ralph A. "The Question of Multiculturalism." *Education Policy Review 94*, no. 4 (1993): 2-18. Also in *General Knowledge and Arts Education: An Interpretation of E. D. Hirsch's Cultural Literacy*, 79-108. Urbana: University of Illinois Press, 1994; and as "Multiculturalism and Cultural Particularism" in *Excellence II: The Continuing Quest in Art Education*, 115-37. Reston, VA: National Art Education Association, 1995.
Suggests helpful and unhelpful ways to think about cultural diversity and pluralism. First part of discussion analogizes from four ways of reading a classic text to the visiting of a different culture for purposes of experiencing culture shock and describes four kinds of multiculturalist (exegetical, dogmatic, agnostic, and dialectical), only one of whom, the dialectical multiculturalist, seeks humanistic understanding. Provides an example of dialectical inquiry into a different culture by comparing and contrasting Western and non-Western attitudes toward the place of aesthetic values in personal and social life. Second part of discussion summarizes four critiques of multiculturalism and their consequences for a common culture, personal identity, and understanding of Western culture, while a concluding section makes curriculum and pedagogical recommendations for a multicultural dimension of arts education.

Feminism

Collins, Georgia, and Renee Sandell. "Informing the Promise of DBAE: Remember the Women, Children, and Other Folk." *Journal of Multi-cultural and Cross-cultural Research in Art Education 6*, no. 1 (1988): 55-63.
Examines from a feminist perspective DBAE's promise to transform the teaching of art into a basic subject of the curriculum. Discussion expresses concern for children's needs and social relevance in contrast to a subject-centered, discipline-driven curriculum. Claims DBAE distorts a necessary balance among the basic components of curriculum, that is, child, subject, and society, and defeminizes, possibly dehumanizes, the teaching of art by reinforcing patriarchal values. Suggests the possible loss of art education's identity in DBAE's opting to define itself in terms of external disciplines, while at the same time ignoring the changes that are taking place in the disciplines themselves. Suggests that if art education takes the DBAE path, it will resemble humanities education for cultural literacy rather than art education for visual literacy.

Davenport, Melanie G. "Discipline-Based Art Education: Issues from the Feminist Perspective." *Art Papers 14*, no. 5 (1990): 1-11
Claims that DBAE, though ostensibly an attempt to enlarge the range of role models and modes of knowing available through art education, is anchored in a masculinist societal tradition and thus serves to institutionalize sexism. Author finds that DBAE's literature is rife with blatantly gendered language, reveals hegemonic overtones, and conceives the roles of artist, art historian, art critic, and connoisseur in terms of white males working in these fields, thus ignoring the impact feminist thinking has had on the disciplines themselves. DBAE's method of drawing intellectual content from disciplines and the goal of leading students to increasingly sophisticated encounters with art also betray masculinist patriarchal thinking. DBAE's denigration of creative activity parallels its lack respect for women as creators, either in the mainstream of the traditional feminine arts and for women's different ways of thinking and experiencing art. Urges the development of more equitable alternatives to DBAE.

Garber, Elizabeth. "Implications of Feminist Art Criticism for Art Education." *Studies in Art Education 32*, no. 1 (1990): 17-26.
Joins the voices demanding that the teaching of art criticism (as practiced, for example, in DBAE) be restructured to present art in its social and ideological contexts, with special attention to the world views of people of different genders, classes, races, etc., and recommends feminist art criticism for the task. Describes such criticism as composed of three strands (analytic, activist, woman-centered) but also as united in promoting self-knowledge, in emphasizing feminism's essentially political nature, and in calling for active intervention by feminists. In the classroom, feminism would produce respect for and coherence in diversity rather than logical consistency, understanding of the Other, and acceptance of a "both/and" mode of being without resolution. Makes clear that despite its insisting on tolerance for pluralities of perspectives, feminist art criticism itself would not be just another approach in the art classroom but would remain part of a broader political struggle.

Hagaman, Sally. "Feminist Inquiry in Art History, Art Criticism, and Aesthetics: An Overview for Art Education." *Studies in Art Education 32*, no. 1 (1990): 27-35.
Describes feminist inquiry in the three disciplines of the title as guided by certain understandings, e.g., that objective knowledge is unattainable because meaning is constructed in relationships between individuals and that context must therefore always be considered; that gender differences are socially constructed; that it is no longer sufficient to include the neglected work of women in the disciplines but that the disciplines themselves must be reconstructed to provide epistemological equality within their structure. Finds that feminist inquiry has thus far had little effect on art history but has gained a strong voice in art criticism. In aesthetics feminists reject the notion that philosophical issues should be universal and abstract and insist that they be instead discussed within specific contexts by means of conversations rather than debates. Believes that, if the three disciplines are to be incorporated into art education (DBAE), art educators must adapt and contextualize traditional content to reflect feminist challenges.

Hicks, Laurie E. "A Feminist Analysis of Empowerment and Community in Art Education." *Studies in Art Education 32*, no. 1 (1990): 36-46.

Emphasizes three major goals of art education—education to diversity and difference, education to context, and education to a community of difference—the attainment of which would have the effect of diminishing the hegemony of traditional mainstream culture that is inherently unequal, exclusive, and disempowering of marginal groups in the society. Recommendations backed up with a review of feminist goals, a critique of Eisner's notion of empowerment in the DBAE literature, and an analysis of the relations of freedom, power, and community (Foucault against Arendt) and acceptance of the feminist view (Young and Benhabib) that the animating center of feminist concern is not the acquisition of skills and knowledge that enable participation in and perpetuation of mainstream culture but the development of cultural action that resists the disempowering of oppressed groups.

Huber, Barbara Weir. "What Does Feminism Have to Offer DBAE? or So What if Little Red Riding Hood Puts aside Her Crayons to Deliver Groceries for Her Mother?" *Art Education 40*, no. 3 (1987): 36-41.
Contends that by incorporating art history and aesthetics into its program, DBAE is exposing students to the misogyny that is the cornerstone of Western thought and cites numerous examples of the denigration of women from the writings of philosophers, psychologists, sociologists, and educators. The misogynist tradition is further reflected in valuing the cognitive over the affective, fine art over craft (women's art), the objective over the subjective, and in traditional artworks themselves. Proposes that the different voice of women—different but equally valid perspectives and judgments—as defined by feminists can bridge these artificial dichotomies, remove arbitrary screens (of men's symbols, men's history, and men's judgments), and open the way to a holistic education.

Also see

Chalmers, F. Graeme. *Celebrating Pluralism: Art, Education, and Cultural Diversity.* Los Angeles: Getty Education Institute for the Arts, 1996. Foreword by David Pankratz. Abstracted under Aims and Policy.

Delacruz, Elizabeth Manley, and Phillip C. Dunn. "DBAE: The Next Generation." *Art Education 48*, no. 6 (1995): 46-53. Abstracted under Antecedents and Evolution.

Delacruz, Elizabeth Manley, and Phillip C. Dunn. "The Evolution of Discipline-Based Education." *Journal of Aesthetic Education 30*, no. 3 (1996): 67-82. Abstracted under Antecedents and Evolution.

Eaton, Marcia Muelder. "Philosophical Aesthetics: A Way of Knowing and Its Limits." *Journal of Aesthetic Education 28*, no. 3 (1994): 19-31. Abstracted under Disciplines: General (Aesthetics).

Gregory, Diane C. "Art Education Reform and Interactive Integrated Media." *Art Education 48*, no. 3 (1995): 6-16. Abstracted under Instructional Resources (New Technology).

Hart, Lynn M. "Aesthetic Pluralism and Multicultural Art Education." *Studies in Art Education 32*, no. 3 (1991): 145-59. Abstracted under Disciplines: General (Aesthetics).

Stinespring, John A., and Linda C. Kennedy. "Meeting the Need for Multiculturalism in the Art Classroom." *Clearing House 68*, no. 3 (1995): 139-45. Abstracted under Aims and Policy.

Instructional Resources: General, New Technology, Multicultural, and Videotapes

General

Alexander, Kay. *Learning to Look and Create: The Spectra Program.* Menlo Park, CA: Dale Seymour, 1989.
Designed as a comprehensive art curriculum for grades 1-6, the program consists of a binder for each grade and provides activities for a school year. Each binder has 80 slides, 30 lessons, teaching notes, scripts, scope and sequence charts, suggestions for integrated lessons, glossary, pronunciation guide, and pedagogical recommendations. Typically, students discuss a work and then incorporate elements of its design into their own work. The early years stress design elements and principles, followed by an emphasis on content and style in art-historical works, with a shift to the study of American, Western, and European art in the later years.

Brommer, Gerald F. *Discovering Art History*, 3d ed. Worcester, MA: Davis Publications, 1997.
Students' and teachers' editions, slides, reproductions, and overhead transparencies.

Clark, Gilbert, and Kevina Maher. *Contemporary Materials for Teaching New Aspects of Art Education.* ERIC:ART. Bloomington, Ind.: Social Studies Development Center, Indiana University, 1992.
Pointing to the scarcity of resources to teach new dimensions of art education, e.g., the content of the four disciplines of DBAE, indicates a range of materials available from ERIC and commercial sources under such categories as ERIC documents, journal articles, units and lessons in journals, curricula, museums, teachers' and students' kits, art reproductions, audiovisual materials, games, posters, and timelines. Also mentions two Indiana University art education projects, one devoted to improving preservice education in DBAE, and another a cooperative venture with museums titled "Art in the Original."

CRIZMAC: Art and Cultural Education Materials. Tucson, AZ
Produces a number of DBAE-related materials. *Art Forum: Professional Development Audiotape Series* (1996): W. Dwaine Greer, *Introduction to DBAE*; Michael Day, *Art Production*; Terry Barrett, *Art Criticism*; Marilyn Stewart, *Aesthetics*, and Eldon Katter, *Assessment*. Each tape contains a presentation of the topic followed by a class discussion. DBAE Games: Mary Erickson and Eldon Katter, *Artery* (1996); *Philosophy of Art* (1996); *Token Response* (1991); and *Artifacts* (1994). Tapes help students understand the fundamentals of art, the work of critics, Western aesthetic beliefs, and the relation of art to other subjects (e.g., language arts) and style detection. Also Marilyn Stewart, *questionArte* (1995), a poster with questions which bear on aspects of the disciplines of DBAE, and Stevie Mack and Deborah Christine, *Masterpack 4-8* and *Master a Month 7-12* (1995) which contain a videotape and books (4-8) and texts and prints (7-12) which discuss and trace the development of such modern artists as Manet, Gauguin, Kandinsky, Van Gogh, Picasso, and Chagall. Also numerous multicultural materials.

DiBlasio, Margaret, and Raymond DiBlasio. *smART Curriculum: Sequentially Managed Art Curriculum, Grades 1 to 6.* 6 vols. St. Paul, MN: ARTWORLD Press, 1987. Vol. 1, 107 pp; vol. 2, 125 pp; vol. 3, 144 pp.; vol. 4, 125 pp.; vol. 5, 149 pp.; vol. 6, 169 pp.
Refined and revised version of a 1980 curriculum that was developed and implemented in the schools of Hopkins, Minnesota, and assessed by the RAND-Getty study in 1984. Revisions consisted of reworking the thematic outline and reconceptualizing the content so as to be consistent with the four disciplines of DBAE. Curriculum planned as part of general education for the specialist and general classroom teacher and consists of four six-week units (six lessons in each unit) of each year which are supported by slides and Shorewood prints. Instruction is organized around the four disciplines of DBAE and the skills of aesthetic scanning which build understanding of basic concepts of art, perceptual capacity, historical understanding and inquiry, and principles of judgment, in the course of maintaining a balance between creating and understanding art. Each unit of each grade level is organized around the child's world, the nature of aesthetic perception, the ubiquity of artistic images, and the materials of artists. Lesson plans

feature scripts for teachers, spiral learning of concepts, classroom management suggestions, and evaluation questions.

Discover Art, K-8 Program. Worcester, MA: Davis Publications Incorporated.
Includes Cynthia Colbert and Martha Taunton, *Discover Art: Kindergarten* (1990), which contains a teacher's resource book, large reproductions, art cards, and instructional programs; Laura H. Chapman, *Adventures in Art: 1-6* (1994), which has student textbooks, lesson plans, large reproductions, slides, and overhead transparencies, *A World of Images* (1992) for grade 7 and *Art: Images and Ideas* (1992) for grade 8, which contain textbooks, teachers' resource binders, reproductions, slides, and overhead transparencies. The middle school program interweaves the study of the basic concepts and language of art with aesthetic and critical principles, historical study (including historical surveys), and creative activities in several of the visual arts. Davis Publications also produces a number of other DBAE-related materials, many of them in the areas of multiculturalism and museums.

Greer, W. Dwaine. *SWRL Elementary Art Program.* Bloomington, IN: Phi Delta Kappa, 1977-91.
A series of classroom teacher guides and film strips developed by the Southwest Regional Laboratory that were designed as a sequential and cumulative introduction to art production, criticism, historical setting, and aesthetics. Earlier units were produced prior to the author's introduction of the term discipline-based art education, while later units followed a revised format that includes the contents of the four disciplines of DBAE. The program has 10 blocks, with 2 blocks for each grade and 16 lessons per block. Numerous film strips illustrate productive, visual, and critical-analysis concepts. Also printed materials which have pedagogical suggestions. Aspects of the four disciplines of DBAE are distributed throughout the blocks, units, and lessons.

Hobbs, Jack A., and Richard Salome. *The Visual Experience*, 2d ed. Worcester, MA: Davis Publications, 1995.
A program that integrates art history, aesthetics, art criticism, and production, makes connections with non-art disciplines, and reflects a multicultural perspective. Consists of a student textbook, a teacher's edition and resource binder, large reproductions, slides, overhead transparencies, and a guide to a National Gallery of Art laserdisk.

Hubbard, Guy. *Art in Action.* Austin TX: Holt, Rinehart, and Winston, 1986.
Designed for grades 1-8, the curriculum contains manuals for teachers and textbooks for students and features 155 sequential lessons (60 for grades 1-6 and 95 for grades 7-8), all illustrated with Western and non-Western works of art. Teachers' manuals have suggestions for preparing lessons and guiding teaching as well as enrichment material. Textbooks for students contain learning and exploration activities. The curriculum has a thematic organization, with topics such as art and the environment and art as communication being representative themes. Related resources are Art Print Enrichment Programs I and II (boxed sets of 30 laminated prints and a teacher's manual).

Saunders, Robert J. "A Resources Review: Contemporary Materials for Teaching Aspects of Art Education: Gilbert Clark and Kevina Maher. ERIC:ART, Indiana University, March 1992, 124 Pages." *Journal of Multicultural and Cross-cultural Research in Art Education 10/11* (1992/93): 132-135.
Describes Indiana University's project ERIC:ART supported by the Getty Center and the Office of Educational Research and Improvement, USOE. Scans the publication (abstracted in this section) for references bearing on multicultural art education. Notes the absence of articles from *JMCRAE* and art education journals generally and speculates on possible reasons for their omission. Also describes Indiana University's collection of curriculum materials (SWRL, Discover Art, Discipline-Based Art Education: A Curriculum Sampler, etc.).

New Technology

Getty Center for Education in the Arts. *Future Tense: Arts Education Technology. Proceedings of the Third National Invitational Conference.* Los Angeles: Getty Center for Education in the Arts, 1991.
Foreword and Introduction by Leilani Lattin Duke.

Summary of proceedings of Getty's third national invitational conference devoted to explanations and demonstrations of a variety of new media teachers and schools can use in achieving the goals of arts education and the educational reform movement. Keynote address, general and special sessions, and panel presentations discuss such topics as visions of the future, interactive hypermedia and new empowerment tools, multimedia and arts education, the future of arts education and the Arts Endowment, DBAE and multimedia, distance learning, satellite conferences, impact on children, applications in school settings across the country, and the need for partnerships to make the case for new technology. Remarks by speakers ranged over a number of points, problems, and issues: e.g., that technology is a means, not an end; that its current cost inhibits broad use and hence access by learners; that educators, not business, should take the lead in designing new media and defining their contents; that it is highly compatible with the interdisciplinary nature of DBAE; that it might be changing the way the mind works and distorting conventional notions of reality; that it should not be inordinately obtrusive; and that staff commitment is important in implementing it. A more complete version of the proceedings is available on a computer diskette from the Getty Center. Also recommends a Getty video *The Imagination Machines*, a cooperative venture of the Getty Center and The Discovery Channel.

Anderson, Frances E. "Electronic Media, Videodisc Technology, and the Visual Arts." *Studies in Art Education 26*, no. 4 (1985): 224-31.
In view of the commitment of the Getty Center to encourage the use and development of electronic media to further instruction in art education, describes the character and potentialities of new electronic media, especially videodisc technology. Provides detailed descriptions of various types of laser videodisc technology and their uses, including the author's involvement in the developing and testing of a Van Gogh disc. Also discusses problems and limitations of new media and urges cooperation between technical and educational specialists. Believes that unless the new technology becomes firmly embedded in teacher preparation programs, it is unlikely to have any major effect on learning. Lethargy in this regard may result in others doing the work who may have technical competence but lack a background in education. Extensive bibliographical references.

Copeland, Betty D. "Art and Aesthetic Education Learning Packages." *Art Education 36*, no. 3 (1983): 32-35.
Claims commercially produced art education packages tend to fall into four general groups: (1) aesthetic education; (2) art history and art appreciation; (3) arts and crafts activities; and (4) special education. Describes the most widely used packages in each group, e.g., those produced by the Central Midwestern Regional Laboratories (CEMREL), the "Creative Experiences through Art" art history and appreciation packages, the Southwest Regional Laboratory's "SWRL Elementary Art Program," and "Creative Art Tasks for Children" designed for students with special needs. Some of the materials were utilized by DBAE during its formative stages.

Covey, Preston K. "Art or Forgery? The Strange Case of Han Van Meegeren: A Videodisc for Aesthetics and Art History." *Journal of Computing in Higher Education 2*, no. 1 (1990): 3-31.
Designed for use in the disciplines of art history and aesthetics. Facilitates three major tasks: access to data, attention to relevant detail, and analysis of evidence. Also contains a bookshelf and structured investigations. Suggestive for designing discs for the upper levels of DBAE that stress aesthetic inquiry and case-study methods of teaching.

Dunn, Phillip C. "More Power: Integrated Interactive Technology and Art Education." *Art Education 49*, no. 6 (1996): 6-11.
Assumes new computer-based technologies will be integral to educational change, including reform of art education, and that they provide opportunities for leadership in introducing such technologies into schools. New technologies offer an alternative to linear, sequential learning and encourage active learning that offers greater freedom of choice to learners and releases teachers to concentrate on substantive matters. Such technology also motivates interest in learning, permits exploration of unlimited information about art, creates the possibility of realizing a connoisseurship model for the large majority of students, and lends itself to preparation for the workplace, research, assessment (e.g., electronic portfolios), and the building of community by virtue of easy communication with others having similar

interests. Mentions several kinds of technology, their uses, and places where further information can be obtained, e.g., the Getty Center's ArtsEdNet and the Kennedy Center's ArtsEdge.

Gregory, Diane C. "Review of Elementary and Junior High School DBAE Instructional Resources." *Art Education 42*, no. 3 (1989): 14-21.
To help teachers and administrators select from among the many DBAE instructional materials that have entered the market, reviews three elementary and three junior high school curriculum resources that are representative of DBAE or DBAE-like resources and are widely used. Provides a description and evaluation of each resource. One table compares the resources according to their components and two others—one for elementary and the other for junior high school grades—along such dimensions as quality of reproductions, cultural and ethnic origins of images, gender of artists, and visual-art form.

Gregory, Diane C. "Art Education Reform and Interactive Integrated Media." *Art Education 48*, no. 3 (1995): 6-16.
Argues in favor of reforming art education through emancipatory constructivism, a position based on the work of poststructuralists, critical and feminist theorists, critical ethnographers, and others who insist that, since objective truth does not exist, students must construct their own truth and interrogate the biases behind what is presented as authoritative knowledge. In this process the teacher functions merely as guide or facilitator. Believes that interactive integrated media are ideally suited for allowing emancipatory constructivist learning. Lists among benefits (a) a nonlinear programming that duplicates the way the mind learns; (b) adaptability to individual learning styles, (c) multisensory experiences, (d) the integration of art content (including DBAE disciplines), (e) integration with other disciplines around a central theme, (f) the development of higher-order learning, and, above all, (g) active student participation in the educational process.

Hubbard, Guy. "Electronic Artstrands: Computer Delivery of Art Instruction." *Art Education 48*, no. 2 (1995): 44-51.
Explains that, after initial hopes for computer graphics, the use of electronic technology to design and manage the delivery of art instruction has emerged as the most promising application of computers. Lists several advantages of such technology, e.g., users' freedom to link information in whatever way they choose, the availability of multiple pathways through a body of instruction, and the ease of storage, retrieval, and modification of digitized images. Reports on the development and initial implementation of a college-level multimedia art program in which students select art experiences from clusters of related lessons called strands. Describes the program's design and projects for it the ultimate goal of becoming a database to be shared with other educational institutions, from colleges to elementary schools.

Keens, William. "Future Tense/Future Perfect." *Art Education 44*, no. 5 (1991): 22-24.
Comments on the third Getty biennial national conference titled Future Tense: Arts Education Technology and the array of speakers and new technology that is becoming available for teaching art, a virtual garden of electronic delights. Such technology creates new opportunities for creative expression and provides a wealth of contextual information. All will be for naught, however, if the arts are not made a larger part of the curriculum and if the new technology is not made widely accessible. In addition to the issue of access and equity, there are questions about the role of teachers in creating software, the place of technology in teaching, and the limitations of technology.

Keifer-Boyd, Karen T. "Interacting Hypermedia and the Internet with Critical Inquiry in the Arts: Preservice Training." *Art Education 49*, no. 6 (1996): 33-41.
Believes current ideas about teaching criticism, which are characterized as linear, sequential, and essentially formalist and modernist, should be supplemented with more expansive ideas, which are characterized as nonlinear, nonsequential, and essentially contextualist and postmodernist, which are said to derive from work in the sociology of knowledge, semiotics, deconstruction, and feminist studies. Accepting a belief in multiple realities, describes how new technologies (Hypermedia, etc.) can be used to teach varieties of criticism, but favors newer theories. Among other things, students will learn a new vocabulary of form and design and will develop a range of critical and imaginative skills that will

encourage them to question traditional assumptions about art, culture, and society and to address social problems. Mentions work with DBAE workshops and thinks DBAE is adopting postmodernist premises.

Marschalek, Douglas. "The National Gallery of Art Laserdisk and Accompanying Database: A Means to Enhance Art Instruction." *Art Education 44*, no. 3 (1991): 48-53.
Explains a visual art index system (VIAS) in which reproductions are described and entered into a database containing twenty-seven categories of information. Models of aesthetic perception and art criticism influence the organization of information. Discusses how to make a database and use it, for example, with the National Gallery of Art laserdisk containing images and information about the gallery's collections, and indicates thirteen ways VIAS is relevant to the disciplinary approach of DBAE.

Porett, Thomas. "Computer Graphics Overview." In *Collected Papers, Pennsylvania's Symposium III on the Role of Studio in Art Education*, ed. Joseph B. DeAngelis, 45-50. Harrisburg: Pennsylvania Department of Education, 1989.
Remarks on the changed nature of problem solving demanded by the artist's computer workstation and discusses computer graphic basics, electronic paint systems, object-oriented systems, animation, input/output, and publishing graphics. Points out that a paradoxical medium which is both the paint brush and the canvas, the drafting table and the rendering, and the animation stand and the movie screen, forces artists and designers to translate their traditional skills into the terms of the flexible machine medium. Thinks these machines will profoundly affect the ideational process and influence visual thinking.

Multicultural Art Prints Series

African American Art: Teacher's Guide. MAPS I. Glenview, IL: Box 2159 Crystal Productions, 1996. Preface by Leilani Lattin Duke. Illustrated.
A cooperative venture of the California Afro-American Museum, the Getty Center, and the J. Paul Getty Museum, the guide, which sets the pattern for the MAPS series, discusses five 18 x 24 inch color reproductions (laminated on sturdy cardboard) which contain multicultural and/or multiethnic images that (1) are discussed thematically and (2) provide opportunities for comparison with each other and across cultures. The back of each print has black-and-white photographs of the image and text that provides background information, analyses of medium, discussion of themes, suggested questions and activities, and references. Grids display questions and activities for elementary, middle, and secondary levels that are related to the four disciplines of DBAE. Purpose of the MAPS series is to acquaint students with the arts of different cultures and develop verbal and creative problem-solving skills. African-American themes are symbol of power, religion, unification, and women in art. Glossary. Illustrated.

Pacific Asian Art: Teacher's Guide. MAPS I. Glenview, IL: Box 2159 Crystal Productions, 1991. Preface by Leilani Lattin Duke. Illustrated.
A cooperative venture of the Pacific Art Museum, the Getty Center, and the J. Paul Getty Trust, the guide follows the pattern of the MAPS series. Themes are symbols of power, religion, the human figure, and rites of passage. Works from Japan, India, Polynesia, and China. Glossary. Pronunciation guide.

Selected American Indian Artifacts: Teachers Guide. MAPS II. Glenview, IL: Box 2159 Crystal Productions, 1992. Foreword by Leilani Lattin Duke. Preface by Thandiwee Michael Kendall. Writer: Eldon Katter.
A cooperative venture of the Los Angeles Southwest Museum and the Getty Center, the guide follows the pattern of the MAPS series. Themes are ritual and ceremony, transformation, ancestral influences/contemporary art, historical narratives, and symbol and ceremony. Illustrated.

Mexican-American Art: Teachers Guide. MAPS II. Glenview, IL: Box 2159 Crystal Productions, 1992. Foreword by Leilani Lattin Duke. Introduction by Thandiwee Michael Kendall. Writer: Eldon Katter.
A cooperative venture of the National Museum of American Art of the Smithsonian Institution and the Getty Center, the guide follows the pattern of the MAPS series. Themes are symbolizing an ideal, time and change, celebrating nature, reaffirming the past, and unification of natural and human forces. Foreword acknowledges significance of changing demographics in the nation's schools, while

Introduction points out that consideration of the art of different ethnic groups raises complex questions about the meaning of art, identity, time, and meaning and context. Pronunciation guide. Glossary. Illustrated.

Arts of India: Teachers Guide. MAPS III. Glenview, IL: Box 2159 Crystal Productions, 1992. Foreword by Leilani Lattin Duke. Text by Lisa Vihos. Discussion questions and activities by Kellene Champlin.
A cooperative venture of the Los Angeles County Museum of Art, the Getty Center, and a number of consultants, the guide follows the pattern of the MAPS series. Themes are symbols of power, Goddess worship, devotion, symbols of good fortune, and image of a ruler. Timeline. Pronunciation key. Glossary. Illustrated.

Women Artists of the Americas: Teachers Guide. MAPS III. Glenview, IL: Box 2159 Crystal Productions, 1994. Foreword by Leilani Lattin Duke. Text by Barbara Moore and Barbara Matteo. Discussion questions and activities by Kellene Champlin.
A cooperative venture of the National Museum of Women in the Arts, the Getty Center, and a number of consultants, the guide follows the pattern of the MAPS series. Themes are fairy tales, gift giving, motherhood, and motherland. Timeline. Pronunciation key. Glossary. Illustrated.

Videotapes

Getty Center for Education in the Arts. *The Role of Art in General Education*, by Harry S. Broudy. Santa Monica, CA: Getty Center for Education in the Arts, 1988. Produced by the Brigham University Motion Picture Studio. 30 minutes.
Discussion by a philosopher of education whose ideas and writings influenced the early phases of the Getty Center's effort to persuade school people to make art a required part of the general education of all youth. Art is believed to be a critical necessity because it is part of a uniquely human experience called aesthetic experience, which relates to all other kinds of human value (economic, health, affectional, familial, civic, religious, etc.) and enriches human experience by its pervasiveness in language, its basis for judgment, and, most importantly, by its capacity to expand imagination, which is the essence of human freedom. Interspersed with images of art, external commentary, and graphic outlines of topics.

Getty Center for Education in the Arts. *Arts for Life.* Santa Monica, CA: Getty Center for Education in the Arts, 1990. Produced and directed by MultiMedia Presentations. 15 minutes.
Figures from entertainment, education, and business discuss the importance of art education for all youth. Reference is made to art's unique form of thinking, its capacity to build self-esteem, critical thinking and leadership skills, breadth of understanding, language proficiency, creativeness, and workplace competence, and, not least, to its potential for educating imaginative workers who can make America competitive in the production of well-designed objects. Episodes show first-and fifth-graders discussing and creating art in lessons centered on a number of concepts, e.g., shape, line, and color and representative and nonrepresentative art. Questions about the legacy American culture will leave and what its vision of the future should be are followed by numerous images conveying the fact that art is in and for life.

Getty Center for Education in the Arts and The Discovery Channel. *The Imagination Machines.* Santa Monica, CA: Getty Center for Education in the Arts, 1991. Produced by The Discovery Channel. 60 minutes.
Produced in conjunction with the Getty Center's 1991 national conference "Future Tense: Arts Education Technology," the tape presents figures from entertainment, the arts, industry, and education as well as students who discuss the uses, benefits, and limitations of new technology. Among the benefits mentioned are the media's empowering capacity, their use to express ideas and feelings and make individual choices, the improvement of communication, the integration of knowledge, disciplines, and subjects, and the cultivation of imagination. Illustrations of interactive multimedia range from the exploration of a Mayan monument, a survey of medieval manuscript illuminations, an analysis of Stravinsky's *Rite of Spring*, and the demonstration of the complexity of directing a play by Shakespeare

to the telling of stories about a locomotive, the playing of a game about an historical figure, the modeling of human movement by Merce Cunningham, the conducting of music, and the simulation of an airport terminal. Concludes with some examples in teaching chemistry and physics and cautionary remarks about problems of making the new technology accessible (cost, skill, time, etc.).

Getty Center for Education in the Arts and the National Parent Teachers Association. *Be Smart, Include Art: A Planning Kit for PTAs.* Chicago: National Parent Teachers Association, 1992. Consists of booklet, brochures, newsletter, and a ten-minute videotape.
Kit helps PTAs plan meetings and programs on art education and contains a booklet, *Be Smart, Include Art: A Planning Kit for PTAs*, 50 brochures entitled *Making Art a Part of Your Child's World*, 10 brochures for the National PTA's Reflections program, a Getty Center newsletter that contains a publications brochure, and a ten-minute videotape entitled Arts for Life (abstracted in this section). Booklet discusses DBAE and planning sessions in four sections devoted to the nature of DBAE and the Be Smart project, the planning of a meeting (of approximately two-hour duration), the hosting of a visual-art festival, the PTA Reflections program, and reproducible materials. Text is laced with quotations from artists and authorities in art education, curriculum, and administration and is in English and Spanish.

Getty Center for Education in the Arts, The Learning Channel, and the National Education Association. *The Art of Learning*. Santa Monica, CA: Getty Center for Education in the Arts, 1993. Produced by Weidener Productions, Inc., for The Learning Channel. 60 minutes.
After introductory remarks by figures from entertainment and education, shows how five schools can, through their art programs, help achieve the objectives of the educational reform movement: interdisciplinary learning, appreciation of cultural diversity, meaningful forms of assessment, use of new technology, and greater access and equity, or, in general, the development of higher-order mental capacities and the building of self-esteem. Thus an elementary school in South Carolina stresses the integration of the arts into all subjects and the value of special projects for at-risk students; a high school in Mississippi states that the study of the four disciplines of DBAE lower the drop-out rate; a Colorado elementary school achieved appreciation of cultural difference by stressing multicultural and cross-cultural lessons and activities; Ohio middle and high schools found computer graphics, computer-treated photographs, and computerized dance notation helpful in developing teamwork, problem solving, and critical reasoning; and a special California middle school involved at-risk students in learning by having them produce a rap interpretation of their school.

Getty Center for Education in the Arts. *Why Are the Arts Essential to Educational Reform?* Santa Monica, CA: Getty Center for Education in the Arts, 1993. Remarks by Gordon M. Ambach and a Focus-Group Conversation. Produced by Pacific Visions Communications, Inc. 30 minutes.
Produced in conjunction with the Getty Center's fourth national invitational conference Achieving National Educational Reform: Arts Education as Catalyst, the first segment of the tape consists of an excerpt from an address by Gordon M. Ambach that discusses five planks of general educational reform to which arts education can make a significant contribution: the formation of new standards and goals for learning; the development of new forms of assessment; the achievement of higher-order learning; the use of new technologies; and the encouragement of cultural diversity and unity. The second segment consists of highlights of a focus-group discussion by persons from various walks of life. Among the concerns expressed are the lack of priorities regarding learning, the failure of the arts community to make a compelling case for requiring arts education, inattentiveness to minorities, and failure to indicate the relations of arts education to the marketplace.

Getty Center for Education in the Arts. *Art Education in Action: An All-Participants Day Video Teleconference.* Santa Monica, CA: Getty Center for Education in the Arts, 1994. Produced by Pacific Visions Communication. 1 hour 45 minutes.
In a production that pays tribute to persons involved in advancing and implementing the DBAE approach in various parts of the country, teachers, artists, museum specialists, academic scholars, school administrators, and students discuss various aspects of DBAE and what it has meant to them to become involved with it. Questions were also taken from callers and the audience. Introduction by Getty Center director updates developments, e.g. the acceptance of a comprehensive view of the arts as a basic subject

of the curriculum (national standards, Goals 2000, national assessment, state guidelines, etc.). After an excerpt from an address that indicated ways the arts can further educational reform, tape segments show collaborative efforts in DBAE (e.g., between museums, artists, and schools); varieties of approaches to DBAE (discussion of Western and non-Western works, teaching the nature of aesthetic experience and expressive description, inquiry learning, appreciation of cultural diversity, etc.); and interdisciplinary learning both within the disciplines of DBAE and across subjects initiated by general classroom teachers and arts specialists.

Getty Center for Education in the Arts. *Art Education Is More than Art Education.* Santa Monica, CA: Getty Center for Education in the Arts, 1994. Produced by Pacific Visions Communications, Inc. 10 minutes.
Tape opens with young people pledging allegiance to the flag and proceeds to record discussions of specialist teachers of art and general classroom teachers who, in the course of examining a Van Gogh painting, teaching a ceramics course, talking about the life and time of Romear Bearden, the domestic life of women in traditional Japanese prints, and about a portrait by Frida Kahlo, reveal how art can contribute to such general goals as the development of critical and interdisciplinary thinking, the appreciation of cultural diversity, the building of self-esteem through improved self-understanding and the discovery of unrealized abilities, and the fostering of skills for the workplace. Comments stress the importance of combining the four disciplines of DBAE to achieve such goals.

Getty Center for Education in the Arts. *Teaching In and Through the Arts.* Santa Monica, CA: Getty Center for Education in the Arts, 1995. Co-production of The Learning Channel, the National Education Association, and The Getty Center for Education in the Arts. 30 minutes.
Tape opens with information about efforts to reform education and the establishment of national standards for the arts and a statement that the purpose of reform in arts education is to make it a legitimate academic subject for all students in a program of general education. The art program of an elementary school in Florida that stresses the visual arts demonstrates how art can be taught as a subject that integrates the four disciplines of DBAE while at the same time providing ideas and resources for teaching other subjects. The art program of a New York high school that stresses the performing arts of dance, music, and theater demonstrates how the arts can be valued for themselves as well as for their contribution to lifelong learning and enjoyment. The common features of the two programs are planned, sequential curricula, interdisciplinary learning, systematic assessment, and individual and group creativeness.

Getty Center for Education in the Arts. *Art Education in Action. 1. Aesthetics. 2. Integrating the Art Disciplines. 3. Making Art. 4. Art History and Criticism 5. School-Museum Collaboration.* Santa Monica, CA: Getty Center for Education in the Arts, 1995. Five kits, each containing a viewer's guide by Michael D. Day and a 40-minute tape. Produced by Pacific Visions Production.
The tapes show specialist teachers of art and general classroom teachers teaching unrehearsed episodes of their own DBAE-designed lessons that illustrate the varieties of ways the DBAE approach can be implemented K-12. Each viewer's guide contains an essay, two lesson plans, video footnotes, references, and a bibliography. Topics of lessons range from aesthetic experience and teaching across the curriculum (*Aesthetics*); highlighting studio production and student social commentary and cultural dimensions of art (*Integrating the Art Disciplines*); integrating the art disciplines and integrating art history and art criticism (*Making Art*); interpreting contemporary art and art informs history (*Art History and Art Criticism*); and focus on original art and interacting with a contemporary artist (*School-Museum Collaboration*). Among matters discussed in the viewer's guides are the videotaping process, DBAE and Getty Center activities, the selection of teachers and development of lesson plans, the nature and assessment of teaching and learning, relations to current educational reform topics, and the demands (practical and intellectual) of teaching in today's schools. Sidebars describe episodes from each of the kits.

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Advocacy

Arts Education Partnership Working Group. *The Power of the Arts to Transform Education.* Washington, DC: John F. Kennedy Center for the Performing Arts and J. Paul Getty Trust, 1993.
Summary of recommendations intended to place arts education on the national agenda, especially in light of its omission from the National Educational Goals. After sections on the definition of arts education and its capacity to transform education, statements center on recommendations that range from the establishment of a national center for the arts in education and the reform of teacher education to the framing of national standards and assessment of learning and the forming of coalitions and partnerships. Case for arts education is grounded in both the intrinsic values of the arts for personal development and their instrumental uses in achieving a number of institutional and social objectives. The arts are understood as ways of knowing that contribute to excellence in education and the transformation of teaching and learning within a framework of comprehensive reform, the principal prerequisite of which is collaboration among numerous groups (artists, teachers, arts organizations, etc.).

Getty Center for Education in the Arts. *Art Education in Action: An All-Participants Day Video Teleconference.* Los Angeles: Getty Center for Education in the Arts, 1994. Introduction by Leilani Lattin Duke.
Highlights participants in Getty-supported programs since its inception in 1982. Features panel discussions by academic and educational specialists, student interviews, and question-and-answer segments. Also contains a chronology of major activities in the area of professional development and program demonstration, a description of a number of advocacy efforts and materials, profiles of regional curriculum development and implementation institutes in California, Florida, Minnesota, Texas, Ohio, Nebraska, and Tennessee, and art teacher seminars in Cincinnati and Cranbrook, NJ, as well as several independent ventures committed to implementing DBAE. Sidebars describe activities that illustrate DBAE principles.

Getty Center for Education in the Arts. *Beyond the Three Rs: Student Achievement through the Arts.* Information insert in *Educational Leadership 53*, no. 2 (1995).
An information insert that refers to the Getty Center's efforts to reform art education and see art as a catalyst for educational reform generally. Emphasizing topics and issues featured at the Center's 1995 national conference, the insert mentions the value of the arts for interdisciplinary learning, multicultural understanding, creative thinking, and collaborative problem solving; development of imagination, intuition, and dexterity; and personal expression, enjoyment of varieties of literacy, and healthy development of the whole child. Also stresses the importance of understanding the nature and power of images and the role the arts are playing in shaping new technologies. Findings from a study of professional development programs supported by the Getty Center highlight promising reform strategies.

Getty Education Institute for the Arts and *Business Week*. *Educating for the Workplace through the Arts.* Information insert in *Business Week*, no. 3499 (28 October 1996).
Basic premise is that a changed workplace necessitates a differently educated person, one who can work with teams, has technological competencies and flexible thinking habits, and an appreciation of diversity—in short, one who embodies most of the outcomes discussed in the literature of DBAE. Accordingly, new alliances between business and arts education need to be forged which would stress the arts as a basic academic subject, rigorous as any other, needed to build critical-thinking skills, job-related capacities, and personal and social values. How the teaching of the arts can accomplish such objectives constitutes the substance of the insert. Also provides examples of business support for arts education and suggestions for forming partnerships. Sidebars and photos illustrate major points and programs.

Kaagan, Stephen S. *Aesthetic Persuasion: Pressing the Cause of Arts Education in American Schools.* Los Angeles: Getty Center for Education in the Arts, 1990. Foreword by Leilani Lattin Duke.
Indicates ways advocates of DBAE can become more politically effective. After discussing the dynamics of educational decision making that involve satisfying a number of interests (governmental, parental, social, and professional) and the requisites of effective advocacy (clear goals, relevance to current

thinking, sophisticated audience orientation, persistence and endurance), indicates five features of contemporary educational thought that DBAE theorists should seriously entertain, e.g., interest in developing critical thinking, concern for at risk students, respect for teachers' participation, alternative forms of accountability, and new instructional materials. Concludes with specific suggestions for relating DBAE to such features, that is, emphasis on its capacity to foster reasoning and problem-solving ability, greater attention to students with marked needs, support for teacher professionalization, participation in the accountability movement, and promotion of new instructional technologies.

Loyacono, Laura L. *Reinventing the Wheel: A Design for Student Achievement in the 21st Century.* Denver, CO: National Conference of State Legislatures, 1992.
Discusses a cooperative venture of the National Conference of State Legislatures and the Getty Center the purpose of which is to explain to state legislators and other members of the arts community ways in which a study of the arts can play an important role in preparing young people for life in an era in which visual imagery, interconnected cultures, and high technology will be pervasive features. Drawing on new conceptions of comprehensive art education (DBAE), research showing that the study of art enhances higher-level mental activities, and model programs of implementation, report states that a study of the arts can develop critical problem-solving skills, instill self-esteem and self-discipline, cultivate perception and imagination, develop teamwork skills, and contribute to multicultural understanding as well as address a range of social problems. Pedagogically, a study of the arts can suggest effective modes of interdisciplinary teaching and learning as well as alternative forms of assessment. After discussing the range of benefits that can be realized from a comprehensive interpretation of art education, subsequent chapters discuss obstacles to educational reform, needed preservice education and curriculum development, models of implementation, and the responsibilities and tasks of members of the arts community. Back material contains list of state contacts and references. Numerous graphs, charts, statistics, quotations, and sidebars spotlight noteworthy accomplishments.

National School Boards Association. *More than Pumpkins in October: Visual Literacy in the 21st Century.* Alexandria, VA: National School Boards Association, 1992. Opening remarks by Thomas Shannon and Leilani Lattin Duke. Writer, Ellen Ficklen. Fifteen-minute videotape also available.
Presents a rationale for comprehensive art education (DBAE) within a K-12 core curriculum, suggests ways to establish such a curriculum, and provides case studies (portraits and snapshots) of effective instances of such establishment, as well as resources for implementation. Among the purposes, goals, objectives, and outcomes of such programs are a balanced curriculum that cultivates a distinctive way of knowing, skills that are requisite for living in the next century, multicultural awareness, interdisciplinary and cross-disciplinary learning, benefits derivable from studying aspects of art making, art history, art criticism, and aesthetics, imaginative and critical thinking and problem solving, interpretive finesse, informed perception, collaborative inquiry, self-discipline and self-esteem, and the furtherance of educational reform generally. Quotations from scholars, writers, and educators lace the text.

Other

Grice, Michael K. *Discipline-Based Art Education: Needs Assessment Analysis. The Status of Art Education in the Portland Public Schools, 1986-87.* ERIC Document Reproduction Service ED287753.
Sponsored by the Getty Center, the assessment was conducted prior to implementing a DBAE approach in Portland's public schools. The results of a questionnaire administered to teachers, counselors, and administrators indicated a lack of congruence between the value ascribed to art and the time devoted to it, widely variable practices across elementary and secondary levels, absence of structure and sequence, insufficient attention to cultural diversity, lack of capacity for implementation, few curriculum materials, and inadequate preservice training. Appendixes feature various aspects of DBAE (aesthetic scanning, etc.), the approach of the Southwest Regional Educational Laboratory, the survey instrument, and respondents' remarks about the questionnaire.

Leonhard, Charles. *Status of Arts Education in American Public Schools: Report on a Survey: Summary and Conclusions.* Urbana, IL: National Arts Education Research Center, 1991.
Data relevant to DBAE pertain primarily to the middle and secondary schools where students, in addition to creative activities, have opportunities to study art history, art criticism, and aesthetics, especially in high schools. Noteworthy is the incorporation of data about DBAE in art education programs. More than 95% of respondents said they incorporate DBAE to a "great extent" or "some extent." Closing remarks stress the importance of art specialists for viable programs, adequate time for elementary instruction in art, increased funding (especially for instructional materials), and, in the case of music education, increased study of music history, criticism, and aesthetics.

Chapman, Laura, and Connie Newton. "1990 Teacher Viewpoint Survey: The Results and Comparisons." *School Arts 90*, no. 1 (1990): 41-45.
Discusses a 1990 survey of replies from 789 art teachers and compares it to the results of ten years earlier. Seven new categories had been added to accommodate new developments, but overall findings of the two surveys were remarkably similar. As for DBAE, 84% are either very familiar or acquainted with it; most of these are enthusiastic about it, but 20% have many concerns. Responses to questions about art history, criticism, and aesthetics indicate, however, that DBAE may be interpreted in very different ways. An important change was the increase in teachers (from 30% to 48%) who teach art history regularly.

Esterow, Milton. "Changing the Look of Art Education." *ARTnews 86*, no. 4 (1987): 112-13.
Reports on the Getty conference "Discipline-Based Art Education: What Forms Will It Take?" mentioning the prominent persons in attendance and quoting the main speakers. Refers to the scope of the Getty effort to date and cites critics, skeptics, and converts.

Hines, Diane Casella. "A Report on Discipline-Based Art Education." *American Artist 51*, no. 541 (1987): 68-69, 79-80.
Calls attention to the publications and activities of the Getty Center and its effort to improve the status and quality of art education through DBAE. Enumerates DBAE's salient features, e.g., its emphases on four art disciplines reflecting the four ways people use art and on student assessment, adequate instructional time, and a sequential curriculum. Makes clear that DBAE may take several forms as it is an approach rather than a specific curriculum and that the magic of creation is enhanced rather than minimized when students gain the automatic command of skills both to create art and to respond aesthetically.

Hurwitz, Al. "Chronicle: A Report to NAEA President Amelia Sanchez." *Art Education 43*, no. 1 (1990): 12-18.
Surveys the history of art education and the many often conflicting ideas that have impinged on the field, with the notion of creativity having been the most durable. Discusses the emergence of DBAE, the controversy it has engendered, and also the endorsements it has received. In light of the latter, wonders about art educators' slowness to commit themselves to it and attributes reluctance to fear of the new and the prospect of reduced studio time. Likens DBAE to a thesis and revisionist criticism of it—i.e.,

insistence that DBAE emphasize context of artworks and their social and anthropological bases—as the antithesis. Anticipates a new synthesis as DBAE accommodates revisionist versions of history and criticism. Voices pessimism about art education's ability to move to the core of the curriculum while society does not value art very highly.

Jeffers, Carol S. "Child-Centered and Discipline-Based Art Education: Metaphors and Meanings" (abridged). *Art Education 43*, no. 2 (1990): 16-21.
Compares child-centered views of art education and DBAE through three metaphors for the educational process, the first two applying to child-centered approaches and the third to DBAE: (1) growth—the child is the naturally unfolding flower, school the garden, and the teacher the nonintervening facilitator; (2) medical—the child is the patient in an unhealthy society, the school the clinic for therapy, the teacher the therapist; and (3) molding—the DBAE curriculum is the mold, the teacher the sculptor, the child the clay. Claims metaphors revealed surprising similarities: both approaches (1) assign modest roles to teachers who are not to interfere with either the child's development or the prescribed curriculum; (2) prevent teachers and students from interacting fully and authentically; and (3) treat the child as a nonadult occupying a separate, decontextualized space. Concludes that old ways of thinking still persist and art education is not yet at a crossroads.

Kelchner, Thomas A. "Art History, Criticism, and the TMR Art Experience." *School Arts 90*, no. 4 (1990): 33-34.
Found that teachable mentally retarded (TMR) students enjoy talking about works of art and that their generally poor verbal and communication skills can be improved through art experiences that include art history and criticism, albeit at very basic levels. Students showed themselves able to attend to artworks; to identify subject matter and compositional elements; to discuss likes and dislikes, some aspects of artists' lives, and the art of cultures other than their own; and to evoke feelings and emotions from an artwork.

Mims, Sandra Kay, and E. Louis Lankford. "Time, Money, and the New Art Education." *Studies in Art Education 36*, no. 2 (1995): 84-95.
Notes the paradox that at a time when art educators are expected to accommodate much new content (e.g., DBAE, feminism, multiculturalism), they face reduced time and money allocations. Reports on a national study confirming that efforts to change art education have had little effect and that art teachers are expected to do more with less. Recommends (1) teaching techniques for setting priorities and allocating time; (2) redoubling advocacy efforts to gain support from school administrators; and (3) increasing research on the state of art teaching.

Vallance, Elizabeth. "Essay Review—Three Recent Getty Publications." *Journal of Aesthetic Education 27*, no. 3 (Fall 1993): 95-99.
Reviews *Art Education and Human Development*, by Howard Gardner; *DBAE Handbook: An Overview of Discipline-Based Art Education*, by Stephen Mark Dobbs; and *Discipline-Based Art Education: A Curriculum Sampler*, edited by Kay Alexander and Michael Day. Finds the Gardner essay a readable survey of conceptions of human development and of art education over the years; the *Handbook* a clearly organized compendium of the practical principles informing DBAE; and the *Sampler*, a collection of field-tested units developed during a three-year curriculum project, a reassuring example of the true meaning of DBAE and of its application even by teachers new to the concept. Suggests the books form a logical unit in the sequence in which they were reviewed.