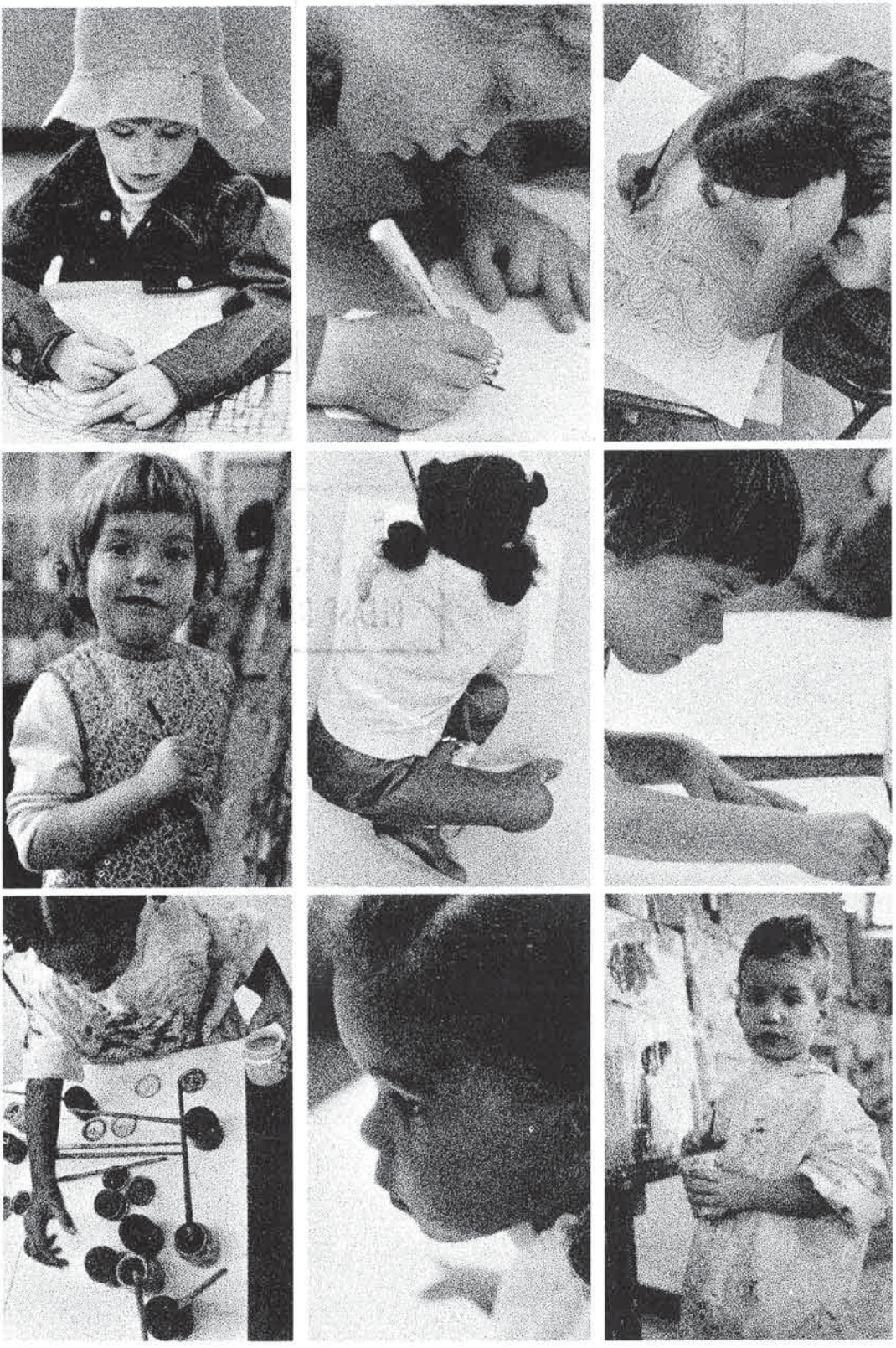
Report of the NAEA Commission on Art Education



Contents

Section III
Appendix

Introduction

America's bicentennial year afforded many opportunities for the American people to relive the rich heritage of the nation's founders and to pledge to make America's third century the most promising of the young republic's existence. While the general spirit of 1976 remained hopeful that the dreams of the American republic may be even more fully realized in the years to come, the educational sector of society was severely jolted by rising unemployment and disturbing changes in the fiber of traditional American family life.

As a result, the bicentennial year brought the American educational community to the stark realization that the foundation of the nation's school systems may well have been built on shifting sands rather than in bedrock as formerly thought. Inflation, declining school enrollments, and growing public dissatisfaction with what the schools were accomplishing in the early seventies were creating pressures on schools to cut expenditures, to return to basic programs, and in general to remain more responsive to the needs of the public. Art education programs, which some critics view as non-essential, are particularly vulnerable to such pressures.

The dawn of 1976 thus appeared to many art educators as a beginning of a time of crisis for the arts in American education. The fact that during 1974 and 1975, some art administrators, supervisors, and teachers were losing their positions, and that some arts programs were being terminated or curtailed, seemed to be enough evidence for most art educators that a major effort by the profession was needed to bolster support for arts education in the schools. Within this context, the National Art Education Association president and the board of directors appointed a Commission to make a study of the present status and prospects for the art teaching profession. The task of the commission, as set by the board, was to prepare a comprehensive status report on such issues as fiscal resources, curriculum, staffing, and administration, and the influences of government, college entrance examinations, standardized testing, and high school graduation requirements in school art programs. The commission was to be responsible for collating the results of several studies in the arts in five broad topic areas, gathering information and input at open hearings, and engaging qualified professionals in the art teaching field to contribute material to the study. The completed study was to be released to the NAEA membership at its 1977 convention in Philadelphia.

The commission included Elliot W. Eisner, Professor of Art and Education, Stanford University, Stanford, California; Albert Hurwitz, Coordinator of Arts, Newton Public Schools, Newton, Massachusetts; Stanley Madeja, Director of the Aesthetic Education Program, CEMREL, Inc., St. Louis; Anne Taylor, Associate Dean of the Graduate School, University of New Mexico, Albuquerque; and Charles M. Dorn, Professor of Art and Design, Purdue University, West Lafayette, Indiana, Chairman of the Commission.

The commission's first meeting was held in Chicago on February 13 and 14, 1976, at which time a tentative outline of the task was developed and presented to the NAEA board of directors. Input from the membership was also sought at hearings which were conducted by the commission at the Spring 1976 NAEA Convention at the Chase Park Plaza Hotel in St. Louis.

The result of the commission's efforts, which took more than fifteen months to complete and which involved several hundred art educators in its preparation, is contained in the following pages. Contributions from the field included reviews and criticism of commission-authored papers, recommendations by school art administrators for specific minimum school art standards, and commissioned papers on specific issues and topics relevant to the report.

The content and organization of the report was set by the commission during its final meeting at Stanford University in January 1977. It was determined that the report would be presented as a consensus statement of the commission, rather than as a compendium of individually authored papers. Although each commission member held editorial responsibilities for the organization of the material in one or more sections of the report, the commission as a whole reviewed all the data presented and determined the basic conclusions and recommendations to be presented in the report. As a result, credits for authorship of sections of the report have been omitted, although those individuals who have contributed to the report in the ways previously outlined are named in the appendix.

The commission's report is organized in three sections. Section I contains a summarization of the conclusions and recommendations made by the commission which may be quickly reviewed by those individuals who are primarily concerned with imperatives for change and who do not wish to examine in detail the didactic contained in the arguments presented in Section II. Section II presents in discursive form the basic normative and historical data and the philosophical arguments upon which the commission based its conclusions and recommendations. Section III, Appendix, presents rather explicit models for school practice illustrative of the various philosophical positions presented by various authors in the field of art education. This section attempts to describe how equally viable rationales for the teaching of art might be used in a typical middle school teaching situation.

In reviewing the commission's report, the reader may note important issues the commission did not deal with or topics which may not immediately impinge on the situation faced in a particular school or school system. Given

the short time the commission had to prepare the report, and considering the broad range of educational responsibilities and school situations which might conceivably be operating in the nearly seventeen thousand United States school districts, the report, in my opinion, does effectively meet the charge given by the NAEA board of directors.

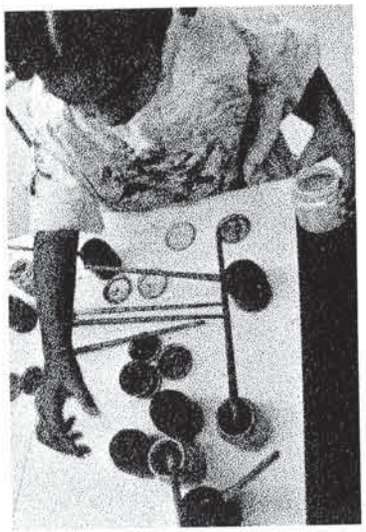
The commission's report also is not intended to be the final word, but rather to serve as a springboard for future action and, if need be, as a catalyst for constructive change in the profession. It is further recognized that although this study was commissioned as a status report, its descriptions of "practice" tread a fine line between what is descriptive and what is in reality prescriptive. The commission recognizes that real gaps may exist between scholarly consensus on what should exist and what is actually practiced in our schools. It is for this reason that the commission supports an eclectic model for the teaching of art in public schools. The commission is, moreover, acutely aware of the philosophical inconsistencies that such disparate models for practice present; if it had been given a more futuristically prescriptive charge, its conclusions may have been quite different than those recommended here. However, the commission was not charged with being prescriptive about the distant future but with examining useful approaches the profession could generally adopt in dealing with immediate realities.

As chairman of the NAEA Commission on Art Education, I am deeply indebted to the members of the commission, the NAEA professional staff and board of directors, and all those individuals who contributed their time and helpful ideas to the report. It is further hoped that the readers of this report will enjoy it and profit from it as much as I have in preparing this report for the NAEA members.

Charles M. Dorn
Chairman,
NAEA Commission on Art Education

Section I

Art Education Today: Recommendations of the Commission



Art Education Today: Recommendations of the Commission

On these pages the NAEA Commission on Art Education has prepared a statement on the state of art education today and its prospects for the future. The function of the commission was to examine the factors and forces affecting the teaching of art in the United States at present, and to identify the types of changes both within and outside of the field of art education that would make its future a promising one.

As a result of the commission's deliberations and its consultation with members in the field, it has arrived at ten major recommendations which are supported in the report itself, constituting a distillation of many, but not all, of the major ideas, observations, and words of advice found on the pages of the document. We believe that previewing these recommendations will facilitate reading the report, and at the same time, will emphasize the urgency of the report's contents.

Recommendation one: The commission believes that in a pluralistic society it is appropriate that the goals we strive to achieve, the content we teach, and the methods we use will vary in accordance with the contextual setting of the school and the unique needs of the children who are to be served in that environment.

The commission therefore acknowledges that there are a variety of appropriate rationales which may be equally viable as conceptual bases for teaching and learning in art within a given school context.

Recommendation two: The commission believes that the teaching of art is based on conceptions of artistic learning which stem from the realization that art is a subject matter shaped by the nature of artistic inquiry. Such inquiry defines art as having a specific content to be learned, perceived, felt, and articulated through discursive language and through the creation of expressive visual form.

The commission therefore recommends that school art programs include the productive, critical, and cultural realms of art as essential in the development of a school art program.

Recommendation three: The commission believes that the current political and social realities of education in American society today, including those concerns which relate to declining school revenues and school populations, and the content of schooling itself demand that goals for the art education program of the school be established and clearly articulated to both the school administration and the public being served.

The commission therefore recommends that the art teacher and/or the school art administrator be responsible for developing and communicating educationally significant goals for the art program to the school administration and to the community at large.

Recommendation four: The commission believes that the competencies necessary for optimal-level effectiveness in teaching art are of such magnitude as to require that those responsible for the teaching of art be trained as specialists in the field of art education. That quality art programs require staffing by trained art specialists, however, is not intended to imply that significant experience and learning in art may only be achieved by the specialist. Effective art experiences can and should also be conducted under the guidance of the general classroom teacher and other subject specialists in the school.

The commission therefore recommends that although primary responsibility for the conduct of art experiences in the school requires the trained art specialist, the general classroom teacher and non-art specialist should also share the responsibility for the conduct and integration of art experiences.

Recommendation five: The commission believes that art as a subject of study is as essential as the other subject areas of the curriculum are in the total education of children and youth. This acknowledges that art experience is an essential aspect of basic education for all students in the schools and must be viewed in the total school curriculum as having parity with other subjects in the curriculum.

The commission therefore recommends that such issues as how much art education should be required and how much financial support is needed should be determined on a basis that recognizes the parity of art with other school subjects.

Recommendation six: The commission believes that the prospective teacher of art needs a quality program in art teacher education as much as any other specialist in the school. Standards set for teacher education by NAEA in the publication *Guidelines for Art Teacher Preparation* must be implemented and used as a means for evaluating the effectiveness of art

teacher education programs.

The commission therefore recommends that the National Commission on Accreditation in Teacher Education (NCATE) apply the NAEA standards in the evaluation and accreditation of art teacher education programs in American colleges and universities.

Recommendation seven: The commission believes that criteria for judging the quality of art programs have been established by the NAEA in the publication, *Essentials of a Quality School Art Program*. These standards should be used by the various school accrediting and licensing agencies in evaluating the quality of school art programs in all school situations. This implies that quality art education should be guaranteed to all American youth regardless of color, sex, race, or ethnic origin, in all public, private, parochial, or federally administered schools.

The commission therefore recommends that all agencies responsible for evaluating and accrediting pre-collegiate education programs adopt, uniformly apply, and enforce the NAEA evaluation criteria as a means for assessing the quality of school art programs.

Recommendation eight: The commission believes that the public schools are not the only community agency which carry responsibility for the art education of young people. The schools therefore must work cooperatively with such arts agencies as community art councils and other community-based art groups to effect the broadest base possible for the artistic development of youth.

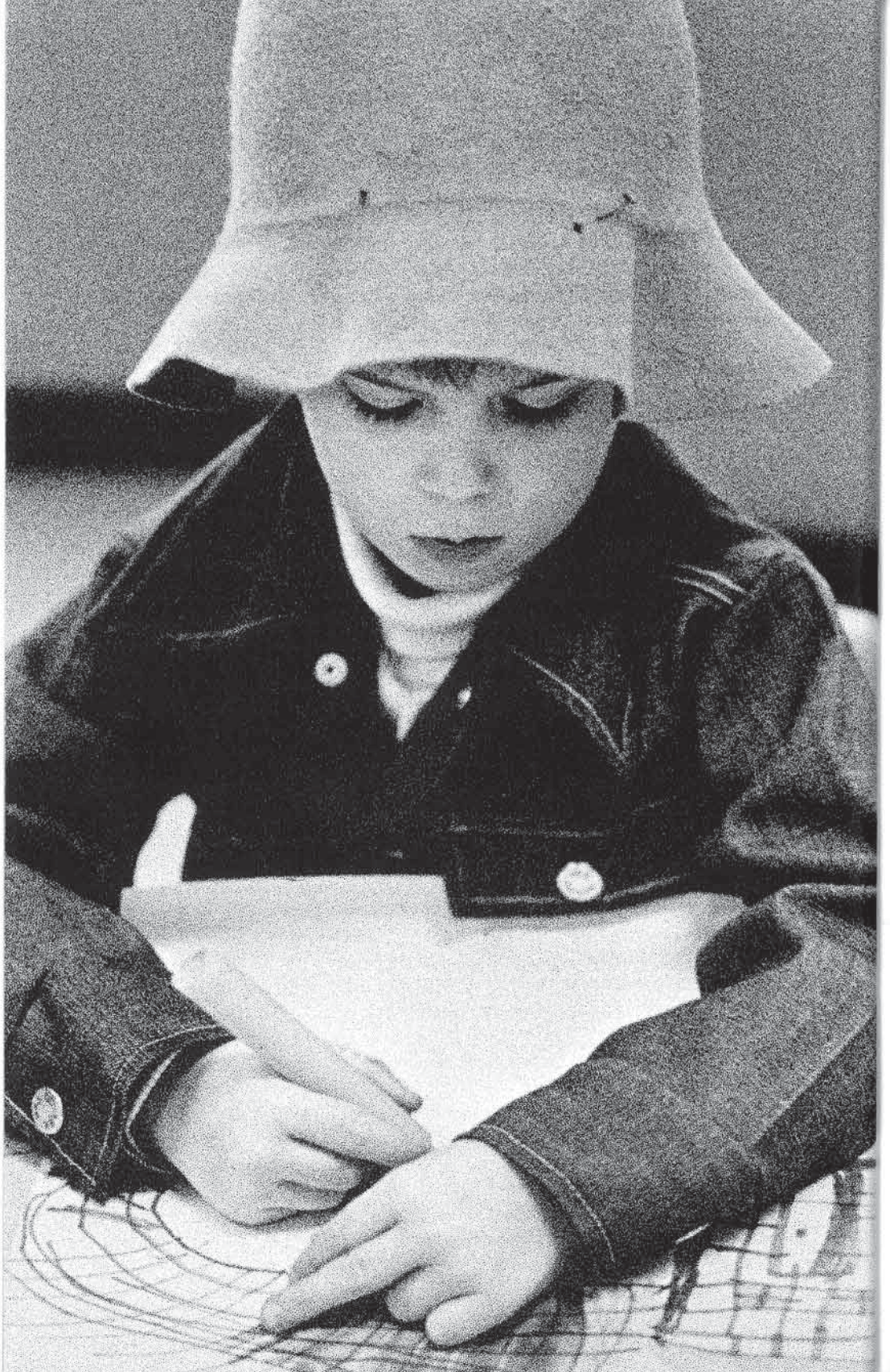
The commission therefore recommends that the NAEA and its state and local affiliated organizations proceed to investigate ways in which schools may work cooperatively with state, local, and national art councils and other educational groups.

Recommendation nine: The fact that the arts are relatively new in the school curriculum and unlike other traditional school subjects lack parity of support from the schools and from the community requires that support for the arts in art education be continued by the federal sector. That the economic base and levels of support vary from community to community is abundantly apparent. This variance is so wide as to render community-based support as the sole means for assuring aesthetic growth in the community and in the schools both impractical and unequal with respect to providing adequate opportunities for artistic and educational growth.

The commission recommends therefore that the Federal Council on the Arts establish legislation for categorical support for the development of the arts and arts education in the schools and communities of this nation and that the kinds of support needed should include but not necessarily be limited to: (1) inservice education programs for art teachers and administrators; (2) collecting, analyzing, developing, and disseminating information on art education programs; and (3) curriculum development and research related to the discipline of art education. It further recommends that it develop among the federal agencies it coordinates a comprehensive national plan for the support of the arts in American education.

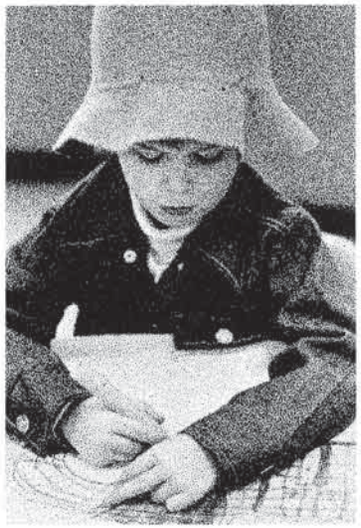
Recommendation ten: The commission believes that college admission standards and the practice of basing university admissions solely on the results of standardized tests of scholastic aptitude and subject matter achievement that excludes the arts mitigate against both the admission of artistically qualified students and the quality of art offerings in the elementary and secondary schools.

The commission therefore recommends that the College Entrance Examination Board take active steps to develop more imaginative means of assessment and more uniform levels of acceptance of high school art credits for admission to the universities and colleges of the United States.



Section II

The Working Papers



Chapter 1

The Current Situation

Introduction

With respect both to the opportunities for art study and to the quality of the art program being offered in the schools, support of the arts by the general public and by the school system is essential. Current statistics reveal that nearly one-fourth of the nation's secondary schools still do not provide opportunities for art instruction for students.[1] If, as professional art educators, we hope to provide opportunities for all young Americans to experience quality art education programs in the schools, it is essential that we accept responsibility for communicating its values both to the general public and to the organized teaching profession. Communication with the general public alone is not enough; even with strong public support, quality art programs are not necessarily assured unless school boards, superintendents, and principals also value what art can contribute to the education of the student. This fact has been demonstrated dramatically in recent times when tight school budgets have prompted some school officials to cut off categorically "non-essential" school programs such as art and music, much to the concern of parents who want such programs maintained. In more than one American school system recently, parent disapproval of such cuts in arts programs may have been the only reason these programs have survived.

Art educators for the most part take a dim view of how the public values the arts and supports arts education programs generally. Most art educators consider the public's taste and its priorities for the arts education of their children as being far too low. Undoubtedly, such views are held by art

educators both because of their professional idealism, which accepts nothing short of perfection, and because they disagree with the dictates of the traditional hierarchies imposed on education by the society. Thomistic values which view such cognitive learnings as reading, math, and science as being of greatest worth in the education of the young have persisted in education for centuries and still show no immediate signs of being abandoned. Hence, those values which tend to support notions of the arts as intellectually suspect and closer to the category of "play" appear to remain paramount in the American school system.

Art education has been justified in public education for a host of reasons since its introduction in the 1880s, ranging from the need in our founding years for the education of draftsmen for the New England textile mills to the belief that art education is good for its own sake. Public and school administrative support has always been important to the survival of art programs, however, today there are indications that such support is even more critical than in the past.

The increasing influence of the public on art education has been brought about by both the greater sophistication of public attitudes toward the arts and by efforts to equalize and consolidate the American school system. Unlike those of one hundred years ago, our school systems are for the most part large, complex institutions whose policies are directly tied to the concerns of the nation as a whole. This interdependency has come about mainly through increased federal and state government support and influence in areas such as state minimum foundation programs and legislatively mandated school codes and regulations.

As a result of this new state of reliance, education today is more directly influenced by public opinion, fad, and fashion, and far more prone to swing with the education pendulum as evidenced by the "sputnik" science and math push of the 1950s or the "Right to Read," "Career Education," or "Back to the Basics" push of the 1960s and 70s. A case in point is the recent report of the decline in Scholastic Aptitude Test scores, which has had a tremendous impact nationally on boards of education and the general public's feelings about priorities in American education.

Although it is regrettable, in an age of the "cool" media it was probably inevitable that American education would ultimately become more concerned with its public image than with the substance of the educational programs it provides. Education is now in a public relations phase, and art teachers as well as other subject specialists, administrators, and school boards are finding themselves competing for time, attention, and funds. For this reason, art educators must be particularly sensitive to the context within which the art education program functions in the school and in the society. While image-making in the Madison Avenue sense may not be our ideal, understanding the political and social forces within the school system and the society becomes essential to the effectiveness and, indeed, the very survival of the art program.

The Social Status of the Arts in the American Society

While one always runs a certain risk in generalizing what Americans feel about any public matter, few observers of the national scene today would quarrel with the observation that the arts in general are regarded by the American public as more essential to the quality of life than ever before in our history.

Though artists may complain about the lassitude of the art market and educators about the paucity of support of school art programs, the evidence provided by public opinion polls and government and private support for the arts solidly indicates the arts are a viable force in America today.

Though one may have good reason to doubt the accuracy of public opinion surveys, the results of the 1973 Louis Harris poll on the arts has to have an impact on even the confirmed skeptics of public support for the arts. Though one might indeed wonder, as reported in the Harris poll, whether 49 percent of the neighbors on your block did indeed attend an art show, or whether 44 percent of them went to the theater or ballet last night, or that in nearly every other house on your street your neighbors were in their home studios making photographs, paintings, and weavings, the pronouncements of the Harris poll support clearly that Americans do indeed participate in and believe in the worth of the visual and performing arts in the American society.[2] In Harris' own words, "Put bluntly, the American people are looking for quality of experience to fit the quality of life."

Harris also views public interest in the arts as continuing and increasing, but not without some financial problems for many arts institutions and disciplines. In his view, the society's shift to a service economy, increased opportunity for leisure time, and changing upward levels of education remain the principal factors responsible for the growing interest in the arts. Assuming that Harris' observations are correct and that the American economy will continue to prosper, it seems likely that the arts will achieve an even more favorable position in the American society of the future.

In support of the polls indicating that Americans value the arts, we can also note the increased levels of support federal and state art agencies have received over the past ten years. State legislatures in 1975 appropriated $597 million for the arts, in contrast with a total of $24 million appropriated in 1972. Since 1972 there has been a 148 percent increase in state appropriations for the arts and since 1974, a 70 percent increase. At the federal level, similar increases in funding have been experienced by the National Arts and Humanities Endowments; each received nearly $82 million in 1976, in contrast with $200,000 in 1965 when the endowments were created by the Congress. Projections of $180, $210, and $250 million for the National Endowments are currently being talked about in this year's authorization efforts by the Congress.[3]

While the National Endowment for the Arts is certainly the largest federal agency pledged to support the arts, it should also be noted that these funds only represent a portion of the total amount of federal funds allocated for the

arts. Funds for the support of education in the arts are also expended by such federal agencies as the Department of Health, Education, and Welfare, the National Institute for Education, the United States Office of Education, and the Alliance for Arts Education. Collectively, these agencies in 1977 will be spending nearly $10 million in support of such programs as the Aesthetic Education Project at CEMREL, SWIRL, Project ZERO at Harvard, the Emergency School Aid Special Art Projects, and the Arts Education Program — which alone will provide some $1.5 million under the Elementary and Secondary Education Act to support programs in related arts in the schools.[4] Added to these federal resources is an even larger $1.94 billion reportedly contributed in 1975 through private foundations and the nation's businesses.

The phenomenal growth in art galleries, museums, art schools, universities, and elementary and secondary art programs also lends support to the notion that Americans increasingly see art as being important to the quality of life. With respect to the growth of art museums, it was estimated in 1971/72 that more than 43 million Americans visited the collections. Estimates published in the Belmont Report of 1968 list sample increases among established museums within the ten-year span of 1956/56 to 1966/67 alone ranging from 60 percent to about 150 percent. In terms of the numbers of new museums, the National Art Endowment now lists some 340 art museums, as compared with the 106 museums noted by Walter Pach in 1948. Public involvement is, in Joshua Taylor's opinion, the single most important new characteristic of art museum operation since World War II.[6]

Evidence of public arts support may also be seen in art enrollments in the educational programs of the nation's museums, community arts centers, colleges, universities, art schools, and elementary and secondary schools. In nearly every community, special classes are available to both children and adults for practical study in the arts through community art agencies. The nation's universities, colleges, and art schools, in spite of troubled financial times, are also continuing to experience burgeoning enrollments in arts education. In some colleges, arts departments have grown to such an extent that, in terms of enrollments and number of faculty, they have become the largest units within their college or university.

Similar student interest in arts education is also being experienced in the nation's secondary schools, as evidenced in the recent statistics on high school enrollments published by the National Center for Educational Statistics. In the study, the researchers state, "Enrollments in art courses increased from 20.3 to 27.6 percent of total pupils . . . . In absolute numbers these rises since 1960/61 are more striking with enrollments in art increasing from 2.4 million to 5.1 million." Table A, produced from the study, reveals that the visual arts in 1948-49 enrolled 1,219,693 students or only 17.7 percent of total enrollments. The visual arts thus have increased in the past twenty-five years from 17 percent to nearly 28 percent of the high school enrollments.[7]

Public acceptance of the arts is further indicated by the evidence that more and more artists are also finding gainful employment in the nation's job force. In the 1970 census more than 885,000 persons reported themselves employed as writers, artists, entertainers, architects, and college and university teachers of art, drama, and music. In 1975, the total of experienced writers, artists, and entertainers in the labor force grew at a rate of 5.5 percent. According to estimates of the National Endowment for the Arts, if the artist labor force (which now exceeds a million individuals) would continue to grow at the current 5.5 percent rate, it would double in the next twelve and one-half years.[8]

It should be noted also that these census statistics do not include an estimated 200,000 individuals employed as arts teachers in the nation's elementary and secondary schools or those employed in art-related industries; it is estimated that in the retail crafts industry alone, some $400 million in retail business is being generated. In the future, more accurate economic data regarding the condition of art and cultural institutions, consumer demand for arts and cultural services including the crafts, career studies, and employment needs will be forthcoming from studies now being funded by the National Endowment for the Arts.

The Character of Schooling Today

In general, the financing of the nation's school system is considered to be the most critical problem affecting education today. School administrators attribute the current financial crisis generally to the loss of tax revenues resulting from employment, inflation, and declining school enrollments. Estimates indicate these factors alone will mean a cut of 15 percent in most school budgets in the coming year. Declining revenues and enrollments probably represent the most immediate threats to school programs. The current crunch between the rising costs of education and the decline in enrollments can be demonstrated by noting that in 1970, 60 million students in public schools were supported at a cost of $85 billion; today, 59 million students are supported at a cost of $119 billion. Estimates are that enrollments in elementary school alone were down by more than 600,000 students this past year.

Facing such a severe financial crisis, American school systems seem generally in the mood to reassess priorities and consider new possibilities for cutting budgetary "fat" which could exist in so-called non-essential programs. Influencing school boards as to which programs may be considered non-essential are the concerns of the public, such issues centering on declining SAT scores, the lack of success of the schools in teaching reading, and concern for student discipline, accountability, and "moral" education. Reports such as the one recently released by the National Assessment of Educational Progress (their study of 17-year-olds claims that fewer than half could determine the most economical size of a product, only 10 percent could correctly calculate a taxi fare and only 1 percent could balance a checkbook),

Table A — Course Enrollments in Subject Areas, and their Percentages of Total Pupils Enrolled in Grades 7 to 12 of Public Secondary Schools: United States, 1948-49, 1960-61, and 1972-73[1]

	1948-49		1060-61		1972-73	
Subject Area	**Number**	**Percent**	**Number**	**Percent**	**Number**	**Percent**
Total Pupils, grades 7-12	6,907,833	100.0	11,732,742	100.0	18,577,234	100.0
English language arts	7,098,770	102.8	12,972,236	110.6	24,079,059	129.6
Health and physical education[1]	7,794,671	112.8	12,081,639	103.0	21,517.330	115.8
Social sciences	6,981,980	101.1	11,802,499	100.1	18,898,794	101.7
Mathematics	4,457,987	64.5	8,596,396	73.3	13,240,326	71.3
Natural sciences	4,031,044	58.4	7,739,877	66.0	12,475,429	67.2
Music	2,484,201	36.0	4,954,347	42.2	6,111,223	32.9
Business education[2]	3,186,207	46.1	4,667,570	39.8	6,376,633	34.2
Industrial arts	1,762,242	25.5	3,361,699	28.7	5,726,138	30.8
Home economics[2]	1,693,825	24.5	2,915,997	24.9	4,651,535	25.0
Foreign languages	1,234,544	17.9	2,576,354	22.0	4,510,947	24.3
Art	1,219,693	17.7	2,383,703	20.3	5,115,981	27.6
Agriculture[2]	373,395	5.4	507,992	4.3	374,622	2.2
Vocational trade and industrial education[2]	369,794	5.4	344,704	2.9	484,484	2.6
Distribute education[2]	([3])	([3])	38,363	.3	129,549	.7
Other[24]	111,053	1.6	106,467	.9	9,126	([5])

[1]Reproduced from *Summary of Offerings and Enrollments in Public Secondary Schools, 1972-73 — Elementary and Secondary Education,* Logan Osterndorf, National Center for Education Statistics, U.S. Department of Health, Education and Welfare/Education Division, Washington, D.C.

are producing strong public response for a return to "the basics." Although such public clamor is certainly not a new issue, there seems little doubt the "back to the basics" notion is today the most pervasive demand apparent in American public education.

While it is possible that the present "basics" movement will, in time, fade as a *cause delebre,* concerns relating to financing public education will undoubtedly be with us for some time to come. With near-zero population growth a reality of American family life, most schools certainly face limited opportunities for expansion and for the present the spectre of a "management

of decline." Even with an extended holding period in which no great changes occur in the general program of the school, psychologically the no-growth reality is in itself a humiliating prospect to most educators. Considering present realities, however, the cannibalism of programs and personnel is even more likely to be the wave of the future for educators in the nation's schools and universities.

How the current school financial crisis will affect art education programs in particular relates to a number of factors, not the least of which is how the profession responds to the challenges of the times. Though art educators generally sense that a "back to the basics" movement may spell trouble for the art program generally, current actions by most school systems do not necessarily indicate this prospect is inevitable. Indeed, there are good prospects for the maintenance of most existing secondary programs which are favored by some 4.5 million enrollments in art courses and by state-mandated secondary art programs. Current trends seem to indicate that large city systems and some older suburban school systems will be the hardest hit by declining school revenues and enrollments. In contrast to such losses, however, are several other new suburban systems now experiencing extensive growth in school populations and revenues.

The severity of the current crunch between declining enrollments and revenues on art programs will probably also depend on where the system is located and how the school administration and the public react to the current situation. Most certainly art programs have a better chance of survival if cuts in school funds are made across the board rather than according to categories; as practiced in some urban areas, target cuts first eliminate arts supervisory personnel and then proceed on a course of selective cannibalism of arts positions based on what administrators assume reflects parents' priorities for eliminating frills in favor of basic skills. Administrative decisions related to the closing of schools with declining enrollments, pressures from teacher bargaining units, faculty seniority rights, and a multitude of other variables also affect a particular school or school system.

Obviously, in an era of management by decline, arts programs generally will fare best where administrators and school boards decide that cuts, when necessary, should be equally distributed across the subject areas and the schools' administrative units. In making this decision, however, school systems undoubtedly will be influenced by how art education is viewed by state and federal education agencies, school and university regulatory groups, and by the public itself. In this regard, the future of school art education programs could depend mostly on how effective the profession is in convincing these groups of the importance of art in the education of children and youth. In order to promote an advocacy position among such groups, however, the profession as a whole must first develop a unified stand on a number of important instructional issues identified in Chapter 3, including: 1) the role of art in the basic education program of the school, 2) who will teach art and what will be taught to whom, 3) how art programs will be evaluated

and administered, and 4) how much time and money should be allocated for support.

In addition to developing a united stand on such issues, it will also be just as necessary for art educators to be politically active in convincing federal, state, and local arts agencies to change existing policies which militate against quality art education programs in the schools. Such efforts may include soliciting categorical support for art education programs, revising university admission standards including standardized tests, examining staffing patterns advocated by teacher bargaining groups, and most of all, encouraging support from the general public.

In considering stands on critical instructional issues and in advocating new policies by these agencies which provide support for art instruction, we will also need to bear in mind that both the policies to be decided and the support systems to be encouraged must consider the needs of differing school populations and levels of education. Professional stands on such issues as art as basic education, and entrance policies such as those related to college admission standards, will have a differing degree of impact on elementary and secondary school levels. For example, college admission standards are not likely to have much immediate impact on art education in the elementary school, and basic skills education may have fairly little direct effect on the departmentalized curricula of secondary schools. It is, therefore, important that we view advocacy needs in relation to the individual characteristics and contexts operant in both the elementary and secondary school.

Art in the Elementary Schools

Generally speaking, the greatest prospects for change in the status of the arts in the school program are likely to occur in the nation's elementary schools which, more often than not, lack the support of art specialists and state-mandated programs. The most critical issues bound to affect art education in the elementary school are the basic arts movement and the impact of teacher bargaining which, while seemingly separate issues, are becoming increasingly more interdependent.

Of greatest concern is the effort toward the integration of art into the basic education program of the school, which many professionals believe should be the principal thrust of the future. Though it would appear that efforts toward considering basic art education as a counterpart of back-to-the-basics movement is a new notion, serious efforts supporting this view have been advanced in the profession for years. As evidence of this fact, we only have to note such programs as the Aesthetic Education Project of CEMREL, the Arts in General Education Program of University City, Missouri, the JDR 3rd Coalition of the States, and the Related Arts Program of the Alliance for Arts Education and the USOE. Although these programs have each evolved with slightly different emphases, they generally support the notions of fusing the arts into the basic educational program, interdisciplinary approaches to in-

struction, and the arts as general education for all children.

From the viewpoint of past service and, perhaps for overall impact, the CEMREL Aesthetic Education Program has probably been the most significant of these efforts. CEMREL is particularly noted for its development of arts curriculum packages which are currently being used in a number of United States school systems. However, since the National Institute of Education has fulfilled its obligations in support of the curriculum Package Program, the greatest support for the arts in general education approach will probably come from the Alliance's Arts Education Program, which is backed by $1.5 million in United States Office of Education funds earmarked for related arts and infusion programs at the state and local level.

Proponents of the arts in general education notion generally view the elementary art specialist as tending to show preference for the artistically talented while ignoring the general elementary student. Supported is the contention that the *gestalt* created in the general education approach enhances both the child's learnings in basic subject content areas of the curriculum and sensitivity to art in later life. Support for studio performance will vary according to who is advocating the approach and at what educational level. Generally speaking, however, most fusion advocates accept the notion that qualitatively significant art studio performances are not as essential as the overall aesthetic valuing of the child.

In conflict with this point of view are those arts educators who hold that the trained art specialist is best suited to conduct art experiences in the elementary school. With the recent lowering of some states' art certification requirements, critics of the general education approach see even less hope that it will be possible in the future to train the general classroom teacher to take on such responsibilities. Supporting both sides are the National Art Education Association and the Music Educators National Conference which advocate support both for the arts specialist and the generalist as advocated by the Alliance for Arts Education.

A major supporter of the arts in basic education effort is the United States Office of Education which has for its past ten years given its support exclusively to the so-called related arts and arts infusion approaches in the schools. The USOE's efforts began with the Aesthetic Education Project in the 1960s, and has continued through support given to Project IMPACT, the Alliance for Arts Education, and the Arts Education Program under ESEA. Judging from its past record, there is no good reason to believe USOE will change its position — which is both philosophically and programatically one-sided in that it provides financial support for the arts only at the elementary level. Currently the only hope for a change in the USOE policy would be through the efforts of the DAMT group comprised of the four professional associations in dance, art, music and theatre to define, at DHEW's invitation, what kinds of support are most needed in the arts. The results of these efforts, however successful, will not be felt in the field for some years to come.

Another factor influencing art programs in the elementary school is the teacher bargaining efforts of the American Federation of Teachers and the National Education Association's state and local affiliates. Although no accurate figures exist, it is evident that a considerable number of arts specialist positions are being added to the schools as a result of teacher-negotiated contracts designed to provide released time for classroom teachers. In one midwest school system, it was reported that 120 specialists in the arts and physical education would be hired over a three-year period. Although this effort will substantially increase the number of art teachers in the elementary schools, not all art teachers and/or elementary administrators are satisfied with the situation. Of greatest concern to those art teachers and administrators who see the arts as an integral part of the basic education program is the requirement that art teachers "relieve" the classroom teacher for planning times, thus isolating the art teacher from the classroom teacher and the general learning program of the school. While in some school systems the art teacher is able to schedule periods of "open time" which may afford some teaming possibilities with the classroom teachers, for the most part, art teachers are usually required to fulfill a classroom "substitute" teacher role.

Assuming that the conditions of work emphasis remains as the singular consideration of both the union and the NEA, efforts toward developing infusion and related arts approaches in the future will certainly face an uphill battle. For the near term at least, teaming efforts between the classroom teacher and art specialist are likely to become increasingly more difficult unless attempts are made by the arts education associations to influence the teacher bargaining effort by increasing the flexibility of scheduling of the art specialist. Since both the art educators' and music educators' national groups have made physical and philosophical splits with the National Education Association, efforts at solving the problem seem more likely to occur, if at all, at the local school level.

Art in the Secondary School

Based on current statistics, American secondary schools during the past ten years have increased in both their art enrollments and the percentage of schools offering art. Compared with the 1963 NEA study which reported that 53.6 percent of the schools surveyed offered art courses, the 1971-72 National Center for Educational Statistics report reproduced in Table B notes that some 17,903 secondary schools now offer such courses which includes 78.8 percent of the total number of secondary schools. Secondary art enrollments, previously noted in Table A, have thus increased from 2,383,703 in 1961/62 to 5,115,891 in 1972/73 which amounts to more than a 200 percent increase in art enrollments over the past ten years. While we must also take into account the fact that total enrollments have increased by 58.3 percent during this same period, the gains in art enrollments must still be considered substantial.

By comparing figures presented in Tables A and C, one may deduce that the greatest increases have occurred in grades 7 and 8 where enrollments have grown from 794,596 in 1960/61 to 2,581,426 in 1972/73, as compared with enrollments for grades 9 to 12 which have increased from 1,589,140 to 2,534,-565 during the same period. Comparatively speaking, we can note an over 300 percent enrollment increase in grades 7 and 8 with only 75 percent corresponding increase in grades 10 to 12.[7] When grades 7 and 8 art enrollments are compared with enrollments in the fields of music and home economics in the same study, gains in grades 7 and 8 enrollments in the visual arts appear proportionately greater than in these subject areas. Based on such comparisons, it would appear that new junior high school art programs are the greatest single factor accounting for the increase in secondary art enrollment.

Although not all enrollment data reported in the NEA and NCES studies are directly comparable, generalizations on enrollments in some art subject areas are possible. For example, both studies reveal painting, drawing, and design as having the highest enrollments, with the crafts a close second and ceramics third. In the NCES study, these courses are followed in descending order by art appreciation, art history, design (commercial, industrial), jewelry, art studio, sculpture, and graphics. Direct comparisons between the two studies with respect to these lower enrollment subjects are more difficult because the studies differ in breakdowns by course titles and school levels. Generally speaking, however, the data would tend to indicate that in the past ten years art history/appreciation courses may have made the greatest enrollment gains, with jewelry and sculpture showing some increases, and enrollments in design and graphics showing the greatest slippage. It should be pointed out, however, that without knowing the specific content involved in such NCES study course description as "Art I, II, III and IV" and "Art Studio," an accurate ranking of courses remains mere speculation.

In general, comparative rankings of art courses based on total secondary enrollment data indicate school art content offerings have changed very little in the past ten years. Without question, studio performances still remain the most popular mode of teaching art in the secondary school and if we consider such areas as ceramics and jewelry as crafts, the crafts are by far the most frequently attended courses with drawing, painting, sculpture, second; design third; and appreciation and history last. NCES data which list course enrollments according to schools which offer such courses, also indicate that in the larger school art programs, where students have a broader range of art offerings, the ranking order of art subject areas may be slightly different. As a case in point, it can be noted that in such schools, art history and appreciation courses rank second only to the crafts in total enrollments.

While one can only speculate as to which secondary art courses will be most popular in the future, it is probably safe to assume with the declining birth rate that there will be a proportionally slower growth in enrollments at the junior high level. Also, in all likelihood, we are probably safe in assuming

Table B, Public Secondary Schools Offering Specific Courses, Enrollments in the Schools and Courses, and Their Percent of U.S. Totals by Course, Title: United States, 1972/73 — *Continued*[2]

(U.S. Total Secondary Schools = 22,737; U.S. Total Secondary Enrollment = 18,577,234)

SUBJECT AREA AND COURSE TITLE	Secondary Schools Offering Course		Secondary School Enrollment In Schools Offering Course		Course Enrollment, 1972-73		
	Number	As Percent Of U.S. Total	Number	As Percent Of U.S. Total	United States Total	As Percent Of U.S. Total Enrollment	Percent of Enrollment In Schools Offering Course
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
02.Art	17,903	78.8	16,868,076	90.8	5,115,981	27.5	30.3
Art, Grade 7-8	8,205	36.1	6,476,187	34.9	2,321,396	12.5	35.8
Art I	12,950	57.0	12,881,796	69.3	1,117,645	6.0	8.7
Art II	7,332	32.3	7,483,341	40.3	291,769	1.6	3.9
Art III/IV	4,921	21.6	5,638,632	30.4	152,184	.8	2.7
Art appreciation/history	1,569	6.9	2,108,517	11.4	134,539	.7	6.4
Art studio	1,312	5.8	1,861,739	10.0	75,881	.4	4.1
Design, commercial/industrial	1,979	8.7	3,193,616	17.2	88,086	.5	2.8
Graphics	1,017	4.5	1,405,281	7.6	38,105	.2	2.7
Crafts	2,396	10.5	3,168,921	17.1	236,916	1.3	7.5
Jewelry and metalwork	1,206	5.3	1,836,503	9.9	79,292	.4	4.3
Pottery and ceramics	2,905	12.8	4,024,612	21.7	224,431	1.2	5.6
Painting/drawing/design	3,390	14.9	4,382,844	23.6	244,448	1.3	5.6
Photography/filmmaking	1,125	4.9	1,599,297	8.6	71,869	.4	4.5
Sculpture	1,146	5.0	1,688,324	9.1	39,420	.2	2.3

[2]Reproduced from *Summary of Offerings and Enrollments in Public Secondary Schools, 1972-73 — Elementary and Secondary Education,* Logan Osterndorf, National Center for Education Statistics, U.S. Department of Health, Education and Welfare/Education Division, Washington, D.C.

Table C. Number of Public School Pupils in Grades 9 to 12 Enrolled in Specified Subject Areas: United States, Selected Years, 1890 to 1973[3]

COURSE TITLE OR SUBJECT AREA (1)	ENROLLMENTS, SELECTED YEARS									
	1890 (2)	1900 (3)	1910-11 (4)	1915-16 (5)	1922-23 (6)	1928-29 (7)	1934-35 (8)	1948-49 (9)	1960-61 (10)	1972-73 (11)
Total Enrollment[1]	202,963	519,251	739,143	1,165,495	2,155,460	2,896,630	4,496,514	5,399,452	8,219,276	13,438,263
English (regular 9-12)	--	199,803	422,051	680,871	1,652,232	[2]2,696,633	4,071,094	5,015,890	7,778,734	9,556,214
Journalism	--	--	--	--	2,224	6,639	31,246	100,147	136,671	322,686
Speech and public speaking	--	--	--	--	--	--	103,183	246,213	454,347	776,211
U.S. History	55,427	198,125	406,784	589,067	329,565	517,331	779,489	1,231,694	1,994,068	3,463,637
English History					61,766	25,203	21,913	1,043	1,011	4,426
Ancient History					371,392	301,794	304,025	192,847	197,068	96,488
Medieval/Modern History					330,836	327,313	278,236			140,010
World History	--	--	--	--	--	175,628	536,178	876,432	1,471,531	1,545,436
Civics and government	--	112,465	114,965	183,294	416,329	192,497	268,338	431,916	780,123	1,306,152
Community civics, Grade 9						387,910	465,954	(3)	732,609	448,896
Geography	--	--	--	--	--	8,790	94,071	301,652	595,150	736,495
Problems of Democracy	--	--	--	--	--	30,200	156,707	282,971	380,453	298,157
Economics	--	--	--	--	103,540	147,035	221,874	254,770	293,175	592,012
Sociology	--	--	--	--	51,288	77,117	111,718	185,901	289,408	795,860
Psychology	--	12,368	7,109	13,626	18,786	29,669	15,025	46,547	140,377	590,370
Algebra	92,150	292,287	420,207	569,215	865,515	1,020,323	1,367,210	1,448,966	2,349,017	3,499,638
General mathematics	--	--	--	--	266,918	228,231	331,348	704,742	1,427,312	1,936,914
Geometry	43,294	142,235	228,170	309,383	488,825	573,668	767,171	693,280	1,133,021	1,500,174
Trigonometry	--	9,915	13,812	17,220	32,930	36,855	59,858	108,551	246,225	411,154
General science	--	--	--	--	393,885	507,038	798,227	1,121,980	1,826,087	1,096,020
Biology	--	--	7,883	80,403	189,288	393,391	656,693	995,930	1,776,306	2,868,352
Botany	--	--	116,497	106,520	82,241	46,062	41,075	7,670	4,996	47,188
Zoology	--	--	51,370	37,456	32,956	22,165	27,275	5,051	5,924	61,864
Physiology	--	142,401	113,252	110,541	109,519	77,650	81,632	53,592	65,953	109,588
Earth science	--	154,513	155,401	178,693	97,140	81,017	78,559	20,575	76,564	558,654
Chemistry	20,503	40,084	50,923	86,031	159,413	204,694	339,769	412,401	744,820	1,028,591
Physics	46,184	98,846	107,988	165,854	192,380	198,402	282,896	291,473	402,317	583,105
French	11,858	40,395	73,161	102,516	333,162	406,012	488,710	255,375	661,190	1,043,644
German	21,338	74,408	175,083	284,294	13,918	53,250	106,672	43,025	141,517	400,111
Italian	--	--	--	--	359	2,552	10,434	15,552	15,733	37,997
Latin	70,411	262,767	362,548	434,925	593,086	636,952	721,320	422,304	637,475	195,115
Russian	--	--	--	--	--	--	--	14	9,342	17,908
Spanish	--	--	4,920	31,743	242,715	273,564	280,329	443,995	806,827	1,715,294
Physical education	--	--	--	--	123,568	435,383	2,277,775	[4]3,747,220	6,061,376	12,102,888
Music	--	--	--	367,188	544,770	754,245	1,148,732	[4]1,625,235	2,302,900	3,305,820
Art	--	--	--	266,492	317,825	339,485	391,754	[4]486,232	1,589,140	2,534,565
Industrial arts	--	--	--	130,155	295,905	391,529	946,128	[4]1,064,508	1,960,000	3,534,016
Vocational-industrial								369,794	344,704	486,864
General business training	--	--	--	--	--	86,629	276,672	279,577	461,794	538,228
Bookkeeping	--	--	--	39,816	270,517	310,232	446,463	472,163	630,714	682,936
Typewriting	--	--	--	--	281,524	439,379	749,315	1,216,142	1,902,592	2,715,855
Shorthand	--	--	--	--	191,901	251,631	404,237	421,635	550,321	532,419
Business law	--	--	--	--	19,611	76,434	144,342	130,585	167,101	224,953
Office practice	--	--	--	--	7,721	44,364	80,104	108,201	189,935	301,636
Home economics	--	--	27,933	150,276	307,553	477,503	751,807	1,304,846	1,901,128	3,237,882
Agriculture	--	--	34,418	83,573	110,242	106,086	159,763	364,185	507,992	583,012

[1]For the years 1910 to 1934 the figures represent the number of pupils enrolled in the last 4 years of all public secondary day schools that returned usable questionnaires. For 1890, 1900, 1949, and 1961 the figures represent the total number of pupils enrolled in the last 4 years of all public secondary day schools.

[2]Includes enrollment in composition and in literature.

[3]Comparable data for 1948-49 are not available.

[4]Enrollment in grades 9 to 12 estimated from the total. This estimation was necessary because the data for the subject did not fully identify Grades 9 to 12 enrollment apart from Grades 7 and 8.

NOTE.—When necessary, the subjects reported in previous surveys were analyzed, and appropriate components were either recombined, separately listed, or eliminated (with corresponding changes in the number enrolled) in a manner to yield as close comparability as possible with the data of the current (1972-73) survey.

[3]Reproduced from *Summary of Offerings and Enrollments in Public Secondary Schools, 1972-73 — Elementary and Secondary Education,* Logan Osterndorf, National Center for Education Statistics, U.S. Department of Health, Education and Welfare/Education Division, Washington, D.C.

that the crafts will remain the most popular courses, with drawing and painting running a close second and art appreciation/history and photography probably making the greatest percentage gains in enrollment for the future.

Although such prediction of probable course offerings and enrollments in secondary art programs may be reasonably safe, longer-range predictions on the future of art education in the secondary school have to be much more speculative, if only because we cannot accurately picture what the American secondary school may look like following a prolonged period of serious stock-taking by school officials and the public in an era characterized by declining enrollments and escalating costs. Because our school systems are a direct reflection of the values of the society as a whole, any shift in public attitudes as to what our educational system is to achieve is certain to be felt in art education. How much direct effect public opinion will have on school change will, however, be subject to both how vulnerable the school system is to current pressures for change and by what methods the need for change is supported.

The fact that our educational institutions have not changed substantially in the way in which they educate young Americans over the past hundred or so years is more a tribute to the bureaucratic character of American school systems than to the lack of public concern for effecting educational change. Generally speaking, school administrators and teachers strongly resist outside efforts to influence their domain, preferring to maintain the right of educators alone to decide what schooling in America ought to be. The limited impact of the Office of Education in the 1950s and 60s, even though millions were spent to effect change in public education, is a prime example of how effectively schools resist change from outside. Today, a discouraged DHEW is shifting responsibility for the expenditure of funds to the local and state level on the current and perhaps well-substantiated belief that local pressures for change are infinitely more effective.

Recent events as evidenced in school board actions to close schools, dismiss teachers, and terminate programs may indicate that DHEW may be correct in its assessment of where the power for effecting change ultimately resides. The increasing number of confrontations between teacher bargaining groups and the general public over conditions of work have significantly heightened public sensitivity to the costs of education and the returns for the dollars invested. Foremost as a public concern is the schools' impact on the prospective employability and economic self-sufficiency of today's high school graduates. Questioned in particular are issues relating to the value of a college education, the need for improving learning in the basic skills of reading, writing, and computing as a necessary condition for employability, and a concern for career education as an incentive to rejuvenating the work ethnic among the young. What is currently aiding the public in the effectiveness of their influence is a shift from generally philosophical arguments in which educators generally win, to the presentation of the "facts" as reported by the testing and measurement efforts of the profession itself.

At this particular time, there is little doubt that the profession's efforts at making educational outcomes quantifiable is helping the public force school change. The general acceptance by the teaching profession of aptitude, achievement, and performance test results as an instrument for evaluating school programs may be the most difficult obstacle the arts will face in maintaining the effectiveness of programs. Lacking correspondingly acceptable measures of achievement in arts, arts educators are on an unequal footing with their colleagues in the scholarly disciplines in defending and supporting their programs. Given the probability that assessments of linguistic and quantitative skills will remain the principal forms for educational assessment, and that current concerns for educational assessment continue, art programs in the future are likely to fare poorly in the competition for time, personnel, and general support.

Recent reports of the decline in the average scores of students on scholastic aptitude and achievement tests have provided the public with convincing evidence that our schools simply aren't teaching the skills which are most needed for survival in today's society. Unfortunately, efforts by such groups as the Educational Testing Service and the College Board to account for the decline of aptitude and achievement scores in our schools are less than convincing in the public's eye.

Lacking clear evidence as to what is causing the decline in test scores, schools frequently argue that the decline in educational achievement may be due to the fact that the schools today are faced with trying to educate a significantly larger population of students who twenty or thirty years ago wouldn't have been enrolled. The schools' efforts at integrating larger numbers of minority children into the school and the increased disciplinary problems attributed to a breakdown in the American family unit are pointed to. The statistics on the increasing numbers of school children coming from broken homes, increases in the use of drugs and alcohol among school-age youth, the growing frequency of school vandalism, assaults on teachers, and pressures for elective courses as a means to dissuade students from dropping out of school are offered as proof.

In light of what the public sees in its contacts with the schools and through the media, such explanations seem to carry more than a kernel of truth and hence are becoming increasingly more convincing as time goes on. Accepted by the public are the general notions that the schools are too soft on the kids and that the principal cause for the decline in achievement is the proliferation of so-called "elective" courses which lack the necessary disciplinary rigor to motivate students to do their best. Even though such a simplistic cause and effect relationship may appear to arts educators as spurious, it is still difficult to ignore the possible effects of such attacks on the elective system and its ultimate impact on the arts program.

Concurrent with public concerns for the alleged "softness" of the electives system in the high school are the parallel concerns of school administrations about the schools' ability to sustain its current programs with declining

school revenues and increasingly larger numbers of students who do not accept traditional middle-class values in education. Given such conditions and admitting that the schools can not make up for failures of the home environment, many school administrators are urging their school boards to concentrate only on the education of those children capable of learning in the basic content areas which schools are traditionally best equipped to handle. As evidence of the increasing influence of this point of view, school administrators point to recent challenges to state compulsory school attendance as direct evidence that such a direction may be the wave of the future.

As to the future role of arts in the secondary school, it is apparent that a return to more conservative values on the part of both the public and the school administrations in a time of crisis will affect the future of art education programs. Challenges to the elective system in the secondary schools, a return to the basics in education, and student acceptance or rejection of current school art content offerings are all variables which need attention by the art teaching profession if current programs are to sustain and grow in the American secondary school. While art educators may have little impact on the general economy of the country as an influence pressuring curriculum change, art educators can influence public opinion through more effective ways of identifying the objectives and values inherent in the art program in the secondary school.

The greatest threat to the secondary art program is for art educators to become complacent, resting on successes of past programs and on the traditional stability of the secondary system to resist change.

In summary, the public's acceptance of the arts as necessary for improving the quality of American life is not sufficient to assure that the arts will continue to fare well in public education. Current conditions in public education which are most affected by the pressures of declining school art programs may depend most on how effective art educators are in articulating their concerns about quality arts education programs both to the general public and to the educational and political leadership that affects the nation's schools.

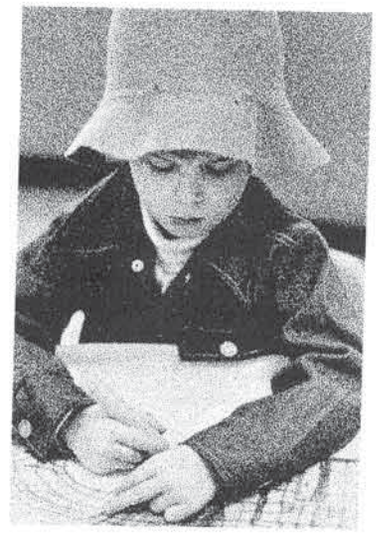
Moreover, significant gains in art enrollments in the schools and the traditional ability of the schools to resist change are not guarantees that public concern will not dramatically alter what the schools of the twenty-first century will be doing. Further, schools today are vulnerable to public pressures which not only affect their general program, but which can dramatically influence the context within which art programs must function.

While there may be very little art educators can do to influence the economy which affects educational change, they can influence school policies which affect the art program, providing they can successfully answer the questions of what the art program of the school can and should accomplish in the education of American children and youth. To do so, the art teaching profession, in addition to assessing the current situation in society and the schools, must articulate its professional beliefs, examine its educational practices, and provide prescriptions for change as a mandate for the educational

community. In this effort, our profession will need both to establish a rationale for the arts in education and to answer some key questions about current art teaching practices, how programs should be administered and evaluated, and how appropriate support systems in the fields of government, education and in the arts may be established.

Notes

[1]National Center for Education Statistics, *National Summary of Offerings and Enrollments in Public Secondary Schools, 1972/73* (Washington, D.C. Government Printing Office, 1975).
[2]National Research Center of the Arts, Inc., *Americans and the Arts* (New York: ACA Publications, 1974).
[3]Associated Council of the Arts, *The Arts Advocate*, Fall/Winter 1975, pp. 3-4.
[4]United States Office of Education, "Sources of Federal Support for Arts Education," unpublished report, September 1976.
[5]Indiana Arts Commission, "Silent Partner Boosts the Arts," *Newsletter*, Summer 1976.
[6]American Assembly, *On Understanding Art Museums* (London: Prentice Hall International, Inc., 1975).
[7]NCES, *op cit.*
[8]CEMREL, Inc., *The Arts and Aesthetics: An Agenda for Change* (Aspen, Colo., 1976), p. 172.



Chapter 2

What We Believe and Why

Introduction

The problem of formulating purpose in art education is not an easy one. One is often lured into the search for the single perennial grounding that can be used through the millenia to justify the work that art educators are engaged in daily. Such simple aims or justifications are alluring because they can function as a substitute for the kind of critical reflection that should characterize the profession. Once one has grasped The Truth, the need to push further, to examine it critically, to question its validity, to determine its appropriateness to particular contexts appears superfluous; once having grasped the philosopher's stone, inquiry terminates.

It is for these reasons and for others that will become apparent that the commission believes that there is no single, adequate, comprehensive, and perennial purpose for the teaching of art. There are purposes, and these purposes change in importance with time and context.

To say that purposes shift, that they are contextual in character, is not to leave the field rudderless, but to invite art educators to participate actively in the search for those purposes that are appropriate for the times and places within which they work. It is to invite a level of critical thought that should be a characteristic of any professional's work. Given this view, purposes become problematic and contingent, a product of inquiry, the offspring of reflection, and perhaps most of all, fallible. But if fallibility is the price one pays for a conception of purpose that is not timeless, it purchases one's escape from the seductive comforts of dogma. Indeed, critical reflection upon purpose makes

it possible to understand what one embraces and why. Uncriticized purposes are blind. What we invite, first of all, is the critical reflection upon purposes, in context, in time. This is our first value premise.

But once having said that, it is still possible to identify those purposes of art education that appear to be defensible, in general, for the situations in which most art educators work. We offer these purposes with both a conviction that they are important and an invitation to the field to critically challenge them. They are not intended to function as a declaration of certainties, but as deeply held values embraced in a spirit of tentativeness. We recognize that some, or even all, might be inappropriate for some contexts at some time.

Art Education as a Source of Aesthetic Experience

One justification for art education is intimately connected with the nature of art and the forms of experience that art makes possible, namely, aesthetic experience. Aesthetic experience is qualitatively different from the kind of experience that characterizes life in general. Indeed, aesthetic experience is characterized by a quality of existence that is sufficiently special to warrant a special name: aesthetic. Although such experience can be secured in some degree in virtually every form of intercourse humans have with the world, it is intercourse with those forms, events, objects, and ideas typically regarded as art that have the capacity to provide such experience in its deepest, most moving form.

This view of aesthetic experience as one of the aims of art education is itself based upon a belief in the interactive nature of human experience. Although some forms, objects, events, and ideas are structured to provide or elicit such experience, whether or not such experience occurs will depend upon the extent to which those forms can be appropriately "read." By this we mean that works of art typically are complex structures whose contributions to experience are secured only if one brings to them some form of intelligent perception. Unlike the messages of the mass media whose codes are easily decipherable — "All in the Family," "Maude," or *Jaws*, after all, require no special tuition — the messages of works of art often are not as easily read.

To experience the aesthetic quality of a building by Van der Rohe, a painting by Klee, a sculpture by Maillol, is not a trivial achievement. Such forms are demanding. They require a special form of attention and an increasingly cultivated eye. Art education has as one of its aims the cultivation or development of the forms of perception that will make that experience possible. To this extent art education is concerned with the education of vision, but not simply the form of vision that a biologist might use to identify some forms of biological life or that of an astronomer who is intent on classifying a new star. The forms of perception with which we are concerned are those that seek the aesthetic meaning of things so that the product of such a search is a form of experience that is itself aesthetic.

The search for aesthetic experience through a cultivated form of perception

is not limited to works of art. One can secure aspects of such experience with any form encountered in the phenomenal world. The forms of nature as well as the forms of culture are proper candidates for aesthetic experience. Art education as one aspect of education seeks to enable people to learn how to regard that world so that aesthetic experience is possible — even with the most mundane or prosaic.

Yet to say that aesthetic experience is possible, in principle, in all our encounters with the world, is not to say that all objects, ideas, or events have the same capacity to evoke such experience. Some forms have greater complexity or more profundity, or may reorganize our conception of reality in ways that are more significant and enduring than others. A lovely beach pebble is not, after all, the same as a sculpture by Moore, Arp, or Brancusi. Just as we do not wish to limit aesthetic experience only to those objects or events certified as art, neither do we wish to regard all things as equal. The former view leads, in our opinion, to aesthetic narrowness and is contradicted by the facts of our everyday experience; the latter view leads to a mindless form of artistic egalitarianism. Let's give the world its aesthetic due, but let's not feel compelled to regard everything as of equal worth.

Now, the pedagogical implications of such a view of one purpose for art education relate directly to the kinds of experience students have in art education programs, and to what they learn to do in such programs. If at least one justification for art education is to increase the students' ability to have aesthetic experience by extending its range and depth, then we can ask whether or not this has occurred. Indeed, if art itself is conceived of as a form of experience, then we can ask about the extent to which it is secured in classrooms in which art is taught. It seems perfectly reasonable to us to expect that some children in all classrooms, and all children in some classrooms, will have nothing whatsoever that approaches aesthetic experience within the aegis of that class. Making objects might or might not yield a form of experience that one can justifiably regard as aesthetic. Insofar as it goes unsecured, one of the aims of art education goes unrealized. The same argument holds, *a fortiori*, in a course concerned with art appreciation or art history. These are not arguments against making, seeing, or understanding art, but simply a caution against assuming that because students engage in these activities aesthetic experience is being secured.

Art Education as a Source of Human Understanding

Knowledge is not given, but made. Whatever we believe we know is the result of our efforts to inquire, to organize, and finally, to build structures of conception that illuminate and forms of expression that can be made public and therefore shared. In the culture of the United States, and in particular the culture that pervades American schools, the overriding conception of knowledge and the dominant forms of conception and expression are linguistic. To know in America, particularly in American schools, is to be able to put something into words. This belief is so ubiquitous that until

recently it was considered philosophically weak-minded to think of knowledge or understanding in terms that were not propositional. The quintessence of knowledge was to be found in physics and the other sciences. As for the arts, well, they crossed from the arena of knowledge and understanding to that of catharsis and mere expression.

The consequences of these pervasive views upon schools has been tragic; they have skewed the curriculum in such a way that important forms of understanding are neglected or omitted entirely, biased the criteria through which human competency is appraised, and even begun to define what will count in the conception and assessment of human intelligence.

Yet any thoughtful reflection upon the culture at large will reveal that not only is knowledge the product of structures humans create, but that the form of those structures are varied. What we know is shaped by and shapes the forms we have learned to use. Take as an example our conception of human affection; each of us has such a conception, and it is one that is formed in visual and kinesthetic terms as well as in linguistic ones. As a matter of fact, knowledge of human affection may have precious little to do with propositions, but a great deal to do with images that have no name.

Our conception of human affection, we are arguing, need not be discursive. If we choose to express what we know about human affection we have a range of options available. One of these options is linguistic, but only one. The others take form in dance, in music, in poetic forms of expression, and in the visual arts. Historically, artists have shared with us their concepts of human affection, and of human misery, avarice, and strength through the expressive structures they have created. These structures have been informative; they have made possible modes of understanding that are indigenous to the form itself. What Beethoven says about the human spirit in the last movement of his Ninth Symphony, what Goya says about death and dying, can only be said and understood within the expressive structures that they have used. These structures harbor their own limits and their own potentialities; their content is not literally translatable. Insofar as education as an enterprise has something to do with fostering the human's ability to conceptualize, to understand, and to express, the relevance of the arts as forms of conception, understanding, and expression is clear. If one function of art is to enable individuals to vicariously participate in forms of experience not had directly, and through such participation to know an aspect of life, the importance of art as a source of understanding appears clear. To know about simplicity, tenderness, speed, the tempo of city life, the magic of fantasy in discursive theoretical terms is to know a slender slice of their reality. It is to look at the world through a limited lens. Art provides the structures that open new perspectives.

Now, this view of art's function in education is not very salient in the literature of the field. Art, within the context of art education, has seldom been viewed as one of the vehicles through which humans come to know the world. Yet art does provide insight; it expresses and makes public the life of

feeling. Susanne Langer puts it this way:

> *What does art seek to express? (Here again, I can only state my own notions dogmatically): I think every work of art expresses, more or less purely, more or less subtly, not feelings and emotions which the artist has, but feelings and emotions which the artist knows; his insight into the nature of sentience, his picture of vital experience, physical and emotive and fantastic.*
>
> *Such knowledge is not expressible in ordinary discourse. The reason for this ineffability is not that the ideas to be expressed are too high, too spiritual, or too anything-else, but that the forms of feeling and the forms of discursive expression are logically incommensurate, so that any exact concepts of feeling and emotion cannot be projected into the logical form of literal language. Verbal statement, which is our normal and most reliable means of communication, is almost useless for conveying knowledge about the precise character of the affective life. Crude designations like "joy," "sorrow," "fear," tell us little about vital experience as general words like "thing," "being," or "place," tell us about the world of our perceptions. Any more precise reference to feeling is usually made by mentioning the circumstance that suggests it — "a mood of autumn evening," "a holiday feeling." The problem of logic here involved is one I cannot go into; suffice it to say that what some people call "significant form," and others "expressiveness," "plastic value" in visual art or "secondary meaning" in poetry, "creative design" or "interpretation" or what you will, is the power of certain qualitative effects to express the great forms and the rare intricacies of the life of feeling.*[1]

It seems to us the contributions of art to human understanding have for too long been neglected by art educators. Art is more than pleasant decoration, sensory stimulation, and the opportunity for the catharsis of feeling. Art is a rendering of the world and one's experience within it. In this process of making art forms, that world and one's experience with it must be tapped, probed, and penetrated. The search is both inward and outward and the effort to transform the products of that search into a public medium is as challenging and difficult as anything expressed discursively.

The appreciation of the epistemological contributions of art should be one aim of art education programs. This aim we believe to be important not because art should be made to imitate science, but because we believe that the polity should expand its conceptions of mind and knowledge.

One place in which to begin is the schools. Art educators can help create a public that has some appropriate sense for art and for the functions it performs in understanding the world.

Art Education as a Means of Developing Critical Consciousness

All of us live in a culture whose messages and objects are designed. The creation of these forms has done much to enhance the quality of our lives by touching the architecture we inhabit, the objects we use, the magazines and films we read and see. These forms pervade our culture and are so ubiquitous that we often take them for granted, almost as natural entities. If the forms of the vernacular are designed to comfort and inform, they are also designed to persuade, to motivate, to create "needs" and to stimulate interest. Some of the messages we receive are intended to serve our interests, but certainly not all. Indeed, the advertising industry in the United States has one dominant function: to sell the products that their clients produce. The skills of the artist create forms for television, film, magazines, billboards, and the like that continually bombard us with subtle and not-so-subtle forms of persuasion. Deodorants will transform our love life, the blue color of the water in the toilet bowl will mark one as a caring housewife, the right kind of cigarettes will contribute to our sense of well-being, almost as if lung cancer were certain if we didn't smoke Brand X.

Although these particular messages are blatant, the forms that influence our attitudes, buying patterns, aspirations, and beliefs are often more subtle; consider the structure and ambiance of the new shopping center, the location of items on store shelves, the images created through the latest in fashion, the associations engendered by the style of the car we drive. While these messages and the others provide some of the forces that drive our economy and thus contribute to our nation's economic well-being, the arts of the vernacular can also exact a toll. Eventually one can become so inured to the impact of such messages that the ability to resist is radically diminished, and one can no longer withstand the ways in which others manipulate our "needs."

Art education as a field concerned with enabling individuals to read the messages of the public forms that they encounter need not restrict its attention to those expressive forms called "works of art." While works of art represent the quintessence of human expression, the forms that surround us might in fact have a far more profound effect on the lives that most people lead. The commission believes that the public arts — the arts of the vernacular, the forms that expand human choice and awareness as well as those that are simply intended to persuade for the profit of others — are proper candidates for educational attention. We take this position not to advocate a particular political or economic philosophy, but because we believe that citizens should develop the kind of critical consciousness that expands their awareness of the world and of the sort of influences with which they need to cope. To exclude from the purview of art education those pervasive and persuasive forms created by artists and designers but encountered outside of museums is to exclude too much. And to attend to the vernacular arts only in terms of their formal properties and to neglect how they function in society and what messages they convey is to attend to too little. We propose,

therefore, that art programs examine the arts of the vernacular, those forms that populate our culture, so that citizens can come to appreciate the genuinely high achievements of the forms created by artists as well as those whose end is to habituate and control, to lure the populace into states of dependency that serve the interests of a small portion of the public.

Art Education as a Means of Developing Creative and Flexible Forms of Thinking

Thinking requires both a process and a content. To think at all requires that one think about something. To think about something requires one to use one of several of a variety of intellectual processes. Art education programs have a unique contribution to make to children by providing them with opportunities to encounter content absent in other areas of the curriculum and by eliciting thinking processes that are free from the constraints of logic and strictly defined rules. Take as an example the opportunity to work with a three-dimensional form — say a sculpture made of clay. Consider also the child's need to express an idea, image, or feeling he or she has had through this material. Somehow the child must not only formulate a conception that can be rendered public, but rendered public within the child's conception of the limits and opportunities provided by the clay. Artistic problems seldom post a single route that one must tread. The forms one can use, the techniques one might apply, the scale, the style are open. Furthermore, the criteria for determining when one is finished is a matter of making a judgment rather than applying a standard. An equation is solved when certain rules are applied; art forms have no such analog.

To deal with such problems is to have the opportunity to cultivate forms of thinking that might otherwise go undeveloped. Since children's ability to think is influenced by the types of tasks they encounter and the practice they receive, the absence of such tasks constitutes a form of intellectual deprivation that can diminish the child's development.

Work in art makes a special contribution to the development of a form of consciousness that functions as the basis of knowledge in all fields. That contribution deals with the cultivation of intuition, the development of holistic, non-discursive images that underlie those expressive forms we call "the intellectual disciplines." Initial explorations in the human's efforts to know are efforts to give form to what is ineffable, to see in one mind's eye the shape of things, to notice connections, to perceive the relationships that exist within a field of interest. These efforts take shape in visual images that articulate forms of complexity and types of relationships that subsequently get worked out through a public medium. The problem initially is to grasp the whole, to form a structure that hangs together or possesses an aesthetic, a sense of closure that enables one to make sense of what previously was not understood.

The use of such visual formulations is powerful because unlike conceptions that must be expressed in time, the visual image presents to the consciousness

a form in which both patterns and complexity can exist simultaneously. In the mind's eye one can grasp — intuitively — relationships *at once.*

The formulation of such vital forms — visual structures held in the mind's eye — reside at the basis not only of the creation of art forms, but of the forms of science and mathematics as well. Einstein described such a process in his work, as did Poincare. Indeed, our word *insight* is telling in its revelation of the importance of the immediate visualization of complex structures prior to their formal expression in a public medium.

One of the lessons children learn through art is the importance of attending to the whole, the need to create a structure whose parts hang together, the importance of not allowing fascination with detail to distract one from the creation of a sound overall form. Art education also cultivates cognitive elasticity by encouraging a playful attitude towards work, through its lack of highly prescriptive conventional rules, and through its encouragement of risk-taking and intellectual adventure in the process of forming. These attributes of the teaching of art are some of the reasons why art education in particular has eschewed strictly defined behavioral objectives and predetermined outcomes in teaching. The cultivation of surprise, the willingness to take risks, the formulation of insight, are alien in spirit to a preoccupation with prepackaged outcomes.

Art education, the commission believes, can be regarded as the most fundamental aspect of a child's intellectual development, a development concerned with moral as well as academic values. For example, the sense of proportion, harmony, beauty, and rightness that work in art makes possible not only provides the basis of what we know, but also of what we value. The conceptual aspects of art helps to form the initial realization, and the expressive aspects cultivate a respect for the quality of action. Neither knowledge nor morality can exist without them. Indeed, as Whitehead himself said:

> *The appreciation of the structure of ideas is that side of a cultured mind which can only grow under the influence of a special study. I mean that eye for the whole chessboard, for the bearing of one set of ideas on another. Nothing but a special study can give any appreciation for the exact formulation of general ideas, for their relations when formulated, for their service in the comprehension of life. A mind so disciplined should be both more abstract and more concrete. It has been trained in the comprehension of abstract thought and in the analysis of facts.*
>
> *Finally, there should grow the most austere of all mental qualities; I mean the sense for style. It is an aesthetic sense, based on admiration for the direct attainment of a foreseen end, simply and without waste. Style in art, style in literature, style in science, style in logic, style in practical execution have fundamentally the same aesthetic qualities, namely, attainment and restraint. The love of a subject in itself and for itself, where it is not the sleepy pleasure of pacing a mental quarterdeck, is the love of style as manifested in that study.*
>
> *Here we are brought back to the position from which we started, the utility of education. Style, in its finest sense, is the last acquirement of the educated mind; it is also the most useful. It pervades the whole being. The administrator with a sense for style hates waste; the engineer with a sense for style economises his material; the artisan with a sense for style prefers good work. Style is the ultimate morality of mind.*[2]

Art Education as a Means of Helping Students Understand and Appreciate Art

One of the major functions of the school is to initiate children into the great traditions and ideas that are a part of human culture. This tradition and these ideas are defined, in part, by the great disciplines that for convenience's sake we call the arts, the humanities, and the sciences. Becoming educated means, at least in part, becoming aware of these traditions and being able to participate in the conversations that each one of them provides. These traditions or disciplines are also defined by certain assumptions, certain rules, certain languages that one must be able to read in order to understand them. Furthermore, these traditions of which art is an important part have profound things to say to those who can bring to them an intelligent and informed mind. The great concepts and theories of physics, the world view of biology, the elegance of mathematics, the moral perspectives of philosophy, the lessons of history, and the models of reality articulated so eloquently by the arts are there to be had for those who know how to encounter them on the plane of meaning.

But the ability to deal with such forms, whether in the sciences, the humanities, or the arts is not the natural offspring of maturation. We don't come to grasp what they have to offer simply by getting older. Understanding such forms and the ability to participate in the dialogue they initiate requires tuition; it requires guidance from those who cherish their messages and are interested in enabling others also to participate. Art education is a part of that turf. Art education is aimed at initiating the young into the world of art forms that is their heritage as humans, as people who share a common human heritage with others throughout the world.

That this heritage is significant there can be little doubt; even those blind to the qualities and content of the arts recognize their importance, if only in a quizzical way. That they are not widely appreciated and used to enrich our lives is testified to by even a cursory examination of our culture. The *TV Guide* and the *Sears-Roebuck Catalog* are perhaps the most telling indicators of the level of our aesthetic values.

appreciate art, then programs must be organized, administered, financed, and evaluated in such a manner as to assure these goals can be achieved in a qualitative way.

In preparing this chapter, the commission also recognizes that space will not permit a detailed discussion of a variety of important issues in the field such as the artist in the schools program, career education, arts fusion, teacher-negotiated planning time, and so forth. These issues indeed warrant attention, but also seem to defy solutions without purposeful interaction between the art education field and those outside the field who support such positions. In the commission's view, therefore, it is more useful for the field to define its views on such issues as curriculum content, goals, and the conditions necessary for effective art teaching than to take stands on specific issues such as, for example, whether the National Endowment for the Arts is right in its policy of supporting artists in the schools.

In the preparation of this chapter it has also been recognized that standards for practice cannot be set by the commission itself without extensive input from qualified practitioners in the field. The conclusions thus arrived at by the commission in this chapter were based on the responses of a broad variety of practitioners who were asked specifically to respond to these questions.

The commission also recognizes that NAEA policy on such specific matters as per-pupil expenditures for art materials, standards for the preparation of teachers, time allotted to art, teacher-pupil ratio, and other matters are best reserved for publications directed specifically to these issues. We have therefore accepted and are in support of the general regulatory standards outlined in the two NAEA publications on standards, *Essentials of a Quality School Art Program* and *Guidelines for Teacher Preparation* which may be purchased from the NAEA Publications Section. The commission's acceptance of these standards is dictated both by the limited scope of this report and in recognition of the fact that such standards are better arrived at through review processes which go beyond the authorization given to the commission. Acceptance of the standards which were prepared and are reflective of the values held by the profession in the 1960s should not imply that the commission feels that these standards need not be subjected to a process of rethinking and restatement. Indeed, the commission recommends to the NAEA that efforts be initiated immediately to seek appropriate mechanisms for updating and revalidating these standards.

The remaining portion of this chapter will be devoted to the commission's response to the questions posed previously.

Who Should Teach Art at the Elementary and Secondary Levels?

The answer to the question "Who should teach art at the elementary level?" is quite simple. Both the classroom teacher and the specialist should teach art. A more appropriate question is, "Who can teach art more effectively?"

The general consensus of the commission is that trained art specialists who are knowledgeable about the subject matter, who can create as artists in their own right, and who have the ability to teach concepts and experiences in the visual arts should teach art in the elementary school. The art teachers' backgrounds should conform to the guidelines for teacher preparation developed by the NAEA Professional Standards Committee. Their professional training should include specialized study of the content of art appreciation, art history, aesthetics, and art criticism; and of the basic concepts and skills related to processes, organizational structure, technical aspects, and expressive content of the making of art. Their training should also include extended work in at least one studio and/or art appreciation area. For perspective and flexibility in their teaching field and allied fields, art teachers also need supplementary training in the following areas: knowledge and appreciation of related arts disciplines such as dance, drama, music, and literature; history of art education; technological knowledge in areas related to the visual arts; research in art, art education, and the psychology of art; and knowledge of the relevance of art to life and to vocational possibilities. Art teachers should also be familiar with sociology, anthropology, philosophy (particularly aesthetics), and curriculum design and construction. These teachers should also have participated in student teaching or have demonstrated their teaching ability in some other direct work with children at the elementary level. They should be imaginative. They should demonstrate personal creativity and professional competence as artists and thus be capable of fulfilling the role of the artist/teacher in the classroom. They should also have a broadly based knowledge of how the arts affect the local community and the society, and an awareness of how they as teachers can contribute to the cultural climate. Finally, art teachers at the elementary level should be able to meet the certification requirements of the particular state in which they teach, and be expected to study beyond the baccalaureate level to advance toward full professional competence.

Traditionally, teaching in the elementary school has been organized around the classroom teacher — an individual certified to teach at the elementary level without specialization in any particular area of study. In actual practice, however, the responsibility for teaching art can rest with the classroom teacher, or it can be the charge of a specialist trained in the visual arts, or it can be a shared responsibility.

The most desirable staffing pattern at the elementary level consists of art specialists who work with the classroom teacher and function as part of a team which also includes specialists in theater, dance, and music. The arts staff is part of the regular staff of the elementary school and does not move among school buildings.

Recommending that the specialist teach art in the elementary school raises the question of the role of the classroom teacher in the art program. The staffing pattern described above has not been achieved by many elementary schools; therefore, the elementary teacher has the primary responsibility for

the art program in the majority of school systems in this country. There may be other staffing patterns, such as the itinerant teacher who services schools. The art specialist then acts as a resource teacher assisting the classroom teachers. Or, in the absence of any art specialist, the total responsibility for the program lies with the classroom teacher.

One point that may be obvious, but is often ignored by the schools, is that the elementary teacher may be helped to serve as a substitute for the art specialist, if he or she is trained for that purpose. At present, there is no cadre of generalist elementary teachers who are also well trained in art. This lack can be attributed to the inadequate art education training most elementary teachers receive during undergraduate and graduate preparation. Until the hiring of art specialists is financed by the schools, the schools and the teacher education institutions must take the responsibility for elementary art education training. This would include the upgrading of present art education programs for elementary teachers at the undergraduate and graduate levels, and the creation of opportunities for in-service programs that would upgrade the art education skills of teachers who are now in the classroom. With more art training, increased teaching effectiveness may be possible.

Arts specialists should also teach at the secondary level. The requirements for teaching art at the secondary level are similar to those outlined previously for teaching at the elementary level. The primary differences are that more emphasis is placed on specialization in one or more studio areas in the arts and a broader knowledge of art history and art criticism is required. Work beyond the baccalaureate degree is especially desirable for teachers at the secondary level.

It should be stated that at the secondary levels it is not acceptable to have teachers responsible for art programs who do not meet the criteria outlined by the NAEA for teacher preparation. Teachers who have not concentrated in art education or who have completed only some course work in art are not appropriate substitutes for the comprehensively trained artist/teacher. Action programs to meet the NAEA requirements for teacher preparation must be created as a means of raising standards.

The movement to broaden the base of the arts program in the elementary schools raises the question of the role of the specialist art teacher in arts in general education programs, in aesthetic education programs, and/or in related arts programs. First, the art specialist should be part of the program, not an outsider looking in. The commission feels that the arts team concept mentioned earlier is one way of making sure this occurs. Secondly, the commission feels that programs such as these cannot be validly designed and successfully implemented without specialists in each of the arts. Attempting to do so runs the risk of watering down the arts content and of losing opportunities for quality art experiences. Schools cannot teach the arts, nor can they design programs in the arts, without substantial input from those with particular knowledge of and background in each art area. This is as true for the arts as for other subject areas.

At all levels, art should be taught by teachers who are trained as art specialists. We repeat that elementary classroom teachers who have had no preparation in art education are essentially unqualified to teach art in the schools. Teachers should meet the NAEA criteria outlined in this report as a minimum standard of certification for teaching art. The NAEA should work actively with state agencies to review certification programs for elementary and secondary teachers of art to determine whether or not they meet the NAEA criteria.

What Should Be Taught in the Art Program and to Whom?

In art programs, three factors should be considered — the ability of the learner, the existing value structure in the school and community, and the discipline to be taught.

It is difficult to generalize about the first factor — the ability of the learner — because of the variety of ability levels existing in our schools today. Drawing generalizations about students' abilities, such as those outlined in some of the more prominent developmental theories of art education, is not germane to this report. It is the school's responsibility to determine the ability level of its students.

As for questions of values, accredited schools and qualified teachers are usually aware of what content is appropriate and relevant to local values. Local value structures differ because of local control in schools. Memphis, Tennessee, is not Nome, Alaska. Because we are a democratic society, and because our schools are representative of local values, it is important to leave specific content choices to the competently trained art professionals in the individual schools.

Although we do not feel that the commission should make recommendations in the areas of learning abilities or value decisions, we do feel that the goals and the content of art programs are appropriate areas for our discussions. However, the commission is concerned only with recommending goals and content, not prescribing them.

The goals of the art program should be the following:

1. To impart a thorough knowledge and understanding of the discipline of art, concentrating on the history of art from its beginning in prehistory to the present, and including art not only in the Western world but art from all cultures, time periods, and geographic areas.
2. To promote the valuing of art for its aesthetic qualities and its contributions to the cultural heritage of mankind; to prepare the learners to make better and more informed aesthetic judgments about art forms and the environment; to make the learners knowledgeable about the history of art; and to enable the learners to analyze, describe, and appreciate art objects.
3. To develop an understanding of how the visual arts affect our everyday existence and to make the visual arts an integral part of everyone's lifestyle.

4. To engage the learners in a variety of art experiences and to provide opportunities to produce works of art in situations in which the artist is the model and the environment created in the artist's studio, the setting.
5. To assist the learners in acquiring a critical language in which to talk about, analyze, and judge their own work and the works of others.

The content of an exemplary art program is drawn from a number of domains. In addition to the creative processes involved in the making of art, art programs require students to engage in cognitive processes ranging from comprehending and applying knowledge to analyzing and synthesizing art knowledge.

Above all, conscientious efforts should be made to alert students to two fundamental premises: 1. The uniqueness of each work of art, from inspiration to completion, is valued because it is determined by the individual — by his or her purposes, by his or her culture, by the media and tools selected, and by the methods and procedures used in creation; and 2. It is critical for each individual to develop sensitivity to and skills in description, analysis, and evaluation of art forms.

The content to be taught has two major components: the productive (studio) and the appreciative (history and criticism). The studio component of an exemplary art program utilizes studio experiences to teach basic concepts and skills related to processes, organizational structure, technical aspects, expressive content, communicative qualities, and technological knowledge of art. The creation of expressive forms taught in the studio should include drawing, painting, print-making, photography, film-making, graphic communication, sculpture, and crafts (using fabric, wood, metal, clay, and so on). Instruction should cover the traditional areas as well as newer technological developments in film and media.

The art appreciation component would include aesthetics, art history, art criticism, study of contending philosophies of art, development of both traditional and contemporary art forms, and examination of theories of criticism. The program components should not only assist students to accumulate knowledge about the nature of art, its meaning and its contribution to the individual and society, but also to enhance their ability to make aesthetic judgments.

Selection of appropriate examples for the art program, that is, the arts exemplars, is relegated to the local school systems. The school must take on the final responsibility for content selection, drawing upon professional recommendations from outside its walls, but in the end determining the answers to content questions on the basis of its particular situation. Appropriate art examples for classroom activities will differ and should differ. The art objects that relate to the black seventh-grader in New York may or may not be relevant to the Chicano seventh-grader in New Mexico. Local school personnel must make these decisions.

What Kind of Fiscal Support Should Art Programs Have?

There are three categories of cost for maintaining a program in art: capital expenditures for facilities and equipment; fixed costs like those for space and maintenance; and program costs, for supplies, materials, and staff. Capital expenditures include the school's initial investment in the art facility and in major pieces of equipment. Usually these costs are absorbed in the cost of building or renovation, and they may be separated from the other two categories. Capital expenditures can vary enormously, but some formulas can be suggested to assist art administrators and school boards in determining how much should be spent on facilities and equipment. Larry Schultz of Jefferson County, Colorado, gives an example of how formulas in this area can be established. He states that, although costs vary by locale, adequate space for a studio — a room for students to move about in — costs, at this writing, about forty dollars per square foot. An art room at the elementary and junior high levels should have about fifteen hundred square feet, and, at the senior high level there should be space enough to conduct programs in ceramics, drawing, painting, and the crafts. The cost per square foot formula provides the basis for computing minimum costs in this area and does not include equipment.

Fixed costs are those usually associated with the term "overhead," and they are tied to the requirements of light, heat, and maintenance of the equipment, furniture, and so on. These costs are ones over which the art teacher or supervisor has little control. The more space the art program occupies, however, the larger the costs.

Program costs are usually more flexible. The categories of expenditures in this area are personnel, supplies, and some equipment, usually the smaller items. In most schools, personnel costs take up the majority of the funds. The combination of fixed cost requirements for personnel plus salaries accounts for up to 90 percent of most budgets; thus, the available funds for supplies and materials are not a large proportion of most budgets. The art program itself is dependent on funds available for supplies and materials, and larger budgets for program costs can contribute to better and more comprehensive art programs. The question is, "How can larger amounts of money be made available for supplies and materials?"

Establishing a formula for a materials and supplies budget, either through cost per pupil or a percentage of the total budget, will give the art program some stability, and will contribute to its recognition as a cost center that has to be supported over time. In some schools, a formula is determined based on the cost of materials per day per student. The costs are lower in elementary school, higher in junior high, and highest in senior high. For example, five cents a day per student for supplies amounts to nine dollars a year per student.

While amounts allocated per pupil for an art program may vary, it is essential that the budget provides enough money to support the number of students

the program serves. The size of the budget allocation should compare roughly to that for programs in the sciences, because their supply and facility requirements are similar. The comprehensive nature of the art program should be stressed in establishing the per pupil rate, and allowances should be made in the formulas to generate more monies for an expanding program. There also should be allowances for student fees to supplement the costs for larger projects at the junior and senior high school levels, although some states prohibit levying additional student fees.

Should Art Be Elective Or Required?

Participation in the art program should be required at the elementary, junior high, and senior high levels — kindergarten through grade twelve. The art program should have a defined place within the elementary school curriculum so that it can be identified as a discipline with its own scope and sequence that is closely related to the total elementary program. Specialists or trained teachers should be assigned to teach the content, and the program should be designed to be applicable to every student. The elementary program for kindergarten through grade six should be taught in the classroom or in a special room designed for the arts. The latter option is the most desirable, for a comprehensive art program in the elementary school will require specialized facilities, and a separate room should be available for this purpose. The elementary program is characterized by the fact that it is integrated into the general learning program of the school, unlike the normally departmentalized course structure more typical of the junior high and senior high.

At the junior high level, there should be a course in art required for one semester or eighteen weeks at each grade level. Such a program at the junior high level would provide art instruction over a three year period with a minimum of a year-and-a-half in art courses for all students. In junior high, it is essential that art rooms specifically designed for the teaching of a comprehensive program in art be available.

That an art program should also be required at the senior high level is based on the premise that art should have parity in value with other required secondary programs in science, math, English, social studies. The art requirement in high school, if program parity is to be maintained, should include at least two semesters of study in the visual arts. Although we have some concerns about exit requirements for high school graduation if this procedure is employed, the arts should not be excluded from the standard high school curriculum. The course structure would vary from school to school, but each offering should conform to the criterion that its art content be applicable to all students. For example, a survey course engaging all students in studio activities as well as art history and art criticism would fulfill the requirement. If such a course is made exciting and valuable for all students, it could serve as an introduction to further work in art at the high school level. The remainder

of the high school program would be elective and contain a range of courses in the studio areas, and in art appreciation and art history. The larger the school, the more comprehensive and varied the electives it can offer. Although specialized facilities should be available for the art program at all levels, it is especially important that well equipped art rooms be available to maintain a comprehensive program at the junior and senior high levels.

How Should the Art Program Be Administered?

The administration of the art program depends on the organization of the school, the size of the student population, and the number of school buildings involved. While in some elementary schools the elementary teacher is responsible for the total art program, and in others, art specialists are employed to teach the students on a rotating basis, it is recommended that a person trained in the visual arts and in administration coordinate the art program, having responsibility for designing the curriculum, establishing budget allocations, carrying out in-service programs, and developing the links between the art program and the school.

The nature of the administrative tasks differs when there are no art teachers at the elementary level, because a school system's elementary art specialist must assume more teaching responsibilities, including teaching demonstration lessons and/or working in the classroom as a replacement for the regular teacher. The art specialist in this situation is in a poor position to implement in-service programs or to upgrade the teaching skills of the elementary teachers. On the other hand, when arts specialists are assigned to each elementary school, the job often takes on a still different character in that the art teachers assigned to various buildings individually assume responsibility for in-service training and curriculum implementation in their school. Neither situation is optimally desirable in coordinating the development and implementation of curriculum for the total elementary program or providing a bridge between the arts specialists and other teachers and administrators. Although the general areas of administrative responsibilities appear to be the same it will take more than merely altering working patterns if effective supervision and coordination of the program are to be achieved. Neither pattern is an adequate substitute for a full-time trained art coordinator or supervisor in the school system.

At the secondary level, the administration of the art program again depends on the size of the program. Many school systems have a number of art specialists at the junior and senior high levels and a full-time art coordinator. In smaller school systems, however, administrative responsibilities may be combined with teaching responsibilities, which adds to the coordination problem between the junior high program and the senior high program. In such programs the teacher-administrator must assume the added responsibility for assuring continuity of the total secondary program.

The duties of an art supervisor tend to fall into three categories: ad-

ministrative, instructional, and professional. The major portion of the supervisor's time is spent on instructional activities devoted to the teaching and learning core of the art program. The main administrative duties are keeping records, hiring staff, and ordering supplies, equipment, and publications related to the activities of the program. Supervisors constantly face the problem of maintaining a balance between administrative activities and their primary commitment to the improvement of instruction. Supervisors must also act as the liaison between the art program and other subject areas.

When are supervisory personnel needed? One approach is to require that a school district with five to ten art teachers employ one or more part-time supervisors, and a district with more than ten teachers employ a full-time supervisor. These may be arbitrary figures, but the principle seems sound, since, as the size of the art staff increases, more time and personnel must be allocated for administration.

Another facet of the administration of art programs is the growing trend to manage programs by objectives. The rationale behind this system is that stating precise objectives for educational programs allows administrators to manage the programs by evaluating whether or not these objectives are being reached. Budgets are determined by estimating how much it will cost to reach each of the objectives. In this way, the budget and the direction of the program are controlled by the administration of the school district.

Tying instructional objectives for the student to administrative objectives is a separate matter, however, since many of the formats designed by state or local school systems are not compatible with art programs. Art programs should develop a new format for stating outcomes or choose a pre-existing one that is in keeping with the nature of their subject matter.

Traditional art education objectives are not as precise and definitive as those for other areas of study. Although many programs, such as those in Florida, have developed very concise and comprehensive objectives for all levels, there still remains the question whether we should support this as the ideal framework for designing programs in art. Administrative objectives are quite different from instructional objectives. Objectives that state what can be accomplished administratively within the art program — in areas such as enlarging space allocations, developing curriculum, and installing an in-service program — can be defined. If this system is imposed on instructional objectives for students, and if it is not judged compatible with the program, it should be either revised or discarded.

What Is Our Position Regarding Related Arts?

The total curriculum raises some questions as to what the relationship of art is to the other arts areas, and to other disciplines, such as language arts, sciences, mathematics, and social studies. As mentioned in Chapter One, there have been many efforts in the last ten years to broaden the base for arts education within the curriculum and make it applicable to every child. These efforts have concentrated in the elementary and junior high programs where

the arts are treated as general education required of all students. Models for such programs have ranged from those advocating continuation of the arts as separate and discrete disciplines within the curriculum to those integrating the arts as the core of the whole curriculum without clear definition between the individual arts disciplines. The question for art educators is what the role of arts programs will be in interdisciplinary studies.

Art still exists as a discipline. There are two domains in art, the productive (studio area) and the appreciative (history and criticism); these two domains are the content base of the art program. The way art is taught varies from classroom to classroom and teacher to teacher, but the content does not change. When the arts are combined into one program and termed "Related Arts," "Multiple Arts," or "Allied Arts," there is always the problem of maintaining the identity and integrity of the disciplines. At present, music and art at the elementary level are the only established programs that have their own identity; theatre and dance exist, but in concert with other disciplines.

There have been many attempts to show how the arts are interrelated, and recent writings focus on how these interrelationships can be generalized to demonstrate similarities and differences across the arts. There is little disagreement that this is a workable context for presenting some content areas in the arts. But it cannot be considered sufficient for a complete arts program; there are some significant pedagogical concerns that need be considered. For example, the interdisciplinary nature of film as an art form is evident in the very existence of a production team — writer, composer, cinematographer — and film can be used as an example of how far this approach can go.

Similarly, a strong argument can be made for the commonality of artistic stimulus: an event such as our bicentennial can be the source for a film or a musical composition. But to try to extend the concept of commonality beyond a specific event to include investigation of the nature of the structure of the two art forms, film and music, would be not as conceptually sound. Film and music can work together, but they are not the same, and interrelatedness by association in a specific instance presents little, if any, conceptual base for a study of art forms.

Interrelationships and commonalities in the arts do exist, but at a conceptual level. When the concepts are similar across the arts, they can be explored through each art form. This is significant and useful in an interdisciplinary approach to the arts. However, even if the commonality approach is applicable in certain instances when related to larger concepts, it loses substance when applied to more specific elements. For example, texture or color, even if labeled the same in two different art forms, are not identical. Texture in music, related specifically to tone color, is quite different from texture in the visual arts, which is related to surface quality and is studied as a kinesthetic and visual phenomenon rather than an aural one.

The designing of an arts program based solely on the interrelationships in

the arts may be conceptually risky. The disciplines exist as singular modes for definite reasons. They do relate to one another in certain instances in spite of the unique natures and characteristics of each. A forced synthesis of the arts into a super-discipline, however, is artificial and carries the implication that all things in the arts are interrelated. This is clearly erroneous.

The solution for multidisciplinary arts programs is to combine the two approaches: regard the arts disciplines as phenomena existing separately but sometimes best explained in terms of their unique qualities and other times by their interrelationships, and identify concepts in philosophical aesthetics that can be used as organizers for a multidisciplinary arts program. The interrelatedness of the arts or even the justaposition of unlike disciplines can be presented on the basis of such existing art forms as the happening, the film, the theatre performance, or the environmental sculpture, all of which deal with a natural synthesis of two or more of the arts disciplines.

The commission supports the insertion of the arts into the curriculum as an area of study. The area of study concept for the arts means that an allotted time slot is given over to them on a daily schedule. In the simplest terms, the area of study concept means that approximately one-sixth of a regular teaching day is devoted to arts. All the arts — music, visual arts, dance, film, and drama — are brought together to provide an arts component for the general education curriculum. A similar organization pattern is currently used for teaching social studies, the sciences, or language arts. The arts area of study has its own goals and objectives similar to those for art programs outlined earlier in this report.

Another set of goals must be developed for identifying aesthetic content within non-arts disciplines such as mathematics, science, social studies, and language arts. Aesthetic goals for non-arts disciplines might resemble these suggested for social studies: to make the student a critical analyst of the aesthetic conditions of our environment, to make the student knowledgeable about the social significance of the arts in a variety of cultural and political contexts, and to enable the student to make informed aesthetic judgments about problems affecting the general human condition when viewed from a social, political, humanistic, or economic perspective.

The commission recommends that the visual arts be treated as a discipline within the curriculum and that they be integrated into multidisciplinary programs when conceptually applicable. If an area of study concept is being developed for the school in which the arts are being grouped or combined, the visual arts specialist should cooperate with this effort and help develop content acceptable to the visual arts. It should be noted that the visual arts have their own content and that teaching this content is the primary responsibility of the visual arts specialist. Nevertheless, when the visual arts are made applicable to and can contribute to instruction in the other arts and other disciplines, then efforts at combining them into a multidisciplinary program should be encouraged.

How Should Art Programs Be Evaluated?

Among the variety of functions that evaluation performs, two appear to be of special importance. First, evaluation should be conceived of as one of the means through which the art program may be improved. Second, evaluation should be a means that can provide the public with a better, more complex, more sophisticated understanding of what goes on in the teaching of art. The first function is important because all programs are capable of being strengthened, and we believe that evaluation, far from simply being the means of grading or selecting students, should contribute to the creation of strong art programs. The latter function is important because the public frequently does not understand what art education is or what a school's program intends to accomplish, and does not recognize the important and sometimes subtle contributions art educators have made to children's education. An unenlightened community is not likely to provide the kind of support that art education needs. Evaluation is one of the means through which a program's accomplishments can be described, interpreted, and appraised.

Three major areas constitute the subject matter of evaluation: the program itself, the character and quality of the teaching, and what students learn and experience.

Every educational program is the product of choices; because the choices that are made in building an educational program in art are fallible — the goals may be inappropriate, the content irrelevant, the relationship among activities awkward — programs should be evaluated. Even before teaching and learning are evaluated, one should examine the program itself. Evaluation of the program requires that one assess the quality and character of the goals it seeks to attain. Are they significant? Are they appropriate for the population for whom they are chosen? Are alternative aims and goals more appropriate?

The importance of assessing the aims and content of an art program cannot be overemphasized. If, for example, after a critical analysis of what teachers hope to achieve, it is found that the aims are trivial, evaluating how well they have achieved trivial aims appears to be superfluous. What needs attention is not the assessment of teaching and learning, but the revision of the program that is being proposed or provided in the first place. An evaluation of the art program itself increases the probability that what is offered in schools in the name of art education will be worthy of the time, attention, and energy of the students. What is not worth teaching, is not worth teaching well.

The second major focus for evaluation deals with how teaching occurs. Teaching is a lonely activity. Teachers seldom have peers who provide feedback to them on the quality of teaching and classroom life that the teacher might not see. Hence, teachers must learn about their teaching in the reflections in their students' eyes. But such reflections are necessarily neither vivid nor accurate. What needs to be done in evaluation is to devote attention to what transpires in classrooms — to the covert messages that teachers give to

students, to the quality of student-teacher interaction, to the level of artistry with which teachers demonstrate and explain. Without attention to these and other characteristics of classroom life, the probability of improving that life is radically diminished; one looks at the "symptoms" of the students' efforts rather than the conditions that brought them about. For example, what do art teachers say to students about their work? Do they attend to aesthetic considerations? Do they focus upon technical aspects? What kinds of questions do teachers pose that serve as cues to direct students' perceptions of visual forms? What percentage of discourse in the classroom is relevant to substantive matters in art and what percentage to matters of management or discipline? A teacher habituated to classroom life might never recognize aspects of his or her teaching without the help of someone from the "outside." We believe such feedback to be of the utmost importance as an aspect of evaluating art programs.

The commission therefore recommends that art teachers visit each other's classrooms to observe and to discuss with the teacher the quality of teaching and learning that have been seen. With such feedback, we believe art teachers will be more likely to bring about significant alterations in their own teaching; strengths can be strengthened and weaknesses identified. Through such a process, over time, the quality of the art program can be significantly improved.

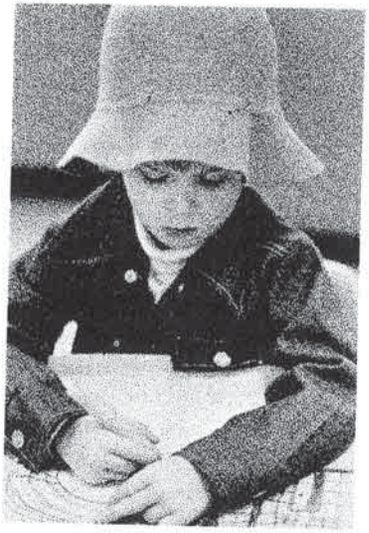
The third aspect of evaluation in art focuses upon what students are able to do and what they have experienced. Evaluation here focuses upon the quality of the work students have created, on what they are able to say about art forms, and about what they know about art in a cultural context. Which of these outcomes of art programs will be emphasized in evaluation will, of course, depend upon the orientation of the program. Five important orientations or models of curriculum have been described in the previous chapter; the orientation or model one emphasizes will have implications for what one will emphasize in evaluating a program. To some extent, aims influence priorities in evaluation.

The commission does not take the position that children's work should not be evaluated, nor do we accept the dichotomy of process and product. Evaluation is not identical with grading, and while we do not advocate assigning letter grades to children's art, we do advocate the practice of evaluating children's art. This process should include both pupil and teacher. The goal of such a practice is not to classify either children or art work, but rather to secure a more complex and comprehensive appreciation for what has been achieved and to use such information as a way of improving the educational process. Evaluation processes should not only seek to appreciate and assess what is directly manifest, or what pupils have learned, but teachers and others who evaluate should try to understand what students have experienced in the art class as well. What are the qualities of experience students are undergoing? Do they like what they are doing? Are they really interested or are they simply feigning interest? Has any of their experience been aesthetic in character? Are they being turned off or turned on to art in class?

What we are proposing is that manifest behavior is an important but an inadequate referent for evaluation. We need to look beyond behavior in order to understand what the behavior signifies. Such knowledge will often require an empathetic form of understanding on the teacher's part. Somehow teachers need to know viscerally the nature of the student's experience in their classes. Evaluation procedures that discount such aims too often miss the most important outcomes of art education.

The same principle holds true for those who supervise art teachers. Art supervisors and school administrators need to appreciate not only what teachers do but what teachers are experiencing in the classes they teach. It seems to us that such understanding is critical for creating the conditions that will give teachers the kind of life-space that makes quality education possible.

The almost exclusive vehicle for reporting the results of evaluation in American schools is a letter grade, occasionally supplemented by a short written statement. The commission recommends that art educators use visual and auditory forms as well as written forms for conveying information about the curriculum, the quality of teaching, and the character of student learning and experience. We recognize that the kind of information one can convey to another is profoundly influenced by the forms of communication one chooses. This point, elaborated in Chapter II in relation to the arts, is no less true in the realm of evaluation. Films, video tapes, visual displays, slides, photographs, and tape recordings, are capable of informing the professional and lay public in ways that are intrinsic to each of the forms themselves. In addition, some audiences respond more competently to some types of information than to others. To try to reduce all information — but especially visual forms of learning — to numbers or words is folly. What we urge therefore is the development and use of evaluation report procedures which will not do violence to our aspirations and which will more adequately capture and disclose the achievements that each of the relevant audiences — students, parents, and colleagues — need to have in order to understand and support strong art education programs in American schools.



Chapter 4

An Agenda for Change

Introduction

This chapter represents a somewhat radical departure from the more or less situational character of the other three working papers in this section of the report. In the commission's view, thinking of a more futuristic nature is needed if art education is to meet the challenge of the twenty-first century. In speculating about the future we accept the risk that such projections may prick the sensibilities of those in the profession who hold more traditional values and modalities of thought about the art teaching profession. However, in the commission's view, the risk is worth taking if only because the profession needs to examine alternative conceptual modes of thought which can challenge current values and beliefs.

Historically, art education in American schools has tended to accept largely essentialist positions stemming either from idealistic values in support of the discipline or realistic values emphasizing that learning in art is a consequence of development. In considering futuristic and/or mutualistic values, we are not necessarily rejecting the values inherent in either of these modes of thought, but rather exploring the connections which can and should occur between contemporary society, the disciplines, and the growth and development of human beings. In such a construct, the values examined have promise of becoming pragmatically or existentially linked to the society's capacity to integrate change in a manner beneficial to all its citizens.

This chapter thus seeks to examine the future of art education as the profession moves toward the twenty-first century. Its purpose is to suggest

that the planning processes for art education and implementation of programs may demand a new context in which the content of art education is experienced. Posed for consideration is the notion that an expanded definition or structure for art and art education may be necessary as advanced technology influences the discipline.

In the future, art education as we have known it may become obsolete. Educational futurists picture education in the next century as a system of lifelong learning, complex technological advances, use of expanded and interdisciplinary concepts, and systems of learning environments which are based on models of teaching and learning which conceive of the pupil and the total living environment as a single holistic system. The recommendations in this section suggest consideration of a new and mutualistic behavior pattern on the part of art educators, who will have to set aside old territories and move to a synergistic method of working with others. The very survival of the profession may depend on this higher level of operation.

What seems called for is imagination in providing incentives and opportunities for well-trained individuals to work together in flexible structures, transcending disciplinary boundaries when problems require the insight of more than one discipline.

The field of art education, and art educators, will be drastically influenced by:

1. increasing interdisciplinary involvement in related arts and other subject-matter disciplines;
2. the need for environmental improvement, both natural and man-made, as well as the microcosm of the school environment, which at present is a veritable aesthetic wasteland;
3. the availability of complex technology as a resource in communication arts;
4. new research subjects and methodologies; and
5. more community involvement in comprehensive planning of education as it relates to societal needs, including cost-effective plans for building uses both in the school and in community programs such as museums. Minority and cultural groups will begin to use the arts for identity and cultural understanding.

In order to make a theoretical quantum leap into the future, art educators should begin to apply the techniques used by future researchers to help the policy-makers, philosophers, theoreticians, and researchers in the field plan for the future. Various tools are used by futurists, which range from machines such as the computer to mathematical procedures such as cross impact analysis, factor analysis, and so forth. However, the most important resource for the futurist may be human reasoning power which seeks to break away from conventional cognitive procedures and engage in parallel or lateral reasoning to probe "system breaks" in order to foresee the unexpected and to study possibilities for improving the human condition or the state of the art.

It is to this end that this chapter addresses itself. This chapter is based on three important premises:

1. In order to survive, art education as a concept must grow and expand its definition and purpose just as "art" is expanding and will need to expand its definition.
2. Because art education is related to more complex systems and disciplines, comprehensive planning for art education cannot take place in a vacuum. Any planning for the future must be systematic, comprehensive, and inclusive of other factors which impinge on the discipline; such factors include socio-economic, technological, political, cultural, financial and attitudinal factors.
3. Art educators must grow within the present educational system in order to prepare for the oncoming century of rapid change. This necessitates a mutualistic and synergistic mode of operating in a context of trust and expansive thinking with professionals in and outside of the discipline. Art educators may need a protective membrane between themselves and the other disciplines or the school and society itself, but if such a barrier does need to exist, surely it should have an organic nature like that of a living cell, which has a healthy and regular exchange with its environment.

   The necessity for mutualism is based on biological research, using analogies made from organic processes and from research which shows a natural evolutionary process inherent in all biological forms, of which humans and their cultural institutions are a part. Such growth evolves from the limiting accretive and replicative stages of development toward healthy dynamism of mutually beneficial synergistic processes.[1]

Fostering alternative art learning behaviors and the consequences that new planning will have for art education will be examined. This portion of the report will focus on future planning, not reforming the past. Future-oriented policy research applied to education gives art educators opportunities and procedures for choosing methodically among the best of foreseeable alternatives. More explicitly, this future's research functions in order to:

1. provide clues as to probable developments in the biological, physical, and social sciences, in technology, and in economics with a bearing on art education.
2. establish an early warning system with regard to potential problems or developments likely to influence the schools and hence, art education as it relates to the schools. For example, we now have evidence that parental pressure for the "3 R's" may keep art education in a secondary position in the curriculum. Art educators must now begin to explore ways (perceptual research) which could enhance, foster, and support those skills requisite to reading.
3. identify "educational indicators" analogous to established social indicators (the birth rate, mental illness, and so forth) which can guide professional policy-decisions. A preponderance of violence in our society today points up the need for the development of creative rather than destructive energies.
4. keep art educators advised of future planning in other fields which have a bearing on general and art education. Technological advances should be studied and utilized as new contexts for self expression.
5. supply means of identifying research projects in the field of art education and related areas to be supported or rejected by funding agencies.
6. make use of policy research to determine what appear to be the best choices among self-fulfilling prophecies and subsidize the supportive research which the prophecy suggests.
7. afford a means of increasing the value of broad-based participation and sound group processes and decrease decision-making based on hunches or intuition, expedience, or presumed self-interest and territoriality.
8. provide a focus at state and local levels and for professional art education organizations, on constructive, optimistic planning activities and follow-up during a period of malaise in education.[2]

If the National Art Education Association takes an active role in planning its own future in this way, it will be facilitating policies and government support by such policy-making bodies as the National Institute of Education and the United States Office of Education instead of having those organizations dictating to or ignoring the association.

In the 1968 Journal of the NAEA *Art Education*, the Educational Policies Commission of the NEA and AASA published a report on the role of the fine arts in education. Art, music, dance, drama, literature, sculpture, photography, and the cinema were included in the establishment of rationales for the importance of the arts in education:

1. Historical Rationale. Art is important because it is a transmitter of culture. Education which does not teach art is deficient because it does not teach the culture.
2. Art for Art's Sake Rationale. Art should be enjoyed in its own right. Art is a universal phenomenon. People everywhere through all times have found joy in their own self expression and that of others.
3. Therapy Rationale. The use of the fine arts is important and effective in various kinds of therapeutic situations including mental institutions, prisons, and homes for the aged, and also in efforts to prevent students from dropping out of school.
4. Creativity Rationale. The arts provide better settings than do other fields for exercising and stimulating imagination.
5. Acceptance of Subjectivity Rationale. The fine arts deal with emotional, intuitive, and subjective responses rather than emphasizing the rational. Humans need a balance of each.
6. End of Work Rationale. The puritan work ethic is no longer applicable to growing numbers of the jobless. Usefulness of one's efforts in society may be made in the arts and creative expression for one's own joy.

In their conclusions, the 1968 commission recommended that "all educators be made aware of the kinds of justifications and the kinds of usefulness which this document has attached to art and to education in the arts, particularly the nature of accepting the validity of subjective responses and the nature of preparing for a future in which men are primarily valued for things other than work."[3]

Ten years later, art educators are plagued perhaps even more seriously by a diminishing awareness of the value of arts in education on the part of administrators who are cutting back on art programs in response to parents' back-to-the-basics demands.

In reality, the arts have been better supported by local, state, and national governments and communities, 89 percent of whom feel the arts are important to the quality of their life in their communities. It is a continual source of exhausting frustration to arts educators who see the ironic discontinuity in what society values and what the schools offer as educational content and practices. However, the purpose of this part of the commission report is not to look back or to despair about the terrible crisis facing education today, nor is it designed to discard the studios and teaching techniques used today which are a most effective means for fostering art learning behaviors. Rather the commission wishes to focus on what "might be" for those future art educators who can and will push boundaries to keep this discipline alive. In perhaps the context of reality/fantasy, the report is offered as a map of what can be.

A New Structure for Art Education

Art education in the future may not solely emphasize the study of drawing, painting, and other forms of communication. It may well include the study of forms such as laser beam technology and holography as media for art expression. Other technological advances which exploit fiber optic systems now used in communication systems will make possible new forms of environmental art and large scale communication systems will make possible new forms of environmental art and large scale communication systems, such as laser systems projecting images on cloud covers with 2000-3000 mile range. Coupled with technological uses in art will be a continued belief which many art educators now hold that the arts are not a luxury, nor are they for an elite few. They are not compartmentalized subject matter. Rather the arts will be considered a way of life, available and essential to all people who can enjoy them as part of their own self expression in varying degrees of competency, and as a means of enhancing the quality of life through aesthetic perception.

Interdisciplinary Impact on Art Education

Though they still persist in alarming numbers, especially at the universities, the schisms between and among artists and educators are obsolete. In the future, those who may be the most creative and successful art educators will be those people within the profession who can see the inexhaustible

possibilities for interdisciplinary efforts in pushing boundaries to build a conceptual base in art education which links the arts areas and other disciplines. A conceptual base is the knowledge of the structure of a discipline. It is organized content. Art educators will be able to apply the conceptual base to new delivery systems for motivation, teaching, and creativity; to cross the boundaries of other disciplines and, to do research using methods not traditionally utilized in art education. Of all the disciplines, art education may have the people within it who possess the imagination to use the technocracy creatively and to push the boundaries of education toward twenty-first century living.

Art education planning in the future must be comprehensive and inclusive. In school systems art education specialists have been compartmentalized by discipline, and little or no planning has taken place which includes the relationship of:

1. art education to the other arts;
2. art education to other subject matter disciplines;
3. art education to the total developmental needs of students;
4. art education to comprehensive educational planning, including goals and objectives for life-long learning;
5. art education to societal problems and other social and economic planning at a district-local rationale level;
6. art education to technology and its uses in the school.

Integrated arts is a term which has resulted in many activity-oriented interdisciplinary arts programs which purport to cross over and integrate the disciplines by teaching children science through dance, reading through music, and so forth. What is lacking is a method of organizing or laying out the content of subject matter disciplines on which content for such integration exists (conceptual base). Integrated arts is an excellent idea but it needs to be more finely developed as a seamless and systematic curriculum for life-long learning.

Examining the commonalities of concepts as tools for producing the image and the imaginal while utilizing knowledge inherent in all subject matter disciplines is a sound and unfractionalized method of looking at the universe. Further, this way of learning and exploring is much more compatible with the manner in which knowledge is acquired by students and the way in which synthesis of knowledge takes place in the brain.

The development of human potential has not, by any means, come to any climax. In fact, if one were to examine closely today those students sitting in our schools one would find, I am sure, an untapped source and a waste of human energy. In too many instances students are leaving the schools, dropping out, being turned off and tuned out, and are extremely hostile to its *modus operandi*. The waste of this natural resource is analogous to other forms of energy crises in our country.

There are many fine examples of students who, after studying art, have gone on to become artists or architects. The creative process inherent in our discipline can help students invent the future — to make education through art truly an education in human potential. For example, art processes may lead the art student who is involved in the study of photography to the use of time-lapse techniques to study plant growth or show how the effects of light and artificial florescent lights lacking essential ultra-violet waves affect the entire endocrine system, including pineal and pituitary glandular functions, cause rats to cannibalize their young, make hyperactive children more hyperactive, and so forth. This student's research may have started with art, but led to psychology, physics, biology, medicine, education, sports, business, and criminology. By looking through the world of the camera, this student realized a potential for himself and mankind and discovered a whole new series of questions about the environment he saw.

The commission recommends that art educators and general educators consider the concept of education through art, among others, as a creative rationale for including and implementing highly interdisciplinary and technological art programs which not only motivate students to art, but may lead them through the process of diverse art media to other areas of inquiry.[4]

The de-compartmentalization of subject matter will necessitate new models of teacher training for the elementary and secondary art teacher, regular classroom teacher, and vernacular educators. Theoretically, interdisciplinary teaching, team teaching, differentiated staffing and other modes of operating in the schools have been in existence for some time. Too often in the past, however, these teaching modes have lacked a well-developed frame of reference and organizational system. If more fully and comprehensively developed, a new art education content base could be used by art and general educators as a way to help teachers use the environment as a teaching tool for teaching anything — balance, body movement, color, the physics of color, the symbolism of color, color discrimination, and theories of color.

Separate college courses in the teaching of reading, science, math, art, music, or physical education in the future may be obsolete. Elementary teachers will need the type of teacher training at the college level as well as in-service workshops to help them "mainstream" art education into total learning. They must be prepared to handle basic concepts in art education which are interdisciplinary in nature and keyed to basic perceptual and aesthetic principles.

Team efforts for sharing information and teaching experiences will require dedicated educators who are willing to share and plan and who are dedicated to hard work — who, because of total involvement in the excitement of synergism and the feeling of forward momentum which schools now lack, will point the way to a new kind of professionalism in teaching. The tedium of many practitioners we now know will be replaced by optimal and creative staff who are imaginative, can plan and work with others (not just with those

who replicate their own thinking), can tap rich community resources, and can interest students in life-long learning in the arts.

Besides the necessity for a new kind of interdisciplinary teacher for elementary schools, resource persons may be a regular part of art programs drawn from other disciplines or technological fields. Expanded use of artists in the schools will continue. Diverse cultural groups will make greater use of vernacular educators who can transmit art forms prized by some cultural groups, such as the Navajo grandmother's program, which invites weavers into the schools to work with students. Art educators already find themselves as adjunctive personnel in special education, guidance and counseling, art therapy, recreation, and gerontology programs.

Learning environments in the future will change to meet the new models of art curriculum and instruction. It is difficult for art educators to discuss aesthetics with students when they find themselves in school settings which are sterile, and contribute little to learning other than acting as passive receptables into which people and objects are placed.

The design of living and learning environments can be art works in and of themselves. Sculptors, architects, and artists will have new roles as designer-educators who will help teachers and children modify their own surroundings, beautify them, and make user needs felt in the design process. These processes will help them to better understand the built environment and the ecosystems of nature. Future planning for art and aesthetic education will incorporate studies that measure the effects of the well-designed and provisioned environment on the learning and behavior of students. Teams of engineers, architects, and cultural anthropologists will use patterns of human interaction (historical, psychological, sociological, and anthropological) to carefully match the levels of taking into account such special needs as those of cultural consiousness, ethnic groups that require separate spatial distance for their unique cultural activities of celebration, play, or ritual. Community centers are already replacing the school as we now know it to include provisions for life-long learning. Art programs will play an important role in such learning centers. The design of playgrounds and classrooms will change to better enhance learning and to incorporate technology and experiential learning. Simulated environments will be designed and used as educational tools.[5] The total impact of the school, playground, and natural and built environments will be more aesthetically pleasing and stimulating and will be used as a teaching tool by creative educators and vernacular teachers who, with problem-solving techniques, will have abandoned textbooks as a sole source of knowledge and will seek the creative processes of the arts to generate high interest level programs to help students become responsible for their own learning. The much-needed richly provisioned learning environment will provide the necessary aesthetic support system to meet this end. Research in this field has shown that well-designed learning environments have a positive effect on the learning and behavior of students.[6]

In the future, technology, especially the visual technologies, will play a critical role in changing the nature of schooling to include the content and the loci of learning environments, as well as substantive content of curricula in arts education. Technological development of the electronic media and increased means of duplication and distribution have begun to offer new opportunities for expression and communication, new means of asserting identities, new ways of invigorating cultures, and new possibilities for challenging the creative potential of future art education students.

The creative problem-solving methods inherent in art education can be applied to other disciplines to solve, for instance, the emerging crisis in energy supplies around the world. Solar systems could be designed by teams of architects, sculptors, and engineers to be incorporated into homes, offices, and greenhouses. Art educators may play a part in preparing present populations to live perhaps underwater or in outer space. There is an ongoing need for helping the populace to make critical aesthetic judgments about the world around them, including art. The design of their personal spaces, furniture, clothes, and transportation is crucial to determining the aesthetic future of the living environment. Art educators need to foster better education for future product designers. Some sound design solutions to many societal problems have been conceptualized already; yet, we have an untimely population of decision-makers who persist in ignoring alternatives and options which would lead toward the twenty-first century. Minnesota is presently struggling with a decision to run massive lines of high tension wires across two states, while designers have already conceived of highly imaginative multiple-use underground systems which double as transportation systems, water carriers for cooling nuclear reactors which are 350 miles away, tourist centers, and so forth. Art educators should support programs which give the general population and designers the ability to make critical aesthetic judgments, conduct sensitive ecosystem analyses, and develop awareness of the environmental impact their actions will have. This concern for the consequences of ecosystems is not really new; rather, it has not yet been fully utilized by Western man, who ignored this sensitivity just as earlier in this country's history he pushed aside the Indians whose very lifestyle represents this sensitive ecosystem. Art educators must be the intellectual aesthetics brokers and facilitators for future quality environments.

The nature of the television medium and processes allies itself easily to the synthesizing definition being applied to arts education, and towards the creation of the future, "in which the resources of all the disciplines are examined for their usefulness in designing a manageable future."[7] The acquisition of future competencies will require interdisciplinary cooperation with structured advising and evaluation.

Television as a contemporary visual communication reality is an appropriate mediator between the arts and technology, between the arts and the

highly differentiated social systems and cultural diversity of the American peoples, between the arts and learning environments, and as mediator between the future and an American history that began between 7,000 and 30,000 years ago.

Daniel Poorstin reflected that television, since its inception in 1920, had effected changes in all of us, "and more deeply than we suspect," and that the medium had universalized and democratized experiences. One may also speculate that learning could be democratized and universalized by the medium, and in the near future, television could effect a new consciousness as a central communication made in a global community.

The evidence that people learn from television and film programming is overwhelming, and a program for future planning would include the systematic evaluation of the social and learning effects of television upon widespread and diverse American communities. Pre-school children watch television in order to satisfy fantasy needs, and give commercials most of their viewing time. The incidental learning increment from fantasy programming is high and according to Schramm, both bright and slow children go to school with vocabularies about a grade higher than children without the benefit of television. "Children have a high affection for television (averaging 4 hours per day) and would miss it most if they had to do without mass media."

Television technology has come a long way since 1920 when a visual image of Felix the Cat was broadcast on a two-inch tube from New York City and received on a 60-line receiver screen in Kansas City. The new technological environment has altered the sensory threshold of a generation of humans (as McLuhan has testified), and video broadcasting is responsible for an unannounced program of global information and universalized learning. Satellites can be manipulated by computer to bring television to both west and east sides of the rural Rocky Mountain areas.

The alliance of visual media with concept and message formation in the arts is now widely exercised; yet, the use of video programming for concept formation in the cognitive domain, especially reading, is deficient or absent. Concept formation in the arts has developed to a natural point of definition (conceptual art), primarily through visual means and processes, and the contemporary video artist have articulated and advanced the development of unprecedented visual forms, configurations, and images in studio performance outcomes.

Future research could examine, through an alliance with television and holography, the relationship of thought and concept formation to visual and other non-verbal modes of learning. Electronic games researched and developed in a Visual Research Laboratory for use in home video receivers, may prove useful in pre-school, isolated, and home environment learning.

A laboratory for the study of aesthetic perception and response (a visual research laboratory) could be designed to contain a comprehensive multimedia coordinating studio. It should include a visual resource repository and

feedback system used primarily for the articulation of visual images in original juxtapositions for unprecedented concept-resolutions in the arts. Visual information could be organized under three major categories: cognitive (what we know); perceptual (what we see); and psychological (what we feel). Other categories could be added in time. A feedback system could be organized along the lines of a computer library inventory system and be linked to major cultural repositories, as for example, the Vanderbilt Television News Archive at Nashville, Tennessee, and the KIEWIT Computer Center at Dartmouth College.

But most importantly, the laboratory would study the nature of the aesthetic response in all the sensory modes, the oral, the kinetic, the tactile, the visual and the olfactory.[8]

Visual and sound synthesizers would supplement the traditional forms and banks of film, tapes, records, prints, slides, and so forth, so as to determine "the nature and aesthetic properties of the media themselves." And students from kindergarten through high school would not only experience the laboratory's technology, but would use portapaks and other new media for the preparation of visual works, such as films and video tapes.

Outcomes of these visual research experiments and exercises would prompt the development of presentation strategies and in-service workshops for the use of newer media in the public schools. One important feature of the laboratory would be the inclusion of all sorts of learners and users, such as children, ethnic groups, middle-class persons, the talented, and the aged, in the functions and processes of the laboratory. The visual research laboratory would be involved in the continual examination of the uses of newer media (especially video) for reading and language concept development.

Perhaps a center could be established or schools could be encouraged to redesign their learning environments to include such technology (we are not advocating solely computer-assisted instruction) and other devices which students can use as a means for aesthetic growth.

Such a center would have an arts-based curriculum, a permanent staff to provide for direction and continuity, and fellows, who would be invited to join the centers for periods to time to engage in research studies. While space and time do not permit an elaborate detailing of how such a center might be equipped, some general images seem rather logical. These would be:

1. an idea evolution and orientation center — which would have the technological capability to produce a "complete visual and acoustical environment of 360°."
2. idea testing and simulation labs — a place to examine the feasibility of ideas that could eventually be explored in more depth, either in a laboratory center or out in the field. Such a simulation lab would be equipped with electric typewriters, Xerox and 3M copying machines, computers to simulate visual experiences, and all types of audiovisual hardware — and new, emerging technology as it develops.

3. software preparation lab — for duplication, repairing, cataloging, processing, and distribution.
4. photographic-print media lab — such a lab would handle the processing of still photographic images, as well as plates, and equipment for any number of graphic printing processes.
5. object-making shop — to build and create supportive materials for media experiments.
6. video-television studio and editing lab
7. a filmmaking studio
8. an electronic sound composing, mixing, recording, and reproduction studio.

Electric media systems will free rather than trap forces of future oriented goals for survival.[9]

The center might serve as both a disseminator and demonstrator of models. It might be appropriate to add that some form of pragmatic verification of the models, whether in an alternative school setting such as a community center or in a relatively conventional school, is essential in order to make judgments regarding their "explorability." There is some reason to believe, for example, that cognitive skills for some students at least, can be best developed indirectly (or "organically") via some engagement in an activity which permits the student to become a more effective and aesthetic communicator.

The challenge to make technology serve human needs and ideals seems to be one legitimate alternative for art education.

Perhaps a center for alternative strategies to improve education could be established to improve education, with emphasis on research in the media-communicative arts. It would also be a place where art could lead technology. As it stands now, technology leads the culture. Linkages between traditional institutions and technological communication centers, such as UHF channels, will make the latest advances in communication accessible to the schools.

The Future of Research in Art Education

Planning for the future of art education touches every facet of past areas affected as well as those that push new boundaries. It follows, then, that research, too, will push into new areas as art education becomes affected by other disciplines, as technology expands its definition and scope of influence, and as the people involved in its expanded definition prepare comprehensive planning and methodologies.

According to Davis, art education research has fallen into several categories: studies related to color; vision and color preference; drawing and/or graphic ability; picture preference; tests and measurements as applied to art knowledge, appreciation, and drawing ability; teaching of art; relating art to personality; creativity; and therapy.

What is needed for the future is more examination of art content problems and the characteristics of the creative product. We need to look at what goes on in art learning classrooms and settings. We need long-term longitudinal studies of individuals. We can incorporate trend analysis research designs where each child acts as his or her own control, a method compatible with the non-competitive nature of art experiences. We need to know more about the nature of the learning environment and how it assists, supports, or deters meaningful learning in the visual arts and affects all learning and behavior.

An equally dramatic void is in research relating to the new technology and its implications for teaching art. We know very little, for example, about this technology and its capabilities and possibilities as an expressive device or an an aesthetic influence. Researchers dealing with content must constantly be expanding, updating, and exploring to provide us with the necessary information and experience for a relevant program in art education.

To deal with the critical questions in art and art education, we must devise appropriate methodologies for the questions we ask. This is a research effort of its own and an important one. Too much of the research data we have is of questionable value because the questions have been manipulated to fit the research methodologies which art education researchers have learned from other disciplines.

New research methods need to be devised for recording data, perhaps borrowing from ethnography or cultural anthropology or designing more visual ways of testing, recording, and reporting. We can no longer afford the luxury of simply doing research exercises in the arts. Our research must count, and it must count toward the accumulation of a body of research knowledge which is generalizable and which will guide our efforts in delivering quality instruction in art which will ultimately improve the quality of life for every individual who comes under our guidance and tuteladge in the twenty-first century.[10]

One of the most difficult tasks educators face is to coordinate their planning with that of the larger society for social, economic, political, and cultural growth. The school must take an active role in fostering community input to insure compatible systems for each. If, for instance, more money is given to museum education programs, but schools are discontinuing field trips, some compensatory measure must be taken by each to insure better planning for compatible means and ends.

By the same token, society is supporting the inclusion and mainstreaming of all minority groups in education. Art programs must reflect this societal priority by providing curriculum, source material, and personnel to meet multi-cultural needs, and the special needs of women, the handicapped, the gifted, and others.

Schools can stimulate art programs by bringing the community into the schools, and thus averting isolation of art programs from the school because they are housed in community centers.

The Future of Federal Involvement in Art Education

The future for art education, including the future for research in the field, will become increasingly dependent on the future role of the federal government in support of the arts, both as a discipline and as an educational enterprise. As pointed out earlier in Chapter 1, the present state of federal support in arts education is diffuse, piecemeal, and for the most part, uncoordinated, being totally dependent on the separate authorization and interpretation of at least a half dozen federal agencies. These include the National Institute of Education (NIE), which funds several specific arts projects; the United States Office of Education (USOE); the Alliance for Arts Education, which supports arts programs in concert with state departments of education and local education agencies; and the National Endowment for the Arts (NEA), which largely views its mission as support for the arts and artists. For the art educator seeking federal funds for a specific program or for research, there is at present really no place to turn. R.F.P.'s including individual proposals for program development and/or basic research in the discipline are for the most part a thing of the past and remain unlikely to be a part of the future unless a vigorous effort is mounted by the profession to influence the future course of government involvement in the arts.

Support for art education in its present state thus largely falls between the cracks in government funding. While one might conceivably find funding by bending a developmental art program or research effort to meet criteria set for funding in the USOE's programs in basic education, vocational education, or programs for the gifted and talented, or by chancing a lucky shot for a piece of NEA's or NIE's ongoing projects, it would be much easier to try tightrope walking. As second best, one could try to get a job in a state department of education, or if associated with a local school district, try to be one of twenty or thirty funded LEA's out of the seventeen thousand who may apply for the arts in education project of the USOE and the Alliance for Arts Education.

There is, however, some hope that in the very near future, some of the conditions affecting current governmental policies for funding in the arts will change. The most hopeful signs are that the NEA is making a serious effort to revise its policies toward arts education and that the DAMT organization is making progress toward moving the Department of Health, Education and Welfare to look toward coordinating its various programs in arts education. Current efforts at constructing legislation creating an omnibus art education bill and consolidations of all education programs under a single commissioner at cabinet rank are efforts which are particularly encouraging. One or perhaps both of these efforts are likely to be reviewed by the Congress in the very near future, and it is essential that the various arts organizations review and support such efforts, that is, if a coordinated effort at supporting the arts in American education is desired.

The commission, therefore, basically supports the notion that the future of federal support in arts education should be based on the construction of a positive program developed by the profession which could be used to influence future federal arts education programs. In the view of the commission, the following legislative concepts should be endorsed and be actively pursued by the art teaching profession:

1. The concept of a single arts education coordinating agency which would seek to bring together all the existing federal art and arts education efforts into a single coordinated program to improve the quality of arts education in American schools.
2. The concept that such a program would seek to integrate support for the art discipline, the artist, audience development, and arts education into interrelated and interdependent forces for support of life-long citizen learning and involvement in the arts as a major component of the American society.
3. The concept that arts education support in general be directed specifically toward three important modes of professional growth — basic research and curriculum development useful in improving art programs, inservice education and retraining of all arts teachers, and gathering and disseminating data relevant to current levels of support for arts education — and directed toward these three areas at all levels of education.

Because such a program would require the cooperative support of many arts organizations, the Congress, and the various arts agencies now involved in supporting the arts, the commission recognizes that the specific strategies for the development of such a comprehensive program must inevitably be left to the primary discretion of those agencies and groups who are in the best position to advance the desired changes. It is for this reason that the commission recommends only the basic constructs of such a program rather than proposing specific legislation or describing a specific agency to carry out such a federal program.

In this section the commission has presented a new structure and possibly a new context for art education which is futuristic in concept. Interdisciplinary programs will need art education personnel who are mutualistic and willing to work with others across subject matter areas. The commission further recommends consideration of an organizational system designed for such interdisciplinary arts content and the identification and training of personnel flexible enough to teach in this manner. New kinds of aesthetic learning environments would need to be designed and the effects on learning and behavior of students must be studied. Aesthetic preparation of students must consider means to assist future societies to develop skills to live perhaps underwater or in outer space. Technology could have a marked effect on art education programs and may in some cases change them drastically. The commission urges the field to consider assuming leadership in influencing the direction of technology, especially in the areas of mass communication

systems.

The commission also recommends consideration be given to the establishment of a visual research center to bring together researchers and developers of futuristic ideas in perception, communication arts, media, and other technologies. New research methodologies will be necessitated by the influence of science and technocracy on the arts, and the need to find new data collection, recording, and reporting methods more compatible to art education will be evident. The commission further sees the need for comprehensive planning in communities to be tied to educational projections in order to avoid discontinuity and hence dysfunctional relationships between the school, society, and the art program.

The malaise of American schools today is affecting art education programs. There is an abundance of hostility and destructive energy (vandalism) which students manifest toward the schools and society in general. Art educators have an opportunity to make a quantum leap by using their resourceful imaginations to change the destructive behaviors of today into creative energies for a dynamic and rapidly changing tomorrow.

Notes

[1]George Lockland, *Grow or Die, the Unifying Principle of Transformation* (New York: Delta, 1973).
[2]Harold Shane, "The Educational Significance of the Future," a report prepared for Sidney Marland Jr., U.S. Commissioner of Education, Contract No. OEC-0-0354. Copies can be obtained from the World Future Society, Box 130369, Bethesda Station, Washington, D.C. 20014.
[3]"Role of the Fine Arts in Education," *Art Education* 21 no. 7 (1968).
[4]Richard Loveless. "Alternative Futures for Art Education, Do We Have the Courage to Create Them?" Unpublished paper, Tampa, 1976.
[5]Warminster, Penna. 1970. A 360° projection room in which images were projected to simulate a variety of geographic environments is now available through holography.
[6]Anne Taylor, "Aesthetic Learning Environments — Research and Related Needs," *The Arts and Aesthetics, an Agenda for the Future,* First Yearbook on Research, CEMREL, Inc., 1977.
[7]John Cataldo, "Priorities for Research in Arts and Aesthetic Education," *The Arts and Aesthetics, an Agenda for the Future," op. cit.*
[8]Stanley Madeja, *The Arts and Aesthetics, an Agenda for the Future," op. cit.*
[9]Loveless, *op. cit.*
[10]Jack Davis, "The History and Future of Research in Art Education," Unpublished paper, Denton, Texas, 1976.

Section III

Appendix

Selected Models for Practice Developed for Sixth Grade

Chapter 1

Curriculum Planning in an Age of Diversity

Introduction

A diversity of curricula currently exists, not only in the writings of educators, but in the schools themselves. In this respect art education reflects the catholicity of view which distinguishes the world of the professional artist. A week of gallery and museum-going in any major city is likely to offer a range of style from photo-realist to conceptual and intermedia performance. Although computer artists or landscapists may feel theirs is the only defensible philosophy of visual expression, the viewer benefits by encountering a wide spectrum of imagery. The art student, it follows, has the task of establishing a personal identity within what must appear to be the ultimate watershed of eclecticism, and the task of those who teach future artists and art teachers is even more awesome as they confront the problem of training the professionals of the future in view of the options offered by the present.

There is a parallel situation in art education which this section will attempt to cover. How, indeed, does one prepare the new art teacher in light of the proliferation of philosophies of curriculum suggested by major writers in art education? Are existing theories indeed contradictory, or can they all be accommodated under the rubric of some redefinition of art which can encompass art's relationship to children and adolescents and to the social and environmental forces which shape them?

The programs selected for this section all reflect a view of curricula which is reflected in the content of instruction. While resources, teacher style, modes of evaluation, administrative constraints, and regional and ethnic differences

are all parts of a wider fabric of forces which influence content, this section will direct its attention largely to the activities of programming: that is, to the specific kinds of learning which can be conveyed in the classroom.

In general, one may state that in the past few years more has been written about how content shall be organized than about the nature of content itself — an example being the debate concerning methods of evaluation. In considering the relationship between behaviorally based methods to alternate means of planning and evaluation, Davis and Brouch propose explicitness in linking objectives to performance while Eisner proposes evaluative techniques based upon documentation: interviews, television, tapes, films and so forth. Wilson on the other hand, accepts all major curricular goals and relies upon the training of judges in making evaluative discriminations in the such areas as of art production, criticism, perception, response, knowledge, and valuing. In general, the concerns of many art educators have shifted from the "what" of instruction to the "how" of assessment. For documentation, refer to the following: *Behavioral Emphasis in Art Education,* D. Jack Davis, editor, (1975), published by the National Art Education Association, Reston, Virginia; *Art Education: A Matrix System for Writing Behavioral Objectives*, by Virginia M. Brouch, (1973), published by Arbo Publishing Company, Phoenix, Arizona; *Educating Artistic Vision,* by Elliot W. Eisner, (1972), published by Macmillan Publishing Company; and *National Assessment Programs in Art,* by Brent Wilson.

In preparing this section, a number of art educators who have written a good deal about the formulation of curricula were asked to place their ideas in programmatic form. All contributions were assigned a similar format: a year in the life of a class of sixth graders. The same grade was assigned to all in order to facilitate comparison, and the sixth grade was selected because it is a critical link to the secondary program and because many ideas which are valid on the sixth-grade level can be used beyond this point. Since most art educators with national visibility are busy people, a number of rejections of this proposal were received, thus eliminating a significant number of important points of view. The programs that have been included do make the point that all roads lead to the classroom: that theories can and must eventually be stated in terms of classroom experiences preceded by thoughtful reasoning on the theoretical level.

If, in reading the program descriptions, one is struck by an apparent lack of consistency in style, it is because the writers are strongly individualistic and have been encouraged to express their views in the manner in which they are accustomed to write. Indeed, the editorial reluctance to demand any form of stylistic concensus among the contributors has been a conscious decision.

Every teacher must inevitably confront the problem of curriculum planning. Tasks must be selected which embody concepts, and concepts, in turn, lie at the heart of a particular view of curriculum held by the teacher. From what sources does the teacher make such decisions? Space does not allow a

satisfactory answer, but it is likely that a teacher's convictions are, to a large degree, dependant upon professional training. Assuming that the new teachers have been asked to read certain materials, have encountered a few persuasive personalities among their professors, and have done some thinking on their own, the decisions involving program planning begin well in advance of the first day of school.

If the teacher has had a strong professional preparation, there should be some familiarity with prevailing orientations to curriculum planning. Such points of view may reside in broad categories or in a number of sub-divisions. An example of the former are such basic distinctions as the child-centered program, the discipline/subject-centered approach, or some pattern of integration wherein art is linked with other areas of learning. Art programs can be organized for a planned eclecticism including planning for child growth and development (Viktor Lowenfeld), for aesthetic education (the CEMREL program), for social reconstruction (Vincent Lanier). It can also focus upon criticism and history (Edmund B. Feldman), upon basic skills of pictorial design and observation (Frank Wachowiak), and deal with the kind of visual problem-solving one associates with the Bauhaus. One can justify art curricula for environmental awareness (June King McFee) or for the development of perceptual acuity (Phil Rueschhoff and Rudolf Arnheim). There is also the problem of contextual change as the means and goals of one philosophy borrow from another. Lanier, as an example, proposes an extensive use of the technology of communication as a logical medium for societal change, but there is really no reason why camera and television cannot be regarded as adjuncts of a studio-oriented program since such hardware can also develop a child's means of personal expression, powers of observation, and interpretation.

The program descriptions which follow are all based upon careful consideration of basic issues which pervade all curriculum planning: that is, the nature of art, art's purpose in general education, and the thoughtful selection of activities which make concepts operable.

The six writers selected present contrasting conceptions of curriculum in art education. To Dimondstein, art education consists of experiences that both heighten sensitivity to sensory phenomena and increase the power of personal expression. These experiences are drawn from all the arts and involve the social sciences and other curricular areas. For McFee, art education shows how art communicates personal and cultural values. Visual form is viewed as a reflection of the personality and society that produced it. Art is seen as a vehicle for self-exploration and a means of gaining access to the way of life of all peoples.

The other authors believe that the study of art is a justified end in itself and that art need not and should not be made to serve other ends. Silverman and Saunders approach the visual arts as a separate discipline, occasionally finding links to other curricular areas. CEMREL's program of aesthetic education, like Dimondstein's, involves all of the arts, as well as content from other fields. CEMREL, like Silverman and Saunders, is concerned primarily with cognitive goals, Dimondstein with effect, McFee with social values.

What are the goals of art education?

Dimondstein, adopting the view of Sir Herbert Read, believes that the goal of arts education is to educate feelings. Knowledge about the arts is not, of itself, an end.

Silverman takes the opposite view. He believes that art education ought to focus on subject matter. He deplores using art to promote child growth and development or as therapy. His emphasis is on training the mind through the acquisition of knowledge and the exercise of judgment.

McFee sees art as a means of gaining insight into one's own experience, awareness of cultural differences, understanding of human history, and of enhancing the environment.

While Saunders uses studio activity as a supporting adjunct of the appreciative process, Wachowiak begins with studio-centered skills and uses examples from art history to support his own goals: the development of the pictorial image, often through mixed media techniques, and always preceded by rich motivational materials, image-provoking questions, and consistent use of a selective art vocabulary.

CEMREL, like McFee, emphasizes the environment. Their central concern, however, is the aesthetic quality of the physical environment. In contrast to McFee, CEMREL seems to approach the environment more as a sensory experience than as a human document. When CEMREL deals with the arts within a culture, the focus is on understanding the unique aesthetic values of the culture as manifested in works of art. Understanding the culture is subordinate to the understanding of the art object. The object is not used to gain access to the life style of a people, as it is with McFee. CEMREL's concern is to develop the skill and inclination to respond aesthetically to the physical world. Their program is designed to develop perceptual awareness, critical judgment, creativity, decision-making, and respect for one's own aesthetic values.

Saunders's view is akin to CEMREL's and Silverman's. His goals are the acquisition of knowledge about art, the ability to make justified aesthetic judgments, and a preference for the arts over competing forms of leisure activities.

Behind each of these conceptions is an image of the good person, the good life, and the good society. Dimondstein is concerned with the quality of the inner life. Her ideal is a person who is responsive to sensory stimuli, in touch with emotions, free, and able to translate feelings into artistic form. For Saunders the ideal is the informed consumer, a person of discernment who is comfortable in an artistic milieu, articulate, and secure in his or her own taste. Silverman's ideal is a person of intellect for whom the study of art has developed his or her knowledge, logic, expressive power, and judgment, and

who knows the language of art and understands its ineffable meanings. For Wachowiak, the good person is one whose humanity derives from the awareness of beauty in the commonplace and the capacity to create images which reflect an ability to deal with the forms, colors, and textures of one's experience, immediate environments, and so forth.

At CEMREL, the ideal person creates a life-style based on concern for aesthetic values, and can recognize, analyze, and respond to aesthetic qualities in a private or a shared environment. Responding to the aesthetic regardless of its source — in nature, in the created environment, and in works of art — the ideal person is sensitive to ugliness and works with others for a more beautiful community. McFee, like Dimondstein, seeks to develop the aware and expressive individual. For McFee, however, these qualities are based on a perception of the self as a social being. She in concerned with building human understanding through art. Of the six authors, McFee places the greatest emphasis on the human environment, while sharing the common concern for physical surroundings. Her ideal person works toward a more beautiful community and, moreover, through a sensitive comprehension of self, society, and other peoples, contributes to better world understanding.

Except for McFee, the authors give scant attention to the social impact of art education. They seem to assume that art education will produce better individuals and good people will make for a good society. McFee's goal is the improvement of human understanding. Although she does not describe the good society as she sees it, she is hopeful that problem solving learned in the context of art will become creativity dedicated to the solution of human problems.

Silverman, Saunders, Wachowiak, and CEMREL are all concerned with helping children know great art and prefer the great over the ordinary. McFee proposes a different artistic value system. She believes that the measure of the worth of a work of art is its meaning in the life of an individual or society. For Wachowiak, the good person is one whose humanity derives from the awareness of beauty in the commonplace and the capacity to create images which reflect an ability to deal with the forms, colors and textures of one's experience, still lifes, immediate environments, and so forth. Contemplation of art ought to lead to self-awareness and an understanding of culture as well as an appreciation of the work itself. For McFee, study of the formal properties of art works is not of itself sufficient. For Wachowiak, sensitivity to a visual problem means a sensitivity to life. He brings a sense of connoisseurship to his teaching which may seem elitist to some. In his own view, the regard for finesse of observation and design are within the grasp of all.

Teaching Resources and Materials

Any experience which leads children to think in ways that relate to the art process is appropriate to Dimondstein's curriculum. Works of art are only one source of such experience. Silverman's program, like that of Saunders,

centers on works of art and sources of information about them. They both believe that through learning about and analyzing works of art the student acquires technical and historical information which may be incorporated into the student's own products. CEMREL uses a broad range of resources encompassing all of the arts, nature, and the manmade environment. Their materials deal with formal elements of the arts, arts history, arts personalities, the language of criticism, and aesthetic philosophy. Much of their content is linked to their "packages." For McFee, the development of personal power for creating art is approached in a different way. She, like Wachowiak, urges a return to drawing, once the *sine qua non* of art teaching, but for differing reasons. She sees drawing as a way of exploring images, recording perceptions, creating symbols, and analyzing objects in space and motion. In addition, McFee emphasizes the meaning and function of design in the daily life of the learner and of other societies. McFee, like the other contributors, views art as a dynamic force to be understood and used for a more effective life.

McFee and Dimondstein would carefully monitor the effect of the program on the individual development of children. For them the acquisition of skill and knowledge is not an end in itself. The program must reach beyond the mind to the psyche.

Art in the School Curriculum

For Saunders, art is a separate subject which includes some lessons that link to other curricular areas. Silverman seems to prefer this approach, although he acknowledges the possibility of correlating the art curriculum with other arts or with the social studies. Dimondstein's program embraces all of these modes. Her school year would be divided into three equal parts. In part one, each art form is studied separately; in part two, the arts are related; and in part three, the arts are related to other areas of the curriculum via the social studies. In the CEMREL aesthetic education program, relationships between the arts and with other areas of the curriculum are essential. For McFee, there is no gulf between art and living. Connections between art and the social studies are inherent. However, art must also be taught separately in order to appreciate and use its power. Wachowiak deals with art as a subject powerful enough to be treated as a separate discipline. Art comes first — connections with the academic curriculum are secondary considerations.

Learning and Instruction

For Dimondstein, the method of learning is discovery. The purpose of learning is expression. Hence, there are no wrong answers, only degrees of effectiveness in exploring and using the arts. Each child is encouraged to select and emphasize experiences that are personally significant, giving other experiences less attention or ignoring them altogether. Children learn to choose the media appropriate to the desired artistic statement, combining

Chapter 2

Relating the Arts: Two Views

Introduction to the First View

In a non-consensus field such as art education, there is even less consensus in the area of the related arts. In its name, events range from multi-media spectacles, to sensory awareness games, to "happenings." For the most part, such ventures (or adventures) view the arts as modes of sensory perception rather than as modes for discovering forms that can be perceived objectively.

What is proposed here is not a developed curriculum, but a conceptual framework based on the singularity of each form, its relationship to others, and to a selected area of the curriculum. Prototype lessons have come from sixth-grade classes, but the experiences are equally suitable for other grades. While directed toward non-specialist teachers, such a program requires an acquaintance with art forms and materials, a feeling of affection and sensitivity toward what is being produced, and an openness that runs counter to the schools' conventional standards of "right" answers and how to attain them. Implicit is the need for more in-depth teacher-education in the arts (commensurate with science, reading, and math) and the recognition that working within a one-hour syndrome (or even two hours a week) is not conducive to affecting these conditions. Since such programs are more complex and require special planning, teachers must crusade for a more fitting and humane environment.

This model rests on the fundamental belief that the problems of an interrelated approach are compounded by the schools' conception of art as a decorative superfluity. While it is not the province of this article to change

this conception, unless alternatives occur, these projections become intellectual exercises having no practicality for teachers and no meaning in the lives of children. Rather, they become a means of further evading the problems of educating feelings through the arts by indicating that we are attending to them. But the writing does not guarantee the doing.

Conceptual Framework

A conceptual framework provides a unified structure for presenting concepts so that children can directly experience the effects of putting ideas and media together to express feelings. Its value lies in relating the knowledge of objective forms with the shifting, subjective responses of children. It affords teachers the freedom to select a broad range of content for any particular group drawn from other areas of the curriculum as well as from elements relating to a particular form. It offers children alternatives wherein they cannot be "wrong" because meanings are clarified in relation to what they are seeking to express. Within a structure of commonly understood concepts and a shared vocabulary, children both discover and discipline their creative responses.

Unlike other areas of the curriculum where the emphasis is on knowing *about* subject matter, the arts are not concerned with subject matter as an end, but as a means to an end. To teach within the broad context of the arts and yet to communicate the essential nature of each is to understand how they speak through different images. In knowing how they are different we come to their similarities, and how they can be used in combination. First, then, is the necessity of relating the elements of each form (what is painting? dance? poetry?) to the unique experience of producing it (how is each created?) and, second, of transforming (not translating) other areas of the curriculum through the arts. What we need, therefore, is not a synthetic intermixing where the arts are treated as simple analogies, but an investigation as to how they can be taught in a unified way.

The function of the related arts is to let the whole self "talk," so that teachers and children can give expression to their eyes, hands, voices, bodies, and minds in an energetic exchange of open dialogue. It allows children to free themselves of self-consciousness but not of self-awareness, to learn to see inwardly as well as outwardly, and to become creators, performers, and critics. As practical extensions of this approach, we need to consider two prevalent misconceptions: the equal participation of all individuals, and the proliferation of forms.

An integrated or related approach creates an environment in which all children can participate, but does not involve all children equally. Rather, each child is a recipient and producer of different forms that play on different feelings or to different individuals. Given a wide repertoire of experiences over a considerable period of time, we observe that children do not par-

ticipate in all forms with equal intensity, but find some more appealing than others. Such an approach offers opportunities for some children to devote more effort to a particular art form and, for all, to develop insights into their relationship.

In keeping with the commodity nature of our culture, the pressure on teachers is to invent new ideas or to continuously introduce new, flashy materials (reflecting society's value that the more "things" we have the better). This places an undue emphasis on materials for their own sake, rather than on ideas which are made tangible through media. Children discover that not every idea or feeling can be expressed with equal intensity in every form, not that a mixture of media is necessarily more effective. To mix art forms that are not conceptually related is mixing media for variety's sake.

Children do not "appreciate" art. They are involved in it and with it, and no smorgasbord of techniques compensates for an in-depth experience. Better that we provide qualitative experiences of fewer forms than a superficial array of activities.

Proposed Model

This model represents selected experiences in the arts within a broader context of a social studies project. The school year is divided into three ten-week sessions, dealing respectively with the introduction of individual forms, the relationship of forms, and the relationship to subject matter.

I begin by examining each form separately (For three or four sessions), using painting, dance, and poetry (with implications for others such as music, theater, film). Emanating from the conceptual framework, procedures follow a unified pattern: (1) presentation of each form in its own idiom (reproductions, slides, films, actual work, poems); (2) direct exploration; (3) group discussion (or work displayed or performed); and (4) developing a conceptual vocabulary for aesthetic evaluations. To make this description come alive, and to offer some insight into the inductive, open-ended mode of instruction, I present a transcript of a prototype lesson from my book, *Exploring the Arts with Children* (New York: Macmillan, 1974):

PROBLEM: To paint an imaginary portrait exploring the spatial properties of color.

Teacher: How would you describe this painting? (Matisse, N.Y.: Skira, 1959, "Woman with a Hat," p. 38)

Child: The artist didn't use any particular lines; he used different colors to make the face.

Teacher: What does the yellow at the tip of the nose do to that nose?

Child: Makes it stick out.

Teacher: Yes, if he had used green for the whole nose, it wouldn't push out like that. *So colors make forms push in and out.*

Child: He uses colors in a smudgy way.

Teacher: What does that mean? Are the colors around the hat very different from what is happening in the head?

Child: The colors have no sharp edges - they sort of run into each other.

Teacher: These are among his early paintings. What is he doing with color here? (Miro, N.Y.: Skira, 1965, "Portrait," pp. 22-23)

Child: It's like the other artist except the space is broken up into definite shapes but within each shape the colors are smudgy.

Child: He's breaking it up.

Teacher: What do you mean?

Child: He's breaking it up in different shapes.

Teacher: Right, he's breaking up the face in different shapes but the shapes are very clear and definite. Look at this picture (Matisse, "Gustave Moreau's Studio, 1895," p. 22) What about the color between the shapes in the face and the body?

Child: It's smudgy.

Teacher: Yes, it's a lot of different colors that are smudgy. What do you see in this painting? (Miro, "Portrait")

Child: Shapes are sharp.

Teacher: Yes, this is the other extreme from the first painting I showed you by Matisse where he uses all smudgy colors in the face. This painting has very different shapes and the color is different within the shapes. What else do you see here?

Child: There's shapes behind him.

Teacher: Yes, the shapes and colors around it are very much like the shapes and colors in the face and figure. What do these look like to you? These are his later paintings. (Miro, p. 83)

Child: Ugly.

Child: Childish.

Child: Before, he did what he saw, now he's doing what he's feeling.

Child: Here the face and outside are really the same.

Teacher: You're going to paint a painting of an imaginary head; it can be human or part human, part animal, but the head must take up most of the paper. The space around the head must have something to do with the shapes in the head. You can even put something on it like a hat or hair and you can include shoulders.

As we begin to relate experiences we are also concerned with a vocabulary of the forms - with a language able to describe two or more forms. There are forms which become transformed into others. For example, if one child reads a poem, it is a poem; if five read it, it becomes a chorus or can be staged as theater. Similarly, if Haiku is introduced as a unique 17-syllable form which children can easily adapt, the poem is the focus. If the imagery is used as a

source for movement, the purpose is not one of *describing* but of *interpreting* the general mood quality. Of one group of children speaks the words while another dances, it is a choral accompaniment of rhythm and sounds. That poems are written in words and the language of dance is non-verbal tells us that we cannot translate from one form to another. If one child makes a painting, it is the self-expression of an individual; if a group makes a mural, it assumes individual expression but it must relate to the collective efforts of the group.

Thus, there are important conditions that emerge in the related arts: a medium may lend itself to an individual or social experience, but the nature of how it is used can determine its form; and, one medium can be used interrelatedly by a change in scale (painting to mural) and by the number of participants (poem to theater). The way it is projected may give it a different cogency.

The following prototype lesson from my book, *Children Dance in the Classroom* (New York: Macmillan, 1970) relates poetry and dance. (There is no dialogue, as it is difficult to talk while moving).[2]

PROBLEM: To transform simple poetic images into dance movements.
Teacher: Poems sometimes give us feelings that we can express in movement.

1. Listen to these three Haikus; I will read them slowly several times so that you can form pictures in your mind.
2. You may explore one that you especially like, or you may create a "movement poem" for each of them.
3. Work with as many people as you need to express your ideas.
4. We don't have to understand each movement exactly; we are looking for the qualities of your feelings.
5. Let's watch each group first, and if you think its necessary, we'll re-read the poem. (*Japanese Haiku*, Peter Pauper Press, 1955,6, pps. 10, 13, 18)

The related arts move in two areas: from the center of the arts to other areas of the curriculum and from other areas of the curriculum to the arts as vehicles of learning. In relating the arts to subject matter, one might choose the environment as a case in point. Social studies can offer intense living subject matter in which a child's life can be expressed emotionally and, as a by-product, offer knowledge about non-art subject matter. But each has its own focus. A focus on the arts individually or in relationship is on the essential qualities of each form. A focus on social studies is on the qualities of community interaction affected by economic contrasts, social dynamics, and physical forces.

This social studies model is projected in Venice, California. Venice is an exciting community visually: with black, brown, and white people, bungalows

and balconied buildings, funky store fronts, parallel bike and walking paths, canals and narrow streets, an airport and a marina. It also represents a unique non-division of people: artists and lawyers, elderly locals and young seekers, the powerless and powerful comingling — a veritable picture of society in flux. The problem is not to deal with it sociologically, but to look at a society and begin to express it through different forms of art. The focus is on the way art forms, alone or in combination, can best reveal the characteristics of the community — for example, murals of the shapes and colors of people and structures; dance improvisations of the movements of the city, of traffic and people moving in large and small spaces; poems which draw upon significant details and circumstances of children's experiences to show the potential of daily life as a source of poetry.

Children are not just building a mock world of the community in which they live, nor is it just a social studies project. It moves out of the realm of "make believe" into shaped experience. They are creating a whole environment the focus of which is shaped expression which requires that they build relationships with each other. In giving it the viewpoint of art, we are dealing with an aesthetic, expressive outlook where the problems of shaping forms to reflect feelings take on new meanings. It becomes more than informational in a factual sense; it moves toward metaphoric statements. It becomes a curriculum project which relates knowing *about* something (subject matter) and knowing it through *experiencing* (the arts).

We begin with our prior assumption that all children will become involved but not in the same way nor at the same time. As the project unfolds, the level of participation will vary. For example, a small group of children, interested in working three-dimensionally, may make a relief map defining the larger physical elements of the environment. Those who more easily transform data into pictoral images may elect to paint a mural or stage set to recreate a more intimate section of the community. Both remain visible for the duration of the project.

There may be some who, drawing upon the language of dance, will relate to the community through movement. "Dancers" may work with "muralists" in selecting a particular setting. For example, the marina with its boats, buoys, yachts, and piers stimulates different qualities of movement than the airport with its airplanes, helicopters, sky gliders, and machinery. A dance sequence may require masks to symbolize different types of people. The dancers may make their own (as in primitive tribal communities) or they may call upon the "artists" to create them. Perhaps the class feels that there is an abstractness to their dance and that what they are "saying" is not clear. In that case, the "poets" may collaborate. If sounds are introduced to punctuate the noises of the city, children are involved in a multi-media experience involving aural, visual, and kinesthetic responses.

As "living" sources of poetry, some of Venice's poets may be invited to

read their work. As a way of exploring the distinctions between poetic and discursive speech, children may write short stories or interview members of the changing community as oral history. Thus, some children may put their major effort into poetry, some may participate in dance and art, and others may engage in all three.

Ultimately, the relationship between the arts and subject matter becomes known to children in two ways: through experiences conceived and structured by the teacher in presenting modes of thinking which authentically reflect the art process, and through self-initiated discoveries as to means of relating experiences artistically. But learning about subject matter is revealed through the language of the arts.

An integrated effort requires flexibility from a teacher, in terms of both an open attitude and an adaptable classroom. The role is of a resource person, not only in introducing appropriate materials, but conceptually, in helping children to organize and formalize ideas. It offers teachers the challenge of becoming adventurous — of moving into the most exciting aspect of teaching — of learning what we don't know by inhabiting the same area of excitement in which children are involved. What we need is a revitalization of our efforts so that the forces of the arts are made living.

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Introduction to the Second View

Why have something called "aesthetic education" in the schools? The points below represent CEMREL's Aesthetic Education Program's answer to this question:

1. To demonstrate to the student that all phenomena in our environment have aesthetic qualities and to heighten his or her capacity for recognizing, analyzing, and experiencing these qualities;
2. To demonstrate to the student how the arts contribute to the aesthetic condition of our environment;
3. To assist the student in discovering similarities and differences among the arts and, by these means, to enhance responses to aesthetic qualities in each of the arts and demonstrate that all the arts are potential sources of aesthetic experiences;
4. To involve the student in various models of behavior which are aesthetic in nature, such as the creative or critical process;
5. To introduce the student to a wide range of views about aesthetic qualities so that the student develops his or her own criteria and ability for making aesthetic judgments;
6. To demonstrate the importance of aesthetic values to the individual and to society;
7. To make aesthetic values relevant to the student's own life style.

In general, the content for aesthetic education is drawn from the history and development of the arts, the art forms themselves, the artists and performers, the critic and critical language and from aesthetic philosophy. In a comprehensive school program in aesthetic education, this content as expressed in the curriculum materials is coupled with the cultural resources of the community for a truly integrated arts and aesthetic education program.

Centers of Attention in Aesthetic Education

The Aesthetic Education Program has organized this content around six major areas or "centers of attention". The first is *Aesthetics in the Physical World*. Light, sound, motion, and space are fundamentals that underlie aesthetic phenomena, and each of these is explored in a separate set of materials. Activities encourage students to become involved in such things as creating their own spaces or examining the function of light and vision by experiencing them in playground games. This center of attention introduces the student to unification of the aesthetic dimension of the arts and the environment. The outcomes for students are: a familiarity with the physical properties of light, motion, sound, and space, an awareness of the aesthetic qualities of light, motion, sound, and space and aesthetic encounters with light, motion, sound, and space.

Activities in the second center of attention, *Aesthetics and Arts Elements*

Series, encourage students to recognize elements of aesthetic phenomena both in art works and in their daily world. Studying texture in music, shape in the visual arts, and movement in the environment, students learn to identify such elements, recognize them as a part of the arts, and relate them to the structure of a work of art. The outcomes for the students are: an ability to describe the part/whole relationship of elements in the physical world by identifying the elements of each art form and their relationship to the whole work, to identify and describe the elements which are dominant within the work, and to develop a critical language for describing works of art and the environment.

Emphasis in the third center of attention, *Aesthetics and the Creative Process*, is placed on having the students take elements of the arts and the environment and creatively transform them into a whole work. All people who create art, no matter what the arts discipline, go through a similar process of originating an idea and organizing elements into an end product to communicate that idea. Creating a characterization, constructing a dramatic plot, relating sounds and movements, creating word pictures - these are among the activities in which the students make their own structure for the creative process. The outcomes for the students are: organizing their own method or structure for completing a whole work of their own design, describing and analyzing the aesthetic decisions they used in completing the whole work; and transforming the elements into whole works in a number of arts disciplines and, therefore, contrasting the methods or structures of the individual disciplines. Students are also able to criticize, using their aesthetic criteria, their own work and that of their peers.

Who are the people that make works of art? Why do they do it? Where do they get their ideas? These are the questions explored in the fourth center of attention, the *Aesthetics and the Artist Series*. Students see how the artist takes an idea, works with arts elements, and organizes them into objects and performances. Students also create their own art works, doing activities which are analogous to the process the artist uses. The outcomes for the students are: an understanding that artists are individuals involved with everyday human concerns as well as with artistic concerns, as students perceive, analyze, and describe the process that artists use by engaging in activities similar to those artists use in creating works of art. Students also develop a critical language for both describing and responding to works of art.

In the *Aesthetics and the Culture Series*, the materials have the students explore the relationships between aesthetics and culture. Each package provides a unique point of view which will increase the student's understanding of the aesthetic elements utilized by various cultures. Through a series of activities, students will be encouraged to form ideas on the human creative expressions; on how those expressions are generated by individuals and groups and shaped by their interaction with the culture; and on how aesthetic

values and forms are similar or different in various cultures for a variety of reasons. The outcomes for students are: an awareness that the need to be expressive is identifiable in cultures, and that the aesthetics of their culture influences their individual expression and is a resource for it. The students can describe and analyze the similarities and differences of artistic modes and forms across cultures and understand that cultures have aesthetic values and that what is valued as aesthetic in one culture may or may not be considered aesthetic in another.

The sixth center of attention is the *Aesthetics and the Environment Series*. Aesthetics play a major role in the affective quality of our environment. To come to this understanding students see the effects of technology on the surroundings, examine personal and public spaces of today, imagine future environments, and consider the interrelatedness of functional and aesthetic concerns. Using the artist's creative tools, students demonstrate their interpretation of environmental quality. The outcomes for the students are: an analysis, judgment, and evaluation of their environment for its aesthetic properties. Students make informed aesthetic judgments about the problems which affect the general human condition, and make decisions relating functional and aesthetic considerations in the environment. Aware that aesthetic considerations play a major role in the affective quality of their environment, students critically analyze the aesthetic condition of the environment and demonstrate their interpretation of a quality environment by organizing art elements and environmental components.

The goals and outcomes of aesthetic education as outlined above encompass skills basic to much of education — perceptual awareness, decision-making, creative thinking and doing, critical analysis and judgment, and the valuing of one's own choices — all set in the context of the arts, a human endeavor that we value intrinsically for its own sake. And it is important that *all* students — not only the talented few for whom music lessons and studio art courses are indeed essentials — come to know about the arts and to value them. For all students can and should gain awareness of the aesthetic dimensions of our world, be prepared to analyze, judge, and value things and events and situations that affect them, and to make informed choices based on not only technological, utilitarian, and economic criteria, but also to consider the aesthetic in those choices about themselves, their home and school, their community and their world.

Let us now look at one of the series — *Aesthetics and the Artist* — and, in particular, one of the units of instruction in the series — "Visual Artists."

Instructional units in this series include material on actors, architects, choreographers, composers, filmmakers, critical audience, visual artists, and writers: poets, storytellers and playwrights. Any and all of these materials can be used with sixth-graders, and each contains about thirty hours of instruction which can, of course, be extended if the teacher or the students wish to delve more deeply into any of the concepts or to combine the activities with

field study with local artists or with museums, galleries, theaters, dance companies, and the like.

To start at the beginning, why create a set of materials about the visual artist, or any other kind of artist, for fourth, fifth, and sixth-graders? After examining educational materials that already existed, it seemed that most social studies materials talked about people in the community, emphasizing the policeman, the baker, the fireman, the politician, the doctor, and so forth in their roles as community helpers. Rarely, if ever, were artists mentioned as contributing members of the community. On the arts side, most art resources dealt with the artist as an historical phenomenon; rarely did any materials designed for the elementary student represent the artist as someone who was alive; someone who was creating art today and earning a living as a visual artist. So the question was: How could the visual artist be brought as close to the child as possible and how could his or her life, ideas, creative processes, and works of art be made to truly come alive in the classroom in a personal and exciting way?

The first people who helped answer this question were middle-grade students in area schools. They responded by asking questions that they wanted answers to such as: How long does it take to do a painting? How many hours does he work?, Does he write comic strips?, Can he stop work in the middle of a painting?, What kinds of things does he like to paint best? (These questions are drawn from a list of literally hundreds that the students asked.)

One thing that all groups of students asked was, "Where does he get his ideas?" And this formed the focus of the materials: how artists get their ideas and how they go about making decisions.

These were the two strongest areas to concentrate on for two reasons. One was that a majority of the students' questions fell into this area; the second was that concentration on these two points would help the students to become better acquainted with the creative process the artist goes through. The method devised for involving the students with this process was through activities in which they would first look at their own perceptions of things and determine how observant they are.

The set of materials that resulted, "Visual Artists," leads the students through activities where they deal with the following: where the artist gets ideas and where they get their own ideas; how to organize ideas; and how to select and make decisions. Throughout the materials, they are constantly looking at art works in relationship to their own involvement. Finally, in the concluding part of the unit, the students look at art works in relationship to the things people think about. They consider ideas such as these: How do we feel about the art works? Do they make us feel the same?

Throughout the materials, the children do their own art work, save it, and

make it into their own artist's book, examining the same kinds of questions about themselves that were asked of the artists.

The artists selected to be featured in the unit were chosen on the basis of several criteria: their work must be accessible in content to children; they must be living so that we could interview them and photograph them at work; and, as a group, they should represent a fairly broad range of style and content.

The symbols represented in Robert Indiana's work were easily communicated to the students. Even though the subleties of the work were beyond them, the students could identify and enjoy the images and relate to some of their sources. Robert Indiana lives in a loft in New York. The loft is visually exciting and stimulating. Indiana was very interesting, had taught children for a short time, and had a real concern for their needs and their ability to relate to the material.

Richard Hunt's work left a great deal to the students' imaginations, but the work was not so extreme that the children could not relate to it. His living space and work area were exciting. He also had worked with children and had worked with educationally-related organizations. He was very cooperative and made every effort to relate his creative process to the students.

George Segal deals with ordinary human beings and their inner feelings. He lives on an old chicken farm in a totally different environment than the other two. Segal also has a real interest in what is happening in schools: he taught for several years and is very much aware of and concerned about the lack of emphasis on the arts in the schools.

A fourth artist, a woman — Marisol, is included in the final version of "Visual Artists." Since the students' questions all presumed that artists are male, it is important for students to come to know a woman who makes her living as a fine artist. To select this artist, the same criteria explained above were used.

The "Visual Artists" Unit in the Classroom

The book that forms the core of the "Visual Artists" unit is titled A Special Place because all the artists talk about special things. All of their studios are very special places. Each of the studios had served another purpose before being converted into an artist's studio. The children are told this at the beginning of the book. There is a shot of a museum and the question, "Did you ever wonder about these things whenever you looked at an art work?" Then there is a whole section of the kids' questions. Then follows, "Did you ever want to go to an artist's studio?" The children open the pages and go into an artist's studio via photos. They read each artist's statement and hear each on tape.

The book is all in the first person. For example, the artist says, "I first decided to become an artist when I was five or six years old." The book shows

his work when he was five or six years old. "I told my mother and father I wanted to be an artist. I made this kind of decision. I was always drawing, etc." Then the artist says, "I got my ideas from here." In the book, a child sees the things described. The statements for the book are taken from the tape, and are printed in large, simple type throughout the book.

The materials are divided into four major lessons, and the whole learning experience can take from 20 to 30 hours, or in briefer segments on a daily basis over five weeks. The activities range from sitting and listening to the tapes to exploring the classroom to see how many objects the students could find that they had not noticed before.

The Lessons in "Visual Artists"

The concepts for Lesson One are that the perceptual awareness of artists affects the objects they create; the perceptual awareness of those who view the objects affects how they see it. The idea was stressed that the artists are very perceptive and that other people could be, too. The activities are perceptually oriented.

As the test students went through Lesson One and met each of the artists, they also explored how preceptive they were themselves. All the students were involved in listening to the tapes and looking at the book. They seemed to pay very close attention whenever the artist spoke of his childhood and family and the process involved with his particular media. As the artists talked of particular works and where they got their ideas, the students' interest varied depending on which work of art drew their attention.

The students became very involved in the activities which asked them to stretch their eyes. They became more and more interested in trying to see how much more perceptive they could be. For example, the test teacher asked the children to talk about anything in the room they had not noticed before. Almost every child contributed to the discussion. At one point, a boy said:

"Robert Indiana remembered really well because he remembered how colors looked when he was a kid."

To create art works, artists must have ideas. They get ideas from what they see in the environment, from all that they have learned in their own lives, and from their imaginations. These are the major concepts for Lesson Two. The students create three pictures, one from each set of idea cards. The cards are organized by "Things I See," "Things I Know" and "Things I Imagine." There are also blank cards for those children who have ideas in each of the categories that are not on the cards.

The students were eager to get into this part of the unit. Their favorite cards seemed to be the "Things I Imagine" cards and their products were quite interesting. The discussion was much more enthusiastic than in Lesson One. The comments made by the students showed evidence of an increase in perception and better use of critical language to communicate their ideas.

In doing this series of activities in our test situation, it was common for one child to remark casually on another's work:

"I like that hamburger but you need more in the picture. Why don't you draw someone eating it?"

Children also discussed with one another, and with the teacher, their difficulties:

"I don't know how to make rain," said one student whose friend suggested "lots of gray."

As a part of Lesson Two, the students look at a group of slides of artists' works that are not in the student text. Neither the students nor the teacher knew the title of the pictures. The following are some of the responses the test students had when asked "Where do you think these artists got their ideas?"

Road with Cypresses, Vincent van Gogh:
"I think he imagined part of it but it was based on something he saw."
"He felt eerie."

Two Cheeseburgers with Everything, Claes Oldenburg:
"I want to eat that!"
"We all like hamburgers."
"Maybe hamburgers are special to him — they are to me."

Family Group, Henry Moore:
"That picture is on the cover of *The Politics of the Family*."
"It's not a real family."
"It's someone's idea of a family."

La Danse au Moulin Rouge, Henri Toulouse-Lautrec:
"That's in the game of 'Masterpiece'."
"It took place in the old days."

Nighthawks, Edward Hopper:
"I think that's a photo."
"No, the (activity) book says it's a painting."
"It reminds me of 'The Sting.' "

Broadway Boogie Woogie, Piet Mondrian:
"It looks like a pot holder."
"It looks like a city at night."

The major concept for Lesson Three is that visual artists communicate their experiences and feelings by selecting and organizing visual elements into a whole work.

Square puzzle pieces in color and in black and white were designed for this lesson to give the student a chance to make design decisions without necessarily having any drawing or painting skills. The following were some of the test students' responses to the activity:

Teacher: "At first, didn't you think there was a certain way the puzzle would go?"

Students: "Yes, like a real puzzle, but this is more fun."

"I started over three times. I wonder how many times an artist starts over."

"We have to start over because we don't have enough green to do the water before the drawbridge. We need to make a new plan." (Two girls were sharing a puzzle.)

"These lines hurt my eyes so I'm not going to use them."

"It's pollution." (A girl had chosen all of the pieces with dots and was doing "What I See Out of My Classroom Window.")

Using the puzzles became one of the test students' favorite activities. These materials were used frequently during the students' free time. Due to the fact that the puzzle pieces implied no right answers, the more the students worked with them the more they realized that there were endless possibilities. At different times throughout the unit, students would take a book or puzzle to explore on their own.

At one point two students were having an argument. One insisted the picture of the soup cans in the text was done by Robert Indiana because his subjects were composed of signs and letters and things from his everyday environment. The other student said, "No, it is by Andy Warhol." So they went to the book to check it out. Discussions like this would occur throughout the teaching of the unit.

Test teachers commented about an experience on a field trip they took six months after the teaching of the unit. They and their students went to see the Bicentennial Train, which contained artifacts representative of American culture. Many of the students became excited when they recognized some works by the artists in the unit. The teacher said it really helped make the field trip much more meaningful for the children.

The concept for Lesson Four: As experience with art work increases, students grow in their ability to identify and analyze works by a particular artist. The first activity in this lesson is to have the students look at another group of slides of artists' works they had never seen before and discuss questions related to the kinds of decisions the artists might have made. What were the elements the artists used to say what they wanted to say? What did they think was the most important part of the picture?

By the time the students had this discussion about slides, they were really into it. Students were eagerly waving their hands to get the teacher's attention, and almost everyone had an idea about the work of art and wanted to express it.

The Jester, Frans Hals:

T: What is most important in this painting?
S: The face and guitar because it takes up most of the picture.
S: I think it's the different shapes.
S: No, the color.

Mademoiselle Rivière, Jean-Auguste Ingres:
T: How is this picture different from the other?
S: This one shows no action. The other is playing the lute and she's just standing there.

Persistence of Memory, Salvador Dali:
T: What's a good title for this one?
S: "Late for the Meeting."
S: "End of the World."
S: "When the Car Ran Over the Clocks."
S: "What Happened to All the Clocks?"

Estate 1963, Robert Rauschenberg:
T: What does this look like?
S: Knocking down a building.
S: Signs, like stop signs.
T: It looks like something you've done.
S: Downtown St. Louis, with a fire.
T: But what kind of art is it?
S: A painting.

(No matter how she probed the children did not get the idea of a collage. Finally, she told them.)

The students compared, interpreted, analyzed, and expressed their feelings about the art works. They began sorting out their own work in order to determine which they liked best and which ones were most successful. There was a great deal of excitement in the class as they organized their work in preparation for a presentation to their parents. The students carefully planned their books and displays and prepared their room for the visit.

The parents came one afternoon and the students gave them a review of the unit and shared their own work with enthusiasm.

Each day the test students seemed eager to begin their work with *Visual Artists.* They seemed to enjoy the variety of activities. The students each had their favorite artists and favorite activities — some said they liked Robert Indiana because of the color in his work and that his ideas went all the way back to his childhood. Some liked Richard Hunt because they said his work made them use their imagination. They were also fascinated by the welding process. One day they were listening to the tape and he described this process and the dismissal bell rang. No one moved. They wanted to finish the tape. Others liked George Segal because his work was about people. They were also

fascinated by the plaster-casting process.

The students' comments became more directed toward the expressive qualities of the art works. They started to point out how the arrangement of the elements gave them some idea of what the artist was trying to express. There were several interpretations of each work. The students built on each other's ideas and were also accepting of those that were different than their own. The teacher did not have the titles of the works and no more information than the students, so they were all in it together.

The concept for the last lesson was, "People can look at the same art work and have different reactions and feelings. Their reactions and feelings are based on their knowledge and experience."

The first activity of this lesson asked the students to select two out of five paintings. They were to write a story about each one — not a description, but a story based on the feelings and ideas the painting expressed to them. After they did this, they shared their stories with the class. The idea was that each painting could possibly elicit a totally different story from each of the students, and it did. A typical example is as follows:

> One day while I was cleaning out the inside of my grandfather's clock a strange thing happened. I was cleaning up around the strings and things like that and I saw a pile of a lot of little things — a tape and rags. I was so surprised I dropped the cloth and almost fell off the stool I was standing on. When I had calmed down a bit, I saw a small creature, sort of like a mouse, but not with that type of head — he had a horn — and longer fur — he came up to me and asked me what I was doing. Cleaning my clock, I said. Your clock, he replied. Yes, my clock. Sorry buddy, this belongs to me and if you want to do something about it, go ahead, said the little thing. What are you, anyway? I asked. I'm a grumble-grunt, he said. From that day on, I have always been friendly to them. If you ever see one, it might be a friend of the one that I know. The end.

The unit we've described here is one of the many developed by the Aesthetic Education Program that can be used by teachers to help our nation's children look and really see the richness and variety in the visual arts and in their own environments; listen and really hear the sounds of music and the sounds of noise; feel, know, and really express their own perceptions of the form and order and beauty in our worlds.

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Chapter 3

Art and Environmental Awareness

Introduction

How do we evaluate whether an art curriculum is appropriate for the sixth grade? Such a question leads us to ask others. First, we need to know the curriculum developer's definition of art. Second, using that definition, we need to ask, "What is there about art as so defined that is needed by individuals and society and that justifies its inclusion in public school education?" Third, what aspects of art appear to be workable for children in the sixth grade? Fourth, what are sixth grade students like? Fifth, how much variability will we find among individuals, and between different sixth-grade classes? Finally, what can we expect students to have learned about art before reaching the sixth grade? To evaluate the strategies for sixth grade curriculum-making suggested in this paper, one needs to know my basic assumptions, definitions, and general knowledge about each of these questions, and may want to refer to my books, *Preparation for Art* (1971) and, with Rogena Degge, *Art, Culture, and the Environment* (1977), both published by Wadsworth.

Visual art is created and responded to when people express their ideas, feelings, and reflections through visual form, enhance, communicate, and organize their life styles with designed objects and symbols, and respond to the visual expressions of others. Individuals respond to art through visual sensitivities, tactile impressions, time-space interactions, memories of past experiences and awarenesses, and emotional and kinesthetic responsiveness, as well as through the meanings and qualities expressed in the work. It is in

actuality a basic communication in everyone's life, whether they recognize it or not.

Art is also one of the key communication systems through which the values, attitudes, and belief systems of a group are shared, their socio-cultural system maintained and transmitted, and individual or group memberships expressed and responded to.

Every culture-bearing group reflects somewhat different ideas and values about life styles and what is important to its members. Hence, what is defined as art or as an art experience differs somewhat from group to group. Each individual is influenced by and in some degree influences the environment, depending in part on what he has learned in his background culture.

The quality of art depends upon how well its message is carried through the visual form to have meaning for a given group of people. What we tend to call great art functions in the lives of people who place high value on searching for penetrating messages, and who want those messages to be carried with equally impressive design and artistic skill. A painting, a sculpture, a building, a symbol, a place, an object, all can carry a profound message and be elegantly designed and skillfully executed. But any art form that has meaning in any person's life has value in terms of that meaning. As people reflect on the art forms that have meaning to them, they may also reflect on the quality of their life style and the pattern of their culture. Thus we see that art is not only a means of carrying culture, but of evaluating cultural patterns in terms of art's effect on people.

Through the above definition of art we have identified both individual and social needs for students to understand the functions of art. People need some sense of individual and group identity, a sense of place, and an understanding of others, all of which are articulated and enhanced through varied art forms.

With the definition of art used here, mass media is an art form. Social communication through this medium is placed in the hands of a few mass media decision-makers. Generally the media projects a vicarious culture, with diluted pictures of the most commonly held values of what is the good life. Students in sixth grade have largely grown up with heavy exposure to this system. They are learning stereotypes about people, sex roles, life styles, and environments. More than ever, students need more options for learning about society and about people through the eyes of a greater diversity of artists. They particularly need avenues for exploring their own culture through their own analysis with art.

The peoples of the world, by most predictions, will be involved in increasingly severe adjustments to diminishing resources needed by exponential population growth. It seems reasonable to assume that most people are going to need greater creative skills to maintain their sense of identity and to create humane, meaningful environments with fewer resources. The need to use our creative potential in new ways will increase as we have to reuse, reorder, restructure, and substitute our resources to last longer in less space. Through problem solving in art, students can qualitatively exercise these abilities.

What are sixth graders like? This topic can only be touched on in a brief paper. Children in the sixth grade have always been more diverse than at any other elementary grade level. They vary widely in the degree that are becoming physical and social adolescents. The norms for physical maturity are being achieved at younger ages. The society in which they are entering adolescence is in a state of flux. This presents them with a wider range of options, so we can then expect even more diversity among students at this age than ever before.

Children also vary psychologically. Some are very analytical and reflective. Others impulsive and/or global in the ways they respond to things. While children probably vary in creative potential, their experience is a factor. Some have been rewarded for being innovative while many others have been rewarded for conforming. These differences need to be recognized in terms of each child's life experiences.

Sixth-grade classes will vary widely as well. There are distinct differences among children raised in different cultural and physical environments. Urban and rural children learn to see differently. Children from different subcultures learn to value differently. Children who grow up in stimulating visual environments where there are art forms of people can draw people in more detail than children who don't. Children who grow up in complex urban environments have to reduce the things they see to concepts in order to deal with the complexity. Those who experience many areas of their city see the city differently than children who experience only their own neighborhood.

Children enter sixth grade with a wide variety of past experiences in art. Students from an ideal program will have had a wide range of art experiences: they have been encouraged to see and explore with drawing, they can design intuitively or analytically, they can express feelings easily, they are inventive in developing symbols to express their ideas and feelings, they have had experience with a variety of media so that they can select a medium that is appropriate to the message they want to convey. If this were the case, then the sixth-grade teacher could move right into helping students understand the cultural impacts of art on their lives.

It seems appropriate that as children become more socially aware in sixth grade that they also become aware of the implications of what they are doing in art. Even though they have had many opportunities for art activities, they may not have learned the impact of what they are doing on their own lives and those of other people. But if students have not developed the basic art abilities of seeing, drawing, creating, and designing, these areas will need some instruction for the study of art in culture to have much meaning. For this reason, this paper on curriculum will present a framework of art ideas and activity areas to help sixth graders catch up on the art learnings they should have had earlier, as well as to develop what can be considered as appropriate concerns for this grade. Each teacher will have to adapt the curricular framework for the overall readiness level of each class as well as the readiness of individuals within it to develop specific activities within the framework.

A Framework for Developing Art Abilities and Concepts in the Sixth Grade

More sixth graders than children in earlier grades can shift from mainly the concrete making of art to include thinking about why they are making it and the impact of their activity on themselves and on others. In each of the study areas opportunities for reflection and evaluation of the impact needs to be included.

Empahsis on drawing has not been popular for some years, apparently because of several factors: a reaction against authoritarian systems of teaching it, the inability of these methods to reach children whose perceptions were different than those of the teachers, and the assumption made that with the advent of cameras, drawing was not necessary. But drawing can be taught as a means of exploration and visual searching, recording remembered images, creating imagined images, developing symbols, or analyzing objects in three-dimensional space and motion. All of these methods of using drawing are useful in helping children develop personal power for creating art.

Visual searching and recording can be done by any child, irrespective of readiness, as long as the teacher is not looking for similar outcomes. The study of textures, lines, shapes, colors, or changing values in light and dark may need to be done with familiar objects to involve anxious children, and strange and novel objects to challenge children who are inquisitive and flexible.

Some children may not have much that they can remember. Other children may have rich resources of experience but have to learn to recall these as images. When children lack images they can remember, they can be encouraged to visually analyze interesting objects and turn from the object to draw what they remember. This exercises their ability to observe and recall. Conceptually bright children usually rely on the names of things and not what they look like to deal with things. For this reason they develop few mental images. Imaginative children usually need little encouragement to draw what they are envisioning, if teachers let them know that imagination and fantasy are welcomed in art activities. Less imaginative children need much encouragement and various kinds of stimulation to get them started. The teacher may ask them to try to draw familiar things as they know them to be, and then encourage them to redraw the objects in modified ways, such as making them very tall or thick, rough or smooth. Some children will respond to such visual changes, others to conceptual changes. Changing functions will lead conceptual children to use visual means to portray changes, for example, making umbrellas out of baseball bats, birds out of beetles. With enough transpositions the children will often begin to do their own imagining, because they have started to break their habits of cataloging things.

Developing personal symbols for things is central to creative expression in art. Symbols may be borrowed visual stereotypes or highly developed images that convey a unique meaning for that artist. By the sixth grade, students will often have some symbols that they use over and over. Through drawing they

can be encouraged to develop and enhance their symbols so they more clearly communicate what they want to say. They can study the symbols developed by artists and designers to find out many ways of developing these visual ideas.

The ability to analyze how things look in three-dimensional space varies widely in the sixth grade. Some students will have developed the perceptual abilities to see things change in space from different viewpoints and varying distances. Other children may be so dependent on what they *know* that they cannot respond to what they actually see. Children's drawings of people may reveal which ones need more opportunities to look for the relationships of parts to wholes. One will probably see some children who have learned to draw by looking at cartoons and others from direct observation of people. Those who have learned from other people's stereotypes, which is the basis of cartooning, need to be encouraged to do their own observing.

The dynamics of design have also been neglected in elementary education. The traditional study of art elements provides children with little opportunity to analyze the dynamic effect of the elements upon each other, or relate the ways things look to how they function. Yet purposefully or intuitively, most artists and designers use design to organize what they are expressing or constructing. Everyone makes some attempt to create order and variety, whether he recognizes it or not. To make their designing more effective for their purposes, all need to understand what they are doing in order to better evaluate its impact on themselves and others. They also need design skills in order to make the necessary design decisions of daily living.

The task for sixth-grade teachers is to discover which methods will work with which children, or what kinds of design problems are critical in the life of each child. Their purpose in designing may be to communicate their ideas with more impact on others, to make objects work more effectively, or to create a feeling or essence that makes them enjoy an object more fully. Children need to compare designed objects, experiencing these different design qualities, so that they may become more clear to them — "What does it say?" "What does it mean?" "How does it make me feel?" Then they can be more aware of these qualities in the things they design themselves.

Understanding the Impact of Art on Life

Both drawing and design are basic means to increase students' ability to examine how art affects their lives. When the child begins to draw with insight (not necessarily with technical skill at this age), and can control and modify the power and quality with which the message comes through, he or she is ready to attempt the following strategies for increasing awareness of the social impact of art.

Expressing their feelings, ideas, and values through their art as a means of interaction with other people may increase awareness of their experience. To do this students need opportunities and encouragement to reflect on ideas and feelings they want to express, to experiment drawing symbols and designing the message, to select a medium to express them, and then opportunities to

evaluate their own expression. How well does the message say what they think and feel? For example, students could evaluate a painting they have already created by asking, could they develop the idea more fully? Do they need to experiment with different ways to design the message? Would another medium better express the qualities? By experimenting with these questions, the students can change or recreate their painting and then evaluate the changes they have made.

Becoming more aware of their own values, they may create environments that fit with their growing sense of identity. To do this, they need many opportunities to study their own environments — the clothing, jewelry, and objects in their personal space — to see if they are expressing what they really want to express about themselves to others. If not, then the students need opportunities to create things that do express their values. For example, a teacher can lead a discussion on the influence that fads and advertising have on clothing, prompt students to question whether fads and styles express who they are, and encourage them to design a change in something they already have, or make a new object that expresses their qualities, and evaluate how well they feel it expresses what they want.

Studying other people's art and environments to understand their identities, students may learn to see the relationships and differences between themselves and others. Social studies starts with the home and community environments in the lower grades and rarely picks this up again. Through the study of art and environment, children can continue to gain insights into their own living situations while they also gain understandings with regional, national, and world perspectives. For example, the teacher can obtain films, slides, and books that illustrate the art and environment of the people in social studies work. Students can analyze the design of streets and public places, homes, clothing, paintings, or sculptures to learn how these people organize space and decorate objects. Then students can record their own environments with sketch pads or cameras to compare the similarities and differences between the groups and sensitize them to their own environment.

Increasing their individual, social, and visual sensitivity, students may begin to develop interdisciplinary criteria for evaluating art and the environment. They need many opportunities to compare visual qualities relating to functional uses as they in turn create social meanings. In this way, students will not separate art from their lives but can see it as an integral part of it. Students can begin by analyzing common objects such as tableware, tools, and chairs to see how the way they look fits the way they are used. They can use what they know about design, media, technology, communication, and economics to see how well the object serves its purpose. Surfaces, glazes, shapes, functions, costs, utility, and durability, as well as what it means to own and use an object, need to be considered.

Responding to art of the past, students may identify visual qualities and the values in the messages to find the meaning the art forms once had. As they compare how the art forms change, they can look for ways the cultural values

of the people probably changed. Art history will then be more closely related to people's history. This strategy would not require a complex history of art, but a selection of craft objects, paintings, prints, buildings, and places that show how the ways things are created change over time as values and beliefs change. Often encyclopedias or books about the history of objects and art will show how the forms and enhancement of objects change over time. The students could describe what they think from the way things look, and then read the history of the period to see if they can find out why.

To achieve these goals in a sixth-grade class, the teacher needs to select experiences with kinds of art that these students can comprehend. The strategies are open-ended, searching, and individualized so that creative behavior and understanding are encouraged.

In summary, this guide for developing a sixth-grade curriculum in art is based on the assumption that a classroom or art teacher is a professional, not a technician, and that he or she works with a body of knowledge about art and about students with which a workable framework for that particular class of students to achieve a given set of goals can be constructed. A curriculum can identify areas of art that appear to be important for the students in terms of a given definition of art, and in light of some evidence and opinions about the needs of society as well as the individual readiness of students. The practice with the curriculum then becomes the responsibility of the professional teachers, whose preparation should enable them to fulfill their responsibility to students by:

1. heightening their understanding and insight into their own experience through expressing their feelings, reflections, and values through art;
2. enhancing and organizing their own environments and communicating who and what they are through art;
3. learning about other cultural groups' feelings, reflections, and values through their expressions in art;
4. recognizing how art is used by the people around them to enhance, communicate, and organize their shared environments;
5. evaluating the quality and effectiveness of art in terms of their own and others' values and life styles;
6. beginning to understand the history of art as a history of human cultural development and change.

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Chapter 4

A Comprehensive-Eclective Model for Teaching Art

Introduction

What can art teach children and youth? The variety of responses this simply phrased question may evoke can serve as a basis for the critical observer evaluating the relative sophistication of those who answer the question. For example, the assertions that art will develop perceptual, creative, and critical skills, or that as a consequence of participation in art activity, leisure time will be used more productively, could lead to the conclusion that the respondent possesses a somewhat naive and primitive view of art education. Those who are more tough-minded realize that art is a noun, an object, event, or subject to be studied. But art does not teach! One learns about art (or through art) as the result of some form of instruction. Good teachers of art, those who are truly capable of developing expressive and critical faculties, are willing to confront the formidable challenge of teaching art both logically and comprehensively. It is the purpose of this paper to first explore such an approach and then make some rather specific suggestions for exposing eleven-year-olds to the enlivening and life enriching potentialities of art.

A Comprehensive View

The significant challenge associated with teaching art in a systematic way is diagramed in the chart that follows. There are two sections to the diagram. The top one, an outline drawing in the form of a funnel, lists the variables that would underlie decisions about objectives and procedures for teaching art. The lower section of the diagram illustrates five stages attributed to the teaching role itself. It is conceived as a circular operation which moves from

formulating explicit statements about what one hopes to accomplish, to describing activities designed to achieve one's goals, to estimating the extent to which learning takes place, and finally, to making value judgments about pupil learning as well as one's teaching effectiveness. To clarify further the nature of the alternatives to be considered when teaching art, a more detailed description of each section of the diagram follows.

There are usually particular assumptions that underlie decisions about what and how one teaches, but these assumptions are seldom examined. Although one's beliefs may be inferred from one's actions, ideas about teaching need to be reviewed explicitly. Without carefully scrutinizing concepts that underlie actions, there is a good chance that what one does is not necessarily a reflection of what one truly believes. This lack of coherence between thought and action can have unfortunate consequences. Formulating objectives and implementing appropriate teaching procedures may be unrelated. This frequently leads to a lack of continuity which confuses pupils and results in minimal growth. In addition, teachers who do not possess a clear conception of their own beliefs and how their views may relate to the teaching process must, of necessity, be pushed about by the ever-changing winds of whatever innovative approach is currently being promoted. To avoid such confusion, teachers must also have well-defined ideas about how a given subject is currently being taught. This is important for two reasons. First, what one teaches should have a relationship to what others are teaching, if pupils are to experience any continuity as they move from one grade level to the next and from one teacher to another. Secondly, by knowing about current curriculum patterns, it becomes possible to assess the adequacy and relevancy of one's knowledge of the subject matter he or she intends to teach.

It is not enough, however, to know about the current status of a subject. It is also essential to have a sense of history about the teaching of the subject so that what one knows can be placed in proper perspective. Knowing about the past can also prevent the repetition of inadequate teaching practices. In addition, acknowledging the antecedents of present practices places a subject within an evolutionary framework which allows one to speculate, in a very relevant way, about what the teaching of a subject ought to be. Certainly, any conscientious teacher should possess a basis for both assessing current practices and, if needed, improving the climate for developing expressive and appreciative skills.

In order to establish a continuity between thought and action, it is essential to carefully examine those basic concepts which are concerned with learning and teaching regardless of subject field or grade level. Since teaching is primarily concerned with developing the mind and providing experience that results in acquiring knowledge that is both true and of value, it seems obvious that teachers need to decide how they wish to define these fundamental concepts. Although there is no one way to define mind, experience, knowledge, truth, and value, it is clear that however one defines these terms, their conception must be reflected in related actions. Therefore, alternative conceptions

should result in different approaches to categorizing and teaching a given subject.

Analyzing alternative definitions for art, the nature of aesthetic experience, and conceptual schemes for organizing art as a subject to be studied is also essential. A discriminating awareness of the meaning of art and aesthetics that goes beyond dictionary definitions is required if the subject is to be structured so that it becomes accessible for study. Although there is usually some principle of organization underlying every attempt to teach art, frequently teachers of art are either not conscious of the principle or they settle too readily for the most elementary scheme. Being ignorant of structure results in haphazard teaching; utilizing simplistic conceptualizations of the subject deprives pupils of the opportunity to experience the subtlety, richness and comprehensiveness of the visual arts.

Variables associated with the nature and needs of the learner in relation to the subject of art should be made explicit. How can art and art education serve the individual? What potential contributions can art learning processes make to one's perceptual and creative development? How can pupils be motivated for art activities?

Art curricula should not only reflect one's perception of pupil needs; the current status of society — its multi-cultural orientation and kaleidoscope of problems — should also be contemplated. If meaningful art learning experiences are to be provided, the teacher functioning within a school (the institution created to both perpetuate and improve society) must teach in relation to what is happening within the world. Consideration should be given to those events which have a relevance for art education. How art affects and is affected by culture and how art education may serve the socially and economically disadvantaged need to be investigated.

Thinking about the school as a subculture of American society is helpful to understanding how art fits into the educational picture. When teachers begin to formulate art learning experiences, their plans should demonstrate that they have considered the uniqueness of the school in which they are teaching as well as their knowledge of art and the needs of their pupils.

The final group of variables one is required to consider when making decisions relates to the specific situation that confronts the individual teacher. No teacher of art can conceive of or implement any program without considering the types of tools and materials that are available or can be acquired within reasonable time and budget limits. Physical conditions such as lighting, seating arrangements, bulletin boards, and storage space must also be examined.

The Cycle of Teacher Activity

The decisions arrived at after contemplating why art should be taught and the variables associated with clarifying its nature and relevance to the individual and society are figuratively funneled into the operational phase of teaching art. This phase can be called "the teaching cycle".

The first stage of the teaching cycle into which decisions are funneled involves making statements about what one hopes to accomplish when teaching art. These statements are referred to as the aims, purposes, goals, or objectives for visual-aesthetic education. A goal can be a very general one, such as "developing an appreciation for the visual arts," or a highly specific one, such as "developing the skill to produce thick and thin vertical lines using black waterproof ink and a number C-1, Speedball pen." Whether purposes are general or specific, decisions concerned with their content need to be based upon one's beliefs about art and learning. For example, an objective such as "pupils will list and describe a minimum of six sources for aesthetic experience within their neighborhood" may reflect the following beliefs: 1) aesthetic experience can be distinguished from other forms of experience; 2) the potential to have aesthetic encounters needs to be cultivated; 3) the analyzed experience is a key variable in acquiring knowledge; 4) components for aesthetic experience may exist in a variety of forms other than those found in museums and galleries; and 5) pupils need to be alerted to what is available in their environment and begin to make judgments about its visual-aesthetic qualities.

Formulating a comprehensive list of objectives for art education is a difficult task. It requires that one not only know a great deal about art but also possess the ability to phrase, with precision, statements which will facilitate developing both worthwhile teaching procedures and adequate measuring devices.

After one lists what he or she hopes to accomplish, the next logical step would be to outline how aspirations are to be realized. Before specific procedures can be delineated and implemented, it is necessary to ascertain to what extent relevant information and teaching-learning media are available. For example, books must be researched, reproductions and/or slides and motion pictures selected and acquired, and sufficient quantities of tools and materials must be prepared.

Of course, what one does about gathering specific information and media should reflect the content of what has filtered through the decision-making funnel that forms the bases for making selections. For example, the selection of a particular reproduction is based upon knowing something of the sophistication level of one's pupils, the nature of their social background, and how a reproduction relates to the teaching of particular art concepts which are important to the unit being studied.

After identifying, categorizing, and acquiring needed information and media, procedures for achieving stated objectives can be planned and implemented. These might include verbal and visual presentations designed to provoke and sustain pupil interest, manipulative activities for developing specific expressive skills, analytical experiences to provide practice in examining art and verbalizing about it, and field trips and library assignments to develop an awareness of the history of art and how art functions in culture.

Decisions concerned with teaching procedures are based upon the information one possesses, the availability of media and the concepts and attitudes which are funneled into the teaching act. As examples, pupils may be required to engage in a series of exercises in which they explore line, texture, value, shape, and color because the teacher believes that these are the basic visual components that must be thoroughly investigated before pupils can produce art; art activities may be initiated that result in the making of functional items which can be given as gifts because teachers understand that slow-learning pupils are more motivated by utilitarian activities than by those which are experimental and abstract; or, pupils may be asked to design posters dealing with the theme of bicycle safety because they need to be made aware of this subject.

There is no value in making coherent statements about what one hopes to accomplish, acquiring relevant information and teaching media, or carefully organizing teaching procedures unless pupils, as a consequence of these activities, do indeed learn how to make and examine art. How can one know if this learning process has been successful? One way is to guess or have an impression about the extent to which activities have resulted in pupil achievement. Another is to measure pupil accomplishment objectively. Both of these approaches utilize criteria which serve as a basis for making judgments. Impressionistic assessments, however, are based upon implied criteria which are usually personal and private, and are therefore unknown or unclear to one's pupils and fellow teachers. Objective measurement, on the other hand, employs criteria that are explicit. These can be made available to pupils to guide their own learning. They can also be used by other teachers to arrive at judgments about pupil learning that equate with those made by the teacher initiating a measurement prcedure.

As in other teacher activities, decisions about criteria and devices that are employed, implicitly or explicitly, to assess pupil achievement will be based upon beliefs that are funnelled into the teaching cycle. For example, teachers may use acknowledged works of art as the measurement criteria against which to evaluate to what extent their pupils have produced genuine art. These criteria are utilized because such teachers believe that the only "true art" is embodied in those forms which experts have identified as being worthy enough to be displayed in museums and galleries. Additionally, one might measure knowledge about art through a crossword puzzle device because the teacher realizes that certain pupils need this game-like technique to be motivated to demonstrate what they have learned.

The final phase of the teaching cycle, into which beliefs about art and learning are funneled, is concerned with both evaluating pupil growth and estimating the value of what has occurred in all other phases of the cycle. Teachers are often confronted with the necessity to grade pupils and report levels of accomplishment as compared to their potentialities and/or the performance of their classmates. To determine a grade the teacher must engage in evaluation. Information gathered from the measurement process is utilized

as a basis for making judgments. Therefore, the reliability and validity of one's evaluation are highly dependent upon the accuracy of the data being utilized, and making judgments about the relative value of all aspects of the teaching cycle involves questioning the efficacy of stated objectives as well as the information, teaching media and procedures, and measurement techniques utilized to develop and evaluate pupil achievement.

An Eclectic Curriculum for the Sixth Grade

After speculating about the nature of the task when teaching art, major decisions must still be made about what aspects of the subject should be taught. A focus upon subject-matter rather than upon art as a developmental activity or a therapeutic experience is the key to establishing the importance of art within the school. And sixth grade is the level when students can be introduced to the full range of concepts and emotions which are affiliated with the visual arts. This is possible because while eleven-year-olds still retain the enthusiastic curiosity of childhood, they also possess the ability to conceptualize abstractly, which is associated with adolescence.

In addition to participating in a wide variety of art-making activities designed to develop their expressive and creative skills, sixth graders can be exposed to works of art which reflect the history and cultures of the world. They can view both popular and serious forms of art and identify, describe, and interpret relevant sensory, formal, and expressive components. They can dwell upon the variety of subjects, media, and techniques artists employ, and incorporate many such approaches (e.g., angular and atmospheric perspective and gesture drawing) as they attempt to identify and resolve their own visual-aesthetic problems.

An eclectic approach to formulating art curriculum appears to be appropriate for sixth graders. Concepts and techniques from every facet of the visual arts can be utilized as a basis for deciding what to teach to whom. Fifteenth century Japanese *Haboku* or "splashed-ink" painting can be imitated to explore concepts such as expression, emotion, and essence. Twentieth century "international style" architecture can be compared to "regional" forms to explain notions about cultural influences and form-function relationships. Political cartoons by Hogarth and Daumier can be contrasted with works by Herblock, Feiffer, and Conrad to investigate how historical events and differences in media and technique affect pictorial expression. The charts on the final pages of this paper offer additional, specific examples of art learning experiences that should prove challenging to eleven-year-olds.

With the richness of the world of art potentially available to sixth graders, it is criminal to limit them to a project-oriented curriculum which results in making cute and decorative and easily acceptable *objets d'art*. Although this approach admittedly satisfies aesthetically illiterate peers, parents, and colleagues, it does little to convey the complexity and profundity of art and could lead one to conclude that art is not essential in our schools.

Finally, it must be realized that utilizing the eclectic method is not a simple task. One does not merely pluck any tidbit from the world of art and then expose pupils to it. Decisions about what to teach need to be based upon the comprehensive approach to the teaching task which includes the arduous chore of sequencing art learning experiences. There are several bases for sequencing art curriculum. One is learner need (e.g., disadvantaged learners require direct contact with a variety of stimuli, moving from simple to complex forms, to compensate for their perceptual deprivation). Another is the subject itself (e.g., when drawing, progressing from simple exercises in gesture drawing which focus attention on basic animation, to contour sketching which directs attention to detail to a concern for proper proportion, while still retaining a sense of movement and an eye for complexity). A third approach is correlating the art curriculum with other fine arts: music, drama, and literature, or with social studies (e.g., relating both art activities and an investigation of historical and cultural concepts to the particular time and region being studied).

Sixth graders who are fortunate enough to be taught art by a teacher who reflects a comprehensive and eclectic orientation are destined to be introduced to a most fascinating and significant subject. This is true because art objects and events, in addition to being instances of the aesthetic symbolization of experience, often present to perception the highest forms of human expression.

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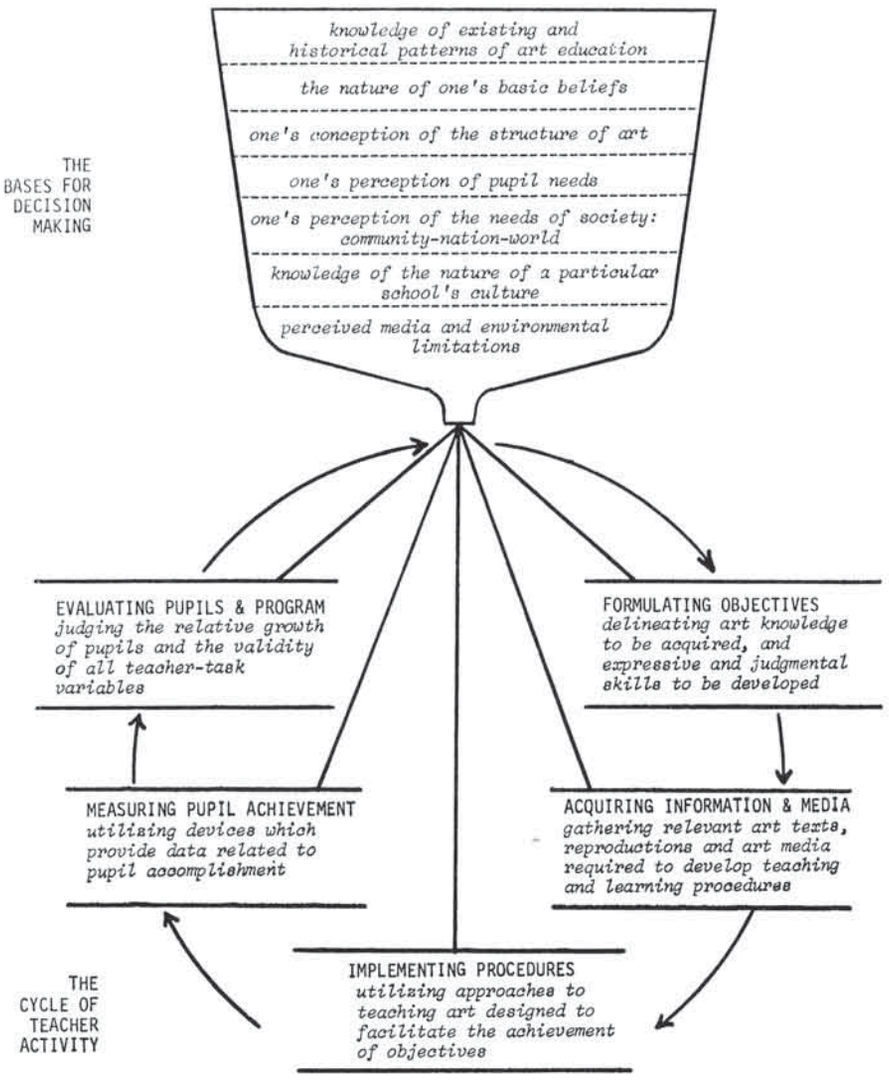
The Nature of the Task when Teaching Art



Examples for Teaching Children to Analyze Art in the Sixth Grade

Objectives—Pupils will:

Observe reproductions of paintings and identify variations in surface qualities such as: color intensitites, dark and light areas and visual textures; they will begin to interpret meanings in such works by attempting to describe expressive qualities such as: happiness, tension, sadness, anger and loneliness.

Examine several photographs of sculpture, select a particular work, discuss the material used, its formal characteristics and its possible meanings.

Examine reproductions or art works, select a particular work, identify its form, the medium used, and describe its most obvious surface qualities and its subject and theme.

View sculptural works and make judgments about what appears to be the essence of a work in terms of its most characteristic visual qualities.

Examine photographs of architecture and identify: obvious formal qualities (rectangular, square, curvilinear, smooth, translucent, opaque) and apparent functions (domestic, commercial, industrial, educational).

Activity—Pupils will:

Examine reproductions and locate visual qualities and interpret meanings as follows: clear colors and sharp value contrast in a happy painting by Grandma Moses; strong dark and light contrasts and opposing linear movements in a tense work by Delacroix; somber colors and subdued contrasts in a sad and moody work by Rembrandt; start dark and light contrast and tortured shapes in an angry painting by Picasso; and static movement in a quiet and lonely work devoid of people by Hopper.

Observe photographs of sculptural forms from Ancient Egypt, Tribal Africa or Pre-Columbian America. They should identify the medium used and variations in dark and light and textural qualities using terms such as: stone, deep space/absorbed light, shallow space/reflected light (Egyptian cat); carved wood, rough texture (Baluba mask); terra cotta clay, smooth texture (Colima dog). Pupils will also note differences in the ideas conveyed by such diverse forms; e.g., the elegance of the Egyptian cat, the dramatic strength in the Baluba mask, and the playful humor in the Mexican dog.

Examine examples of sculptural works and make judgments about their most obvious visual qualities and the ideas and feelings that they might convey; e.g., soft curves and slight depressions add up to a calm and peaceful feeling in a sculptural portrait of a young Buddha; angular qualities and strong diagonals convey a sense of both strength and gracefulness in a statuette of a draped Greek warrior; or a mobile by Calder with its soft angular and brightly colored shapes that are repeated with subtle alterations while moving constantly may provoke a sense of fantasy, easy variation, and a feeling of pleasure.

Look at an exhibit of architectural objects and make simple judgments about their form and function; e.g., identifying the pointed, soaring arches in a Gothic cathedral as a device for calling attention to the 'paradise' existing in the sky; noting the interlocking triangles in a geodesic dome designed to enclose space without any other internal vertical supports; describing the rectangular purity of a glass covered skyscraper which reflects both light and images and thereby provides an enclosure for space that is ever changing in appearance; and identifying in the design of an airport terminal the graceful curve in the roof and the diagonal columns that support it which together convey a sense of lightness and strength associated with the airplane.

Strategy—Teacher will:

Provide reproductions which include: 'Joy Ride' by Grandma Moses, 'Frightened Horse' by Delacroix, 'Study of Old Man' by Rembrandt, 'Guernica' by Picasso, and 'Seven A.M.' by Hopper. Encourage pupils to be specific when identifying surface qualities and to think carefully about the kinds of events they have experienced so that appropriate associations can be made when speculating about ideas and feelings engendered by art works.

Arrange a display of photographs of sculptural forms and ask pupils to identify variations in media and spatial and textural qualities, and to speculate about how such qualities make them feel when, for instance, making comparisons between the smoothness of the Egyptian cat and Mexican dog and the deep rhythmic carving in the Baluba mask.

Develop charts and display relevant examples to help explain how art forms, media, surface qualities, subject, and theme can be identified.

Provide a display of photographs of sculptural works. Ask pupils to identify qualities and interpret meanings in relation to both the forms observed and the objects and events they had experienced previously.

Organize a display of architectural forms such as: the interior of Chartres Cathedral; the geodesic dome of the American Pavilion at Expo '67 designed by Fuller, the Seagram Building designed by Mies van der Rohe, and the Dulles Airport designed by Saarinen. Charts or blackboard drawings that diagram various architectural forms should also be provided.

Examples for Teaching Pupils to Create Art in the Sixth Grade

Objectives—Pupils will:

Create a visually rhythmic pattern by alternating thick and thin chalk lines drawn across wet paper and then describe both the linear variations created and the different feelings engendered in the works of fellow pupils.

Make crayon portraits altering crayon pressure to control the intensity of the colors utilized in order to focus attention on particular facial features or expressions.

Paint an outdoor scene and alter intensity of colors to create variations in dark and light, and dull and bright qualities associated with the theme of the painting.

Create abstract works using only lines or only shapes in response to a requirement to reflect certain ideas, feelings or moods in their composition; e.g., making a line-composition called 'in a boat' or 'walking to school,' and constructing a shape-picture with cut-out construction paper titled 'building' or 'jumping around.'

Experiment with buff and terra cotta clays and note differences in their color, texture and structural properties. Create a sculptural form using fingers to produce negative spaces and surface textures.

Produce (1) a sense of space through the use of atmospheric perspective and (2) a sense of tension by creating contradictions in form-content relationships; foregrounds which are hazy and cool, and backgrounds which are detailed using warm colors and strong contrasts.

Activity—Pupils will:

Paint or crayon sketch a line composition or a picture using only shapes which emphasizes a mood or feeling one associates with a subject, object, or activity; e.g., using wavy, undulating lines of varying thickness to convey the feeling of movement; making straight, curved and angular lines associated with walking on sidewalk, down a curb, around a tree, and up several steps; placing many rectangles together to simulate a cityscape; or placing rectangles haphazardly to simulate the agitation of jumping.

Work with two types of clay and carefully examine similarities and differences. They will create two forms that are similar utilizing buff clay for one and terra cotta for the other; spatial and textural qualities will be appraised and variations will be identified which are due to the nature of the two clay bodies; e.g., more light being reflected off of the buff clay piece and the tactile texture of terra cotta being more coarse.

Observe photos of nature and note how the size, detail, color, dark and light contrast, and placement of objects can be manipulated to effect an appearance of three-dimensions. They will then paint (or sketch with crayons or pastels) two pictures of the same subject, one which makes objects appear to move back in space and another which negates perspective in terms of color, value and detail.

Strategy—Teacher will:

Provide each pupil with a 12x16 inch sheet of colored construction paper, water container and brush. Pupils will be asked to select three colors of chalk; their decisions should be based upon the color of the paper and the feelings they want to provoke; e.g., yellow, orange and red lines on a grey paper will generate excitement while light blue, medium blue and green lines on the same paper will evoke a sense of calmness.

Allow each pupil to draw himself or someone else, and provide five crayon colors (yellow, red, blue, brown, and black which have been broken in half with the paper removed) and 9x12 or 12x16 inch fibertone paper. Pupils will experiment briefly using the point and side of their crayons; this will be followed by a teacher demonstration of how to emphasize facial features through varying degrees of crayon pressure.

Provide tempera paints in primary colors and black and white within egg cartons. Pupils should be encouraged to experiment with color mixing — primaries making secondary colors, white for tinting colors, black for shading, and using water to dilute the intensity of colors. This will be followed by painting an outdoor subject on 18x24 inch manila paper in relation to a theme chosen by the pupil. Alternative examples will have to be shown to or demonstrated for pupils; e.g., the subject of one's backyard can be painted in dull and shaded colors (cloudy day), strong and tinted colors (sunny day), or colors unrelated to nature (fantasy).

Provide paints and/or crayons in limited colors — 3 per pupil — to allow one to focus attention on line and shape qualities. Pupils should be confronted with a series of teacher-made charts that show how lines and shapes can be organized to convey different feelings.

Encourage pupils to explore each clay body thoroughly while answering questions such as: which one is easier to push, pull, twist, or pinch? which one seems stronger? which is most flexible? and which is smoother? Pupils should be asked to use terms such as 'negative space' to describe the openings they create in clay, and 'solid' or 'volume' for the actual clay areas they produce.

Provide suitable painting or sketching media. Using color photos of nature point-out how the principles of atmospheric perspective can be used to create an illusion of space. Pupils should be challenged to make landscapes which both incorporate and diregard these principles. They should come to realize that by destroying spatial illusion they can generate an illusion of tension because their compositions are in conflict with the laws of nature.

Chapter 5

Role-Playing the "New" Art History and Appreciation in the Sixth Grade

Why Teach Art History and Appreciation?

Reasons for teaching art history and appreciation in the schools range from developing humanistic and moral values to improving one's taste, from the ability to talk about a work of art and developing visual perception to creating an informed self-supporting adult consumer art market.

Gyorgy Kepes observed that, "We can predict with some certainty that a child who has been exposed to inferior, unformed, and unauthentic pictorial material for many years will inevitably perceive the inferior as normal. . . ."[1]

Edmund Feldman suggests that, "When the humanists examine technology, languages, social and political institutions, science, art, and religion it is for the purpose of finding out what light they can shed on man and the problem of being a man. It is time for art education to reconstitute itself as the study of man through art."[2]

The National Education Association's Educational Policies Committee identified six rationales for teaching the arts in the schools. Among them was the historical rationale, to reflect and sustain the cultural heritage through art, another the Art-for-art's-sake rationale to provide and receive aesthetic (sensory) pleasure through the arts, and the end-of-work rationale, to use leisure time to enrich the quality of living through the arts.[3]

Instruction has changed since art appreciation consisted of art teachers explaining why some works of art were good, and others not good, and why we should like the good art and not the bad art. This was called developing taste, and the quotation from Kepes suggests this, although he goes beyond such a limited view of taste in his meaning. The changing purposes of art appreciation, or aesthetic education and/or aesthetic criticism as it is now variously considered, is no longer to have children reinforce the art teacher's taste preference by accepting it as their own. Instead, it moves toward having children understand that the criteria for evaluating works of art as either superior or inferior are different from the personal values an individual may have in liking or not liking a work of art. We all *like* some works of art, movies, and pieces of music, for associative, personal, and other non-aesthetic reasons. The "new art appreciation," if we may call it that, is existential in that it provides an oasis for free choice. We can learn why a superior work of art is considered so, but learn also that we do not need to feel guilty if we are not positively affected by it.

Underlying this is a belief that once children and young people are taught how to analyze works of art, use the same terminology as art critics and aestheticians, talk about art and identify a work of art by artist, title, date or place in history, their early preferences will go in that direction when they become adults. There is also the feeling that this will result in the humanistic purposes for an aesthetically aware society of the future expressed in the quotations selected above and others like them. While we may never reach that happy aesthetic El Dorado, such a view does not free us as art educators from the responsibility of trying to bring it about through the future generations.

Identifying works of art by subject matter, style, artist, title, date or period, and role in a particular culture is art history. Using the correct terminology to analyze or evaluate works of art is art criticism. Theorizing about the qualifications of superior works of art and developing philosophical approaches toward evaluating and interpreting art is aesthetics. But art appreciation means taking time to go see art, to buy or collect art in whatever form or state of originality or reproduction one can afford, and to enjoy viewing and talking about art as much as other types of cultural or recreational activities from time to time.

But Why Begin in the Sixth Grade?

Actually, the study of art history and appreciation need not begin in the sixth grade. By that time, most children have been using color theory when they mix paints and should already know and be able to correctly use terms dealing with it such as color, hue, and brilliance, and to identify the primary, secondary, and tertiary colors. They should already know about the principles and elements of design using whichever terminology is presented to them. Children have already spent five school years with experiences in drawing and painting media, working in collage, montage, assemblage, murals, and making three-dimensional structures. They have also drawn or painted still lives, self-portraits, landscapes or city scapes from outside the school, people doing things or narrative pictures, childhood genre, and pure designs; they have made greeting cards, illustrated stories and reports, and had opportunities to look at art reproductions; and some of their art lessons

Suggestions follow.

Confronted with a standard-sized reproduction of a painting (from those available), students will make comments under the guidance of the teacher. The teacher will use the "discovery method" described in Gaitskell & Hurwitz, *Children and Their Art*, to teach terms and techniques of art criticism: description, formal analysis, and interpretation. As students make comments, the teacher writes them on the blackboard in three unlabeled groups corresponding with terms above, and later will label, identify, and clarify them before the end of session.

Confronted with one abstract, one non-objective, and one representational work of art, each in a different medium, the students will describe, analyze, and interpret each example. Students will compare similarities and differences in their media, subject matter, meaning, form, and style.

Provided with a large variety of postal card reproductions, students will group them into categories of similarities related to media, subject matter, meaning, style, historical period, and so forth. The teacher may consult Hurwitz-Madeja, *The Joyous Vision: A Source Book for Elementary Art Appreciation*. Prior to this lesson, students might write relatives in other towns and cities for postal cards of local architecture, monuments, museums, historical landmarks, or reproductions of art in the local art museum (if any). These might be placed on a large map of the United States for display and study.

In a unit on the student as artist, the teacher may comment, "First we learned what it is to be an art critic. Now we will use a critic's way of judging art. For the next few weeks we will learn some of the rules artists use when making a work of art. These are called various things. We will call them the principles and elements of design. The elements of design are what the artist uses, such as line, color, texture, shape, and form, to make a work of art. The principles of design are the rules that artists consider when using the elements of design to make a work of art. Elements are involved in what we call principles; these are rhythm, unity, balance, and dominance." Sample activities follow.

Given individual strips of crepe paper stapled to a 12-inch cardboard handle, students will wave them in the air and move about to the beat of records with different rhythms. They will observe the lines in space. Given a sheet of newsprint and crayons, the students will draw to the rhythm of the same music. Teacher will lead discussion about line, used according to principles of design, and students will evaluate their own.

Given a sheet of paper, a pencil, pen, felt-tip pen, crayon, and other items, each student will write his or her name in the different media. With the teacher's guidance, they will use the terms learned in earlier lessons to evaluate their handwriting as a line moving through space, and compare it in different media.

Given a sheet of 12x18 inch colored paper, and a 9x12 inch sheet of a contrasting color, each student will cut the 9x12 into three pieces. Each student will then cut a similar organic or geometrical shape from each small piece, but changed in size to fit the piece. Each student will arrange and paste these negative and positive shapes on the 12x18 inch paper in such a way as to confuse the viewer as to which color is on top or bottom. The teacher will lead discussion on negative-positive shapes in relation to the principles of design, and apply negative-positive shape to examples of works of art put on display at the beginning of the lesson.

After bringing various textured materials, lace, strings, and fabrics, students will arrange them into a collage and attach them to a sheet of oak tag. The teacher will guide a discussion on comparing shapes, colors, and textures in relation to each other in their collage; students will describe how they used the principles of design in making their collage.

Confronted with an art reproduction of Max Ernst's *The Whole City*, students will discuss collage and "frottage" (rubbings) as art forms. Choosing one colored crayon and a sheet of newsprint, students will make a rubbing of the collage. Discussion will deal with the different aspects of texture in their collage when seen in one color.

While viewing reproductions of *Still Life Before an Open Window* by Gris and *Summertime* by Bearden, students guided by the teacher will describe and compare differences between real textures in a collage and painted textures found in Cubism, using terms previously taught.

Shown slides of Brancusi's *Bird in Flight*, Andrew Wyeth's *Soaring*, a photo of a skyscraper from its base, a dancer making a leap, an airplane in flight, or similar subject matter, the students will discuss relationship of form to meaning (expression of flight) and media.

Each student, given a half-pound of modeling clay will explore the physical properties of sculpture by manipulating it first and then making a human figure expressing movement. (See Dimondstein, *Exploring Arts With Children.*)

The students will each reshape their figures from the previous lesson into an abstract form with solids and open spaces. They will discuss them in terms of principles of design, and compare them with the earlier discussion of negative-positive shapes.

Each student, provided with a block of vermiculite (or other easily carved material) will carve an abstract form or representational object of his or her own choosing, using the subtractive method. The teacher will demonstrate the method of planning and drawing out the concept on the six surfaces of the block before carving. Students will discuss problems they faced in developing form by taking away rather than adding.

Provided with a large assortment of wood scraps, dowels, blocks, and so forth from a lumber yard (or elsewhere), tempera, paint, brushes, and glue, students will work in groups to assemble structures, first painting some pieces different colors, and incorporating the colored pieces into the total concept.

Following a brief discussion led by the teacher about foreground, middle ground, and background as depicted in several reproductions or slides of landscapes or city scapes such as Van Gogh's *Landscape at Auvers*, Seurat's *Afternoon at La Grande Jatte*, Shahn's *Ohio Magic*, and Utrillo's *A Street in the Suburbs*, and provided with drawing boards, paper, and drawing or painting materials, the students will go outdoors to draw or paint the area around the school, making use of foreground, middle ground, and background concepts.

The teacher introduces the third unit on the student as art historian by saying (in effect): "In the two previous units we played at being art critics and artists. For the next unit, we shall be historians using art to tell us about other periods of time, people, and places. We will also look at the history of art itself. Unlike some approaches to history, we will not follow art from its beginnings to the present. Instead we will use famous works of art from different periods of time or cultures to explore the various purposes of art in people's lives. During this time you will also be asked to plan a project of your own related to art history or appreciation." Ideas for activities follow.

At the request of the teacher, students will gather around with copies of their social studies or history books, or classroom encyclopedia's volume on art or painting, and with the help of the teacher, identify and discuss painters and titles of paintings used to illustrate their books. The teacher will also bring different-sized reproductions of one work of art and discuss differences in quality of reproductions, color, black-white, or details of larger works.

The students will view and listen to the teacher commenting upon a series of slides depicting famous events in history, during and after which they will ask questions and discuss aspects of commemorative art (history painting, monuments, and so forth). The teacher directs students' thoughts toward the types of commemorative events and provides background data on the selections. Examples might include the hunter killing the bison (cave painting), *Tutankhamen Destroying the Asians* (18th Dynasty), Triumph of Titus, Arch of Titus, *Nocturnal Attack on the Sanjo Palace* (Heian Period), *Battle of San Romano* by Uccello, *Last Supper* by da Vinci, *Penn's Treaty With the Indians* by West, *Death of Wolfe* (1770) by West; and *Raft of the Medusa* by Gericault.

Given sheets of manila paper and crayons, following a discussion of *Washington Crossing the Delaware* about details that depict the event (uniforms, snow, ice, wind, boats, both sides of the river, etc.), students will draw their own interpretation of the historical event. The teacher will instruct them to include both sides of the river and to solve the problem any way they can—all solutions being acceptable. Together the teacher and students will analyze different solutions to depicting both sides of the river and sort them into specific groups of common solutions (i.e. double base line, fold-over, over-lap, linear perspective, aerial perspective, etc., or combinations of these). Students will locate and discuss point of view (position of artist) from which picture was drawn (one picture may have several points).

The teacher will shift the direction of the discussion to methods which artists have used throughout the history of art to depict three-dimensional space on a two-dimensional plane. Slides or other devices might be used to illustrate historical methods such as fold-over or conceptualizing (such as shown in the garden scene, Tomb of Rekhmira, Thebes, Eighteenth Dynasty); overlapping (as in *The Sideshow [La Parade]* by Seurat, *American Gothic* by Wood, or *The Night Watch* by Rembrandt); size or proportions (*Christina's World* by Andrew Wyeth or *I Saw the Figure 5 in Gold* by Demuth); aerial perspective (*Washington Crossing the Delaware* by Currier and Ives, *Winter-Return of the Hunters* by Peter Brueghel, or *Midnight Ride of Paul Revere* by Wood); linear perspective (*Wedding in the Thirties* by Henry, *The School of Athens* by Raphael, or *Sunnyside of the Street* by Evergood); isometric or reverse perspective or the oriental approach (*Scroll of Priest Ippen Shonin*); or Cubism (*The Three Musicians* by Picasso).

Shown reproductions of cave paintings, the students will discuss textures of the wall and early art media from natural resources, and then relate methods or materials still being used — charcoal, powdered tempera, animal hair brushes, blowing through straws, and so forth. The teacher will shift discussion into ritual art, idols, Navaho sandpainting, and artists as shaman or high priest.

The teacher and students will take time out to discuss and plan student contracts for individual or group projects dealing with some topic related to art history, art criticism, or the artist in history, inspired by one of the lessons or one of their own choosing. Contracts will include name of student(s), title and description of project, type of tasks or research to be done, date and nature of presentation or performance, and standards set for themselves. Performances may be presentations to class, written, taped, or creative activity. Topics might include, but not be limited to:

1. Prepare educational exhibits such as art and architecture of a particular culture or period (Africa, the American Indian, Mexico, Puerto Rico, the Civil War, Impressionism, etc.).
2. Investigate at least three types of historical art media (i.e., egg tempera, mosaics, cave painting) and make an example where possible.
3. Photograph and report on local monuments, the work of a single architect, or historical change in types of buildings such as schools, churches, private dwellings, business buildings, gas stations, or other buildings.
4. Do research and write a science-fiction story about an ancient astronaut arriving in the area called Central America, or Stonehenge, or speculate on what might have happened if they had arrived earlier among the cave painters.
5. Write a poem about a painting. Compare *I Saw the Figure 5 in Gold* by Demuth and William Carlos Williams' poem "Return of The Hunters."
6. Take an episode in the life of an artist and illustrate in a comic strip narrative.

7. Select an art reproduction telling a story or depicting an event and write a narrative about the people in it before and after the pictured event. Consider *The Gulf Stream* by Homer. See Saunders, *Teaching Through Art Series A*. Sudy Unit 19.)
8. Organize a group of students and choose a picture showing several people. Then write, improvise, and present a play dealing with the event depicted.
9. Research and trace the change that takes place in the work of a single artist over a life span, with examples.
10. Prepare an exhibit or report on famous women artists, such as Rosa Bonheur, Mary Cassatt, Louise Nevelson, Helen Frankenthaler, Barbara Hepworth or Malvina Hoffman. Black artists may also be used as a theme.
11. Earn an art merit badge in the Boy Scouts or Girl Scouts by completing the required tasks and making a presentation to the class.
12. Collect stamps of famous paintings. Shown slides or reproductions of work by Degas, Renoir, Pissaro, Prendergast, and others in oil and pastel, the students will observe the effect of light and atmosphere on objects as interpreted by the Impressionists. The teacher will provide historical information on the influence of tube paints (invented in the 1840s) and pastels which permitted artists to paint outdoors instead of making sketches with notes and doing the paintings back in the studio. The students will then go outdoors, visually analyze the effect of sunlight on trees, buildings, and shadows, and draw a picture in pastels of what they see.

Shown examples of Expressionism and Abstract Expressionism, the students will, with the guidance of the teacher, describe their emotional responses to the works, and to such aspects of Expressionism as the use of strong color, line, movement, and disintegration of traditional form found in figurative and non-figurative examples provided.

Provided with tracing paper and postal cards or other small-sized reproductions of paintings, sculpture, or famous architecture, students will trace the straight and curved lines and geometrical shapes of their picture.

Following a review of the theory of Cubism, the students will walk around a still life set up for this purpose by the teacher, make brief sketches of it from each side, and then synthesize them into a single cubistic drawing or painting of the still life.

For one week prior to this activity, students will keep a journal describing their dreams each morning when they awaken. After viewing examples of fantasy and surrealism by Chagall, Dali, and others, students will choose one of the dreams they described and draw or paint a picture of it.

In the fourth unit, the student as aesthetician and critic, the teacher may say, "From time to time, you have expressed liking or not liking certain works of art that we were studying. When you did, I accepted your statement

but encouraged you to keep an open mind when you said you did not like something. In any case, liking and not liking are personal statements which do not always depend on what others say we should like, or the quality of a work of art. Now we will consider why we like certain things and don't like others." Suggestions for projects follow.

Students, (as assigned earlier) will bring to class one of the illustrated children's books they liked best over the years, and in a "show and tell" class presentation, tell the class about the book (title, author, and illustrator), the story, how the illustrations help interpret the mood and events of the book, and why the illustrations are favorites, using some of the terms taught throughout the course.

From the reproductions presented to the class throughout these activities, the students will each select one they would like most to hang in their room at home, and making believe it came from a distant relative, will write that person a make-believe letter, telling how much they like it, why, and how they plan to include it in their room.

From the reproductions presented to the class throughout these activities, the students will each select one they do not like, and making believe it was sent from a mail-order art house, or by subscription, they will write a letter to the mail-order house returning the picture, and explaining why they do not want it.

FINAL NOTES:

Written tests can reveal whether cognitive data have been learned. Tests can be designed with true and false questions, matching questions, completion sentences, or occasional spelling and art vocabulary words. Quite a few lessons were designed to incorporate studio activities, and others might also be considered: students could learn about self-portraits by studying famous artist's self-portraits, and then making their own, using mirrors; or study such purposes for art as propaganda and politics, moral inspiration, financial investments and the art market, the nude. Activities might include an art auction using Monopoly money, or role playing, such as pretending to be a Russian artist defending a "dissident" painting before an official review board.

The artists and works of art identified here are suggestions only. The real focus of each lesson is the learning activity gained from the work of art. Therefore, other works of art which the teacher has available or feels more important can be used instead.

The suggestions given here should be adapted to the student needs, school resources, and emphasis of the teacher using them. The subject matter and titles of art works used, whenever possible, should be broad enough to break through the blinders imposed upon our peripheral art vision by the chronological approach and Western European tradition.

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Chapter 6

Observation and Design: Art as a Studio-Based Activity

Introduction

Art taught qualitatively has as much substance and structure as other disciplines. The art class is not, and should not be, a playground! It is a unique and significant educational opportunity for a special visual learning, and the classroom teacher is fortunate that he or she can draw on the child's experiences in the other subjects taught to enrich the art lesson.

It is the language, the vocabulary, or in other words, the fundamentals of art, design, and composition that the classroom teacher must somehow acquire, and the special art teacher must reactivate, in order to make the teaching of art at the upper-grade level a rewarding, meaningful, and positive experience for both student and teacher. An adequate resource library can provide elementary school art teachers with easily understandable explications and applications of art's perennial elements and principles. These texts should, if possible, be on every elementary teacher's desk and in every grade school library.

Every worthwhile studio art project should incorporate living or imaginary experiences — their essence distilled, abstracted, transformed, colored, and personalized by the naive and the honest graphic expression of the universal child.

In the initial motivational stage, often the most important segment of the art lesson wherein the youngster identifies and chooses the visual counters which provide the imagery for art expression, the classroom teacher is usually able to guide the children with a modicum of confidence. For this critical warm-up session preceeding the actual studio work, both classroom teacher and special art teachers should plan their instructional strategy thoroughly.

The importance of a strong motivational orchestration should never be underestimated. It remains the heart and core of the successful art lesson. Wherever in my travels around the world I observed art programs of quality I always witnessed carefully structured and richly implemented motivations.

The Studio Phase

It is, however, in the studio phase of the art lesson that the child and art are sadly neglected, especially when a classroom teacher is the instructor. Here in this critical "doing" stage the important aspects of art form and structure should be identified and emphasized — here the youngsters should discover through a teacher's guidance the possibilities and potential of the line in drawing, the variety of line, and the movement of line in space; they should be exposed to a host of exciting drawings by artists such as Leonardo, Ingres, Gericault, Picasso, Matisse, Klee, Shahn, and other masters of the line; they should learn through doing how lines change when markers vary: crayon, pen, brush, stick.

In the studio period, too, they should grow in their knowledge of value, emphasis, the achievement of contrast through chiaroscuro, and certainly about the nature of color, its myriad hues which can be used to achieve subtle color harmonies.

Every project should provide new learnings in art composition and design and reinforce previous discoveries regarding art structure.

There are three important stages in the typical art lesson: the motivational segment, the studio phase, and the evaluative session. It is at the critique stage, as well as in the child's studio performance, that the classroom teacher needs judicious bolstering. Cop-out admonitions such as "Let the child alone—he will arrive at his own solution," will not remedy the situation. We do not offer similar advice to the teachers of language, math, or science. Here are some art specifics I have used with sixth grade youngsters in my own classes: lines varied in width or emphasis for more interest; shapes overlapped to create shallow space; colors neutralized for a more unifying effect; avenues into the composition created by having some shapes go off the page; shapes, colors, and patterns repeated to achieve unity; foreground space broken up in an interesting way by varying the bases of objects or figures; high-intensity colors used for emphasis; positive motifs varied in size and shape, making background or negative space more varied and exciting; sharply defined images in foreground and blurred images in background, creating atmospheric depth; textural effects created through cross-hatching, stippling, directional strokes, smudging, and blotting.

Sixth grade youngsters must feel they are growing in art skills and art understanding in order for them to achieve self-worth. They are no longer children and what satisfied them as children — the base line, the primary colors, the simple geometric symbols — no longer suffice. The teacher must be prepared to help them when they seek guidance in solving space-in-depth problems, in achieving satisfying figure proportions, in rendering textural surfaces, and in organizing their compositions in a varied yet unified format.

How fortunate is the sixth-grade teacher of art whose students have grown up in art knowledge — both studio art and appreciation of art — in their early elementary years in a school where continuity of art learnings was emphasized in each succeeding grade. Such a teacher could expect students to be versed in contour and gesture drawing, in color and value understanding, in basic painting and printmaking techniques, in clay manipulation and simple construction processes, and in a variety of collage exploitations. The children would have been exposed through selected color reproductions and slides to the art of past cultures and thus be aware of the ways in which art mirrors an age, illuminates, and documents it.

Some art teachers believe it is best to begin the school year's arts program with a very simple project that does not demand much expertise or concentration on the part of the sixth grader, but my own feeling on the matter is that the longer one postpones the challenge and the demands of serious drawing and composition, the more acute the problem becomes. I have often heard upper-grade teachers say, "The children hate to draw." This is usually the case in those schools where drawing from the model, the still life, and the cityscape is postponed year after year, where the teaching of drawing is considered a chore, an impossible task, and the teachers are afraid to make critical comments regarding the children's drawings because they lack confidence in their ability to evaluate drawing. Children must be reintroduced to drawing in understandable stages. I say "reintroduced" because when they are three, four, or five they draw naturally, exhuberantly, and confidently. Beginning in the upper grades, the teacher should introduce them to the contour method of drawing. Provide them with single, simple objects to draw — an apple, a ball, a glove, a cap, a shoe, a pitcher, a purse. Next combine two objects, overlapping them. Emphasize looking, drawing slowly, not erasing.

After forty years of teaching and sharing the wonderful work of art with children, I have come to realize more and more how the many and varied art projects have enriched the lives of youngsters in ways I never envisioned in my novice teaching years. Discovery, I now find, follows discovery during the progress of an art class. Learnings build on and complement one another when the motivational segment of the lesson is well-planned. A perceptive, open child earns richer dividends in learning through art. Nature study, science, geography, and history are all reinforced and reinterpreted through the art studio experience. What child sees an object in the same way once he or she has struggled and succeeded in capturing its image in line, shape, value, color, and pattern? It is never the same again. It is remembered in its graphic reincarnation forever — it takes on new realities and meanings. A new appreciation is born for the object's structure, form, and textural nuance.

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