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VISUAL ARTS PROGRAMS: A HOLISTIC


APPROACH TO EDUCATION

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Gretchen A. Boyer

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VISUAL ARTS PROGRAMS: A HOLISTIC
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By

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ABSTRACT

VISUAL ARTS PROGRAMS: A HOLISTIC APPROACH TO EDUCATION

By

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This paper presents concepts which, if put into effect, would balance the cognitive and affective aspects in general education and allow for learning through visual images, learning which promotes the holistic development of the child.

The problem is the lack of such a balance. The rationale for this program is that arts provide a median for self-expression, motivation and communication. The review of literature discusses pertinent information relative to a visual art-centered program. A description of the program follows stating aims, objectives and methodology.

In conclusion, factors for change are stated. They include administrative support, joint planning for teachers, proper scheduling and program structure, and more interdisciplinary teaching methods in higher education. Each discipline has qualities that are unique

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to that discipline; therefore, infusion should take place only where natural connections occur and retain the uniqueness of each discipline.

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CHAPTER I

INTRODUCTION

Background of the Problem

A revision of the curriculum to stress both the cognitive and the affective would offer a more holistic approach to education. The current "back to basics" movement in education tends to stress cognitive skills, particularly in the Language Arts, Science, and Math curricula. Yet visual education as it is presently practiced does not adequately deal with affective interests such as self-expression and emotionality. The basic skills of communication, which are verbal, written, and pictorial, are indeed basic and should not be neglected. But the arts, which have traditionally included the creative and imaginative as a vital part of the curriculum, have been rejected by other disciplines as being too subjective despite the fact that the arts offer a natural way in which to fulfill affective needs. For example, the art object gives the individual the opportunity to become more aware of and personally involved with what he is

doing; he must decide how he is going to solve his problem, an activity which affords him self-expression, a purely affective experience.

Stressing affective behavior also helps to train the student's perception. The student becomes more discriminating in his ability to accurately see what really exists rather than what he would like to see exist. The arts allow the individual to look at problems through different viewpoints rather than coming to one set conclusion. The powers of observation are thus sharpened, and the student becomes more aware of his environment.

Presently, education uses the visual program in a cognitive manner as a tool for learning (i.e., audio-visuals). The program should be extended, however, so that both the cognitive and the affective are utilized. In that way, the visual program would use the eyes and mind to stimulate experiences which produce a richness of meaning and satisfaction, a process which would be both intellectual and emotional.

The Problem

It is this author's belief that if education does not educate the whole child, it is not meeting societal needs. This paper will thus discuss some of the advantages of a holistic approach to education, particularly in relation to the imbalance between affective and cognitive development as it now exists in the

elementary curriculum. Parallels will be noted where affective development compares and contrasts with cognitive development.

The art experience as a structure for learning is based on six components that children need to experience: perceiving, responding, understanding, creating, evaluating, and developing skills. The advantages of the arts is that the whole student is engaged in the arts process. It is a means for expressing and interpreting human behavior and experience. If the arts are not a part of the daily teaching and learning process, the child's educational experiences are not complete and the whole child is not educated. Visual art-centered programs should thus be designed to make visual art part of general or basic education.

Rationale for an Art-Centered Program

There are many specific ways in which the arts, if presented in a proper manner, contribute to every child's education. Given a learning situation which allows for divergent thinking, the arts can provide the child with a median for self-expression. The teacher influences which learning situations occur in his classroom. Care should be taken to establish learning situations and atmospheres which would enhance self-expressive activity. Often, for the inhibited or unsuccessful child, the arts may act as a motivator or give positive

reinforcement. Through this reinforcement, the child's self-confidence may be increased. This may influence success in other learning areas as well. The arts may also encourage more relaxed communication with increased self-esteem. As children gain confidence in their own abilities, they are more able to take command and integrate their mental, physical, and emotional facilities to cope with the world around them.

Through arts experiences children become more aware of themselves as well as the environment around them. They develop a sense of keen observation and are able to distinguish between quality and mediocrity. They become more discriminate in their dress and actions. The arts also promote a deeper, more sensitive understanding and acceptance of similarities and differences among races, cultures, and religions. Cultural aesthetics and the social development of man are more fully understood as children become more aware of their own cultural heritage.

The arts are a tangible expression of human creativity. They not only are a reflection of an individual's perception of the world, but also make the individual aware of his own creative and human potential. Personal and creative involvement in the arts, then, provides children with a source of pleasure and mental stimulation. In fact, learning through the arts is

viewed as a pleasant learning experience which may encourage a positive attitude toward school as a whole.

The arts elements common to many subject areas include sound, movement, color, mass, energy, space, line, shape, and language. Thus, problems in social studies, math, or science may have concepts in common with the arts. For example, a child having difficulty understanding volume measurement in math class may increase his understanding by actually measuring out proportions for dye baths. He may also, in science class, learn about color fastness of fabric or the chemical makeup of various tints of color.

In addition to the above advantages for children, the visual arts as useful tools for everyday living offer them incentives for career exploration. This process influences their choices about the environment in which they live, their lifestyle, and the manner in which they occupy their leisure time.

The arts can also contribute to special education in that the art experience helps to develop both the physically and mentally handicapped. First, art can improve motor control in the physically handicapped through the manipulation of various art media. Second, art may help the mentally handicapped child to identify feelings he may not have recognized earlier.¹

It is important to note here that mentally handicapped children go through the same stages of development

as normal children; "the difference is that they move through the stages at a slower rate and seldom achieve the highest stages of development."² Yet their sense of achievement can be heightened by the art experience. Indeed, the arts encourage confidence by giving individuals feelings of success or accomplishment. Art stimulates the creative imagination or expression of ideas and feelings. And for the mentally handicapped it may be easier to express such ideas and feelings through an art rather than a verbal medium.

Outline of the Thesis

Following this introductory chapter, Chapter II will present a review of literature pertinent to the development of an art-centered visual program; it will discuss the concepts underlying such a program and suggest theories relative to its establishment. Chapter III describes in greater detail the cognitive and affective components which must be integrated in a holistic educational approach, an integration which is made possible through a visual art-centered program as outlined in Chapter IV. Then, Chapter V summarizes the main points of this thesis by indicating factors which must be changed in order to put such a program into effect and by pointing out the implications of an operative program for the general education curriculum.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

The discussion of related literature will be divided into two sections. The first section will explore and explain various concepts in education that would enhance a more holistic and balanced program, the balance being between cognitive and affective concepts, while the second will present information related to various types of arts and art interdisciplinary programs.

Perception and Creativity: Concepts for a Holistic Program

Perception

Perception is a complex process that has been defined in many ways by philosophers, psychologists, and educators. All agree that perception involves man's interpretation of his environment and his feelings about it. S. Howard Bartley states: "We are focusing on how the human being interacts with his environment to cope with its forces, to gain satisfactions and to express his feelings."³ And, according to R. H. Day, "Perception is

defined here as the organism's maintenance of contact with its environment, its internal state, and its postures and movements,"⁴ a definition with which Julian E. Hochberg is in agreement when he claims that:

We study perception in an attempt to explain our observations of the world around us. . . . The perceived world is not identical to the world we learn about through physical measures, and one of the primary tasks of the study of perception is to discover the relationship between them.⁵

There are vast differences between the "real," or physical world, as it is defined and measured by instruments of physical science, and the perceived world of normal unaided observation.

1) Many physical events cannot be observed by the unaided sense organs. The reverse is also here. There are numerous properties for which no physical instruments can presently devise such as tastiness, sexual attractiveness, and artistic quality.

2) What we observe is never in exact correspondence with the physical situation. Some aspects are omitted, some added, some distorted. An illusion exists when observations made with the aids of physical instruments yield different results from those made without such instruments.⁶

R. H. Day also believes that perception may be influenced by environment. He clarifies this when he states:

Although some features of perception are innate, much perception is dependent upon experience with the environment. It is convenient to consider three classes of learning in perception; discrimination learning, learning new relationships between information from different systems and learning resolving information for ambiguous stimuli.⁷

Rudolf Arnheim maintains that cognitive operations or thinking is an essential ingredient of perception. Operations involved with perception are apprehension,

exploration, selection, grasping of essentials, simplification, abstraction, analysis and synthesis, completion, correction, comparison, problem solving, as well as combining, separating, and putting into context. Most of these involve the individual in a judgment or decision-making process.⁸

Discrimination is an important component of perception for it influences how a person perceives his environment. S. Howard Bartley explains what is meant by discrimination:

To make clear what is meant by discrimination we can say that to discriminate is to make a choice reaction in which contextual conditions play a deciding role. The cerebral cortex is the best example of a system that discriminates; hence, when we find behavior that involves cortical participation, we may arbitrarily class it as discriminatory. The determination of whether certain reflexes will occur or to what extent or in what context they will occur often depends on the cerebral cortex: such reflex behavior is therefore certainly discriminatory.⁹

He continues: "Such systems possess a particular form of organization and choice reaction is determined by the characteristics of this organization."¹⁰

Perception also includes sense data and sense response. H. H. Price comments that:

This peculiar and ultimate manner of being present to consciousness is called being given, and that which is thus present is called datum. The mental attitude is called acquaintance, intuitive apprehension or sometimes having. Data of this special sort is called sense data, and the acquaintance with them is conveniently called sensing. Sense data are mental events.¹¹

Bartley comments, too, on sense response in regard to experience and the phenomenological approach:

A great deal of sensory response consists of experience. Many experiences are experiences of objects and other entities that as a class are called phenomena. Allport states that any experience reported upon as to how they "appear" as in contrast to how they "are" are called phenomenological. The procedure of observing and reporting such experience is called the "phenominological method." It has also been called introspection. The topic as a whole is called phenomenology.¹²

Creativity

The creative act is described by Bruner as effective surprise:

What is curious about effective surprise is that it need not be rare or infrequent or bizarre and is often none of these things. Effective surprises . . . seem rather to have the quality of obviousness to them when they occur, producing a shock of recognition following which there is no longer astonishment.¹³

He further identifies two implications that occur in relation to creativity:

Firstly, creative quality can reside in any human activity. Man can be creative not only in painting, writing poetry, discovering, or scientific theories, but also in cooking, carpentering, playing football, or making love. Secondly, it is not only the genius who produces creative acts, but this quality can be present in many minor acts at many different levels of ability or intelligence.¹⁴

Creativity may be broken into two categories: objective and subjective creativity. Concerning objective creativity, Lytton states:

The first and most important is perhaps appropriateness: The product must make sense in the light of demands of the situation and the specifications of the producer.

The second criterion is novelty: The product should be unusual as judged by appropriate norms, or should lead to an uncommon way of experiencing the work.

Thirdly--and this is the highest standard--we may judge a creative product by its power to transform the traditional constraints of reality and to yield a radically new perspective.¹⁵

On the other hand,

Subjective creativity is judged by different canons. It can occur when a person combines things in ways that are individual to him, when he does not simply imitate, but regroups given stimuli or data by means of his own thoughts or actions, irrespective of the effect his creation has on others.¹⁶

Thinking, a component of creativity, may be classified in several ways. Writing on divergent and convergent thinking, Guilford states: "In divergent thinking operations, we think in different directions, sometimes searching, sometimes seeking variety. In convergent thinking, the information leads to one right answer or to a recognized best or conventional answer."¹⁷ Divergent thinking is generally associated with creative thinking.

Another manner in which thinking may be classified is according to the kind of material or content involved. Hugh Lytton lists the classifications:

Figural content is concrete material such as perceived through the senses. Symbolic content is represented by letters or numbers or other conventional signs. Semantic content takes the form of verbal meaning or ideas. Behavior content was added on a theoretical basis to include what has been called social intelligence.¹⁸

The creative process, according to Dr. Marksberry, is a series of experiences or parts of experiences, each

of which continues what has occurred in the previous experience and leads directly into the next experience, so that there is a continuous merging until the final whole is achieved. Paul E. Torrance supports this by further stating that the creative process has four stages. These consist of the following: a period of preparation; a period of incubation; a period of insight, illumination, or inspiration; and a period of evaluation, verification, and perfection.¹⁹

The period of preparation in the broad sense consists of all past experience, though the immediate preparation period occurs when there is sufficient desire strong enough to cause activity. This activity is concerned with the problem and the collection of information or material. There is no set time for this period; it can be a short amount of time or many years.

In the period of incubation, there is unconscious activity occurring in which there is a ripening or germination of a solution within the individual, a searching for solutions. During this time the individual may be restless and have feelings of inferiority.

The period of insight occurs after there has been a reorganization of previously accumulated experience. Insight may occur in a flash, when the creator sees an answer, thinks of a hypothesis, or has a hunch. After this happens, he engages in intensive activity to put

the idea in a more permanent form. And during the period of verification that form is checked, tested, evaluated, and finalized.

Similar to the above stages in the general creative process is the developmental process in artistic creativity which consists of four basic steps: initial conception, conceptual refinement, selection of medium, and production of work. These four steps represent a general consensus by people who study and make art, a fact which may be substantiated in Howard Conant's book Art Education.

Dr. Marksberry names five general principles of learning that, if utilized, will provide for increased creativity. The first is that the student must be given the opportunity to practice the kind of behavior stated in the particular objective and be able to use the content with which the behavior deals. The student must be able to explore and use his own feelings and ideas, remember facts and generalizations, comprehend meaning, analyze this meaning, and select the best idea. The second general principle of learning is that the behaviors desired must be achievable for each of the students involved. The teacher must be aware of the learner's past experience, interests, intellectual capacity, and emotional make-up.

The third principle of learning which can provide for increased creativity is that the learning situation should be structured in a manner that the learner obtains satisfaction from carrying out the behavior demands in the objectives. In order to do this, the teacher should have knowledge of the basic human satisfaction as well as needs and interests of the students. The fourth, and a very important principle to remember, is that many particular experiences can be used to obtain the same educational objectives. The teacher is only limited by his own ingenuity and criteria for effective learning. The last principle is that the same learning experience should contribute to many different outcomes which means that the student will learn ideas that are related to the major objective and that he will be cultivating a like or dislike for the subject.

In his book Teaching Creative Thinking and Problem Solving, John F. Feldhusen lists a number of suggestions for establishing an atmosphere conducive to creative thinking. He believes educators should:

1. Support and reinforce unusual ideas and responses of students.
2. Use failure as a positive to help students realize errors and meet acceptable standards in a supportive atmosphere.
3. Adapt to student interests and ideas in the classroom whenever possible.
4. Allow time for students to think about and develop their creative ideas. Not all creativity occurs immediately and spontaneously.

5. Create a climate of mutual respect and acceptance between students and between students and teachers, so that students can share, develop, and learn together and from one another as well as independently.
6. Be aware of the many facets of creativity besides arts and crafts: verbal response, written responses both in prose and poetic style, fiction and non-fiction form. Creativity enters all curricular areas and disciplines.
7. Encourage divergent learning activities. Be a resource provider and director.
8. Listen and laugh with students. A warm supportive atmosphere provides freedom and security in exploratory thinking.
9. Allow students to have choices and be a part of the decision-making process. Let them have a part in the control of their education and learning experiences.
10. Let everyone get involved, and demonstrate the value of involvement by supporting student ideas and solutions to problems and projects.²⁰

John Dewey believes that art should not be an isolated learning situation; art should be related to the student's life and the environment in which he lives. He also states that art is a continuation of the learning process by means of intelligent selection and arrangement of natural tendencies in natural situations. In theory, perception or aesthetic appreciation is enhanced.²¹

Pestalozzi asserts that the emotional needs of a student must be satisfied in order to provide for a successful educational beginning. He assumes that intellectual curiosity will be a motive for learning. The problem with this is the educational timetable under which schools operate since variables in the educational process such as intellectual curiosity do not have a timetable, nor do variables like social experience,

motivation in general, personal motivation, intuitive rational learning, and special devices and techniques. Corresponding to this idea is John Dewey's belief that education is conditioned by social experience which also does not operate on a scheduled basis. He believes a child learns from examples of others, competition, the need to communicate, sympathy, censure, tolerance, and harsh reality.²²

Types and Theories of Visual Arts Programs

This section of the review of literature will be devoted to explanations of various types and theories of arts related, interdisciplinary, or visual education programs that would be suitable for use in a visual art-centered program.

Goals for an Arts-Related Program

The Interdisciplinary Arts and Humanities Programs and Cultural Centers for Elementary Programs, Title III Final Report states the following goals which are often common to many visual arts related programs:

Educators involved in interdisciplinary experiences seem to exert personal efforts to work in a unified and unfragmented manner. They seek to facilitate among the teaching-learning community the interdependencies and interrelationships of (A) the environments and personal expression; (B) of human problems and the expression of those problems; (C) of environments and of styles of living, of learning, and of being; (D) of styles of living and of human expression; and finally (E) of the interrelationships of human expression and of human problems.²³

To further these ideas Glenys G. Unruh and Stanley Madeja in their article "The Arts in General Education: An Interrelated Approach" add: "In this program . . . present units and topics in academic subjects are being rethought and reframed to provide for learnings that maintain the integrity of the disciplines but juxtapose or interrelate them when theoretical and substantively sound."²⁴ The interdisciplinary programs discussed in Kaleidoscope 12 have similar goals, namely: ". . . the simultaneous strengthening and expansion of the affective and cognitive areas of learning. This process, known as confluent education, provides the students with a more stimulating and meaningful educational experience."²⁵

Applicable Learning Theories

Several learning theories would be utilized in a visual art-centered program. These include creative thinking, discovery learning, and visual instruction. Even though all of these theories do not necessarily include the visual, they do possess characteristics necessary to make students feel successful.

Creative Thinking

In order to feel successful, the student must have a positive self-concept. Wallace D. LaBenne states:

The process of developing a self-concept is based on changes to be made in attitudes, beliefs, and expectations. To some extent, expectations are the most important, since most of us tend to move in the

direction of what we expect to occur. Therefore, any attempt to alter expectations must also result in a change of behavior. It is at this point that past experiences are important, because they contribute to current beliefs, predispositions, and expectations. Experiences that have resulted in failure over a prolonged period of time color one's willingness to try again and lead one to expect to fail.²⁶

He further summarizes:

The self-concept is presented as a construct of linking mechanism used by psychologists to infer a process from observable behavior and to help explain the causes of that behavior. We hold that a person's feelings and cognitive processes, of which he has a conscious awareness, are the major components of his self-concept. We further maintain that the individual's self-concept is that which primarily guides, controls, and regulates his performance and action.

Self-reporting is probably the most common means of obtaining a measure of self-concept. Here a subject reports his own inner experiences and feelings. From a peer measurement standpoint, this procedure is somewhat weak in that it does not possess external validity. When the self-report distorts or camouflages the real beliefs and feeling the person holds about himself, there can be no accurate estimate of his self-concept. Despite its subjective nature, the self-report yields evidence that can be obtained in no other way. The self-concept is built or achieved through accumulated social contacts and experiences with "significant others" during the growing up process. These "significant others" profoundly affect young people and precondition the development of the self-concept. Significant others are parents, peers, and teachers.

The perceptual selections one makes invariably relate to past experiences as well as to present needs and current self-conception. The concept one has of oneself is also a factor in expanding or limiting the richness and variety of the perceptions one selects. To imply that this process is a conscious effort is to ignore the impact past experiences have on the developing self-concept.²⁷

In the article "Creativity and the Curriculum,"

Louis J. Rubin states that:

Human beings are essentially "symbolic" organisms; they learn to select information and "construct" it into a uniquely human world. Children should recognize their own power in giving shape to their ideas and feelings; they need to learn that what they do suggests other possibilities; they need to become aware of the poetry in their vision, of the drama in their lives. Such learning should draw upon ideas and experiences that are part of the child's life--the people he knows, the places he has seen, and the ideas he has. As the student's intellectual and experiential horizons expand, the potential for ideas and forms is thus enlarged.²⁸

He suggests how teachers can promote creative thinking:

Teachers can help recognize their own power in giving shape to their ideas and feelings by the emphasis and directions they foster in the classroom. At the simplest and most obvious level, the activities selected and the task presented must be such as to allow for the shaping of visual forms. Hence, it is easy to see that the "coloring in" of already prepared forms (e.g., turkeys, Christmas trees) does not allow much latitude for personal choice. At the other extreme, a blank piece of paper with a "do whatever you wish" instruction provides little or no help for a child whose thoughts and feelings may not be sufficiently structured for approaching the task of drawing. Teachers must be sensitive to a balance in which there is sufficient "structure" to enable a student's moving ahead with confidence but sufficient latitude for choice to invite and encourage uniqueness of expression. . . . Thus, the model that I am projecting involves two matrices: the first made up of an "outer structure" created by the teacher--the nature of the task or assignment presented to the students; and the second, made up of an "inner structure" provided by the students--his private values and directions as he views the task. The meeting place of these interlocking matrices is in the classroom.²⁹

He concludes by maintaining that the teacher can:

. . . encourage the making of visual judgments. Much of our communication is based upon verbal and/or mathematical symbols; yet much of our experience is based upon visual symbols. From pictures in textbooks to mass-produced images in our magazines, on our television screens, and on our highways, we are being confronted with powerful and pervasive images.

Children need to learn to see the world about them; they need to learn to make visual judgments. They can be helped to talk about what they see--by comparing and noticing differences and similarities, by becoming aware of shapes, textures, and other visual qualities, and above all, by making judgments as to qualities. Judgments of quality are not simple, yes-no, good-bad judgments. Children should be helped to realize their own feelings about what they see; they should be helped to develop and refine their own criteria for the judgments they make.³⁰

Discovery Learning

Discovery learning may also aid the visual art-centered program. Helen Coe, M.S., defines discovery learning:

Discovery learning is, as its name implies, learning through discovery--on your own, participating in discovering ideas and relationships for yourself.

A discovery-oriented classroom calls for changes in the traditional roles of both the teacher and the student.³¹

The teacher plays a unique role in discovery learning:

--The teacher's responsibility becomes that of planning a sequence of learning activities around basic concepts, ideas, topics, and generalizations the students want to explore.

--The teacher provides the initial springboard which he carefully prepares to cause perplexity.

--The teacher continuously operates under the assumption that the student is capable of thinking for himself.

--The teacher sustains interest in the topic through:

- a. redirecting students' questions to sources other than himself,
- b. prodding students to explore and test new alternatives,
- c. summarizing and asking for clarification of students' statements, and
- d. raising additional questions.

--The teacher legitimizes and rewards free exchange and the testing of new ideas in the classroom. This sort of exchange takes place in a dialectical format between student and student, rather than between student and teacher.

--The teacher no longer exercises a monopoly over class discussions and is no longer the "accepted authority."³²

The student also has specific responsibilities in discovery learning:

--Though students are often insecure and frustrated when first allowed to think for themselves in the classroom, they begin to value the opportunity to learn how to learn--to understand what Jerome Bruner calls the "heuristics" of learning. When confronted with a problem, they find they do in fact possess the skills needed to explore the problem.

--Students begin to view knowledge as tentative rather than absolute. This attitude is reinforced by the teacher, who encourages students to critically evaluate ideas presented to them.

--Students gradually incorporate what is learned into their own personalities. Individual thought processes do not move in any set order. The learner often makes false starts, races up blind alleys, then leaps, skips steps, takes shortcuts. This precludes the concept of a single program for all students. As Leslie A. Harts says in a recent Saturday Review article, "To search for a sequence that will 'fit better' is futile--one might as well hunt for a single garment that will 'fit better' on all the children."³³

Discovery learning is thus an important facet of education "because preparing the student to solve social and intellectual problems on his own will hopefully better equip him to solve inevitable problems in his own life."³⁴

Visual Instruction

Johnson summarizes the visual learning process by stating that:

. . . learning which is based upon visual sensations (in fact upon all sense experiences) involves first, the adequate provision of the sensory impressions as to kind, number and emphasis; second, the selection and arrangement of those impressions which will best provide for the building of the proper percepts; third, the storing of these percepts in memory; fourth, a subsequent revival of these percepts in imagination; and fifth, the re-arrangement and re-combining of the various percepts in such a manner as to reveal an underlying generalization or concept. The success of instruction which relies largely on visual impressions will depend primarily upon the skill of the teacher in the selection and presentation of the visual materials. Furthermore, the use of visual methods and other teaching devices must be adapted to the psychological age development of the particular pupils.³⁵

According to James C. Mills in "The Teaching of Reading and Arts Education: An Approach to Reading Improvement,"

Many studies have shown that the visual perception and understanding of line, shape, size, texture and color are as basic to reading, math, science, music and social studies as they are to art. In other words, there is a close correlation between school achievement and visual perception scores.³⁶

The eye is the most elaborate, the most subtle, and the most versatile of all our senses; it dominates our other senses; it is the door through which 90% of our learning enters. It is the most sensitive of our senses, yet we know very little about the training of the eye and leave that training up to chance. I think that some day in the near future, there will be some time allotted in the elementary school for "visual education" and art will be a large part of this "visual education."³⁷

William H. Johnson in Fundamentals of Visual Education gives us a brief history of visual methods of instruction:

At least two classes of educators clearly utilized visual aids. One group of educators may be called realists. They believed that the teaching of children from books (humanists taught children largely from books of good authors) was secondary in importance to bringing them into direct contact with nature and the real world. One of the leading exponents of this method of visual instruction was John Amos Comenius (1592-1671). Comenius was convinced that the child could not learn through words alone. Words and ideas should be made real through the use of the objects themselves when possible or through pictures. His Orbis Pictus was in reality a textbook containing many drawings and pictures and was probably the first textbook to include instructive illustrations. According to Comenius, everything in the intellect comes through the senses. The perceptions are stored in memory and called up by imaginations. According to Comenius we must first educate the senses, then the memory, then the intellect and finally the critical faculty.

The second group or school of educators includes the so-called naturalists. They maintained that the child could be prepared for life only by actually living life and carrying on life activities during the learning period. Here we find the germ of the modern notion that the school should not be merely a preparation for life but actually a living of life. Rousseau (1712-1778) and Pestalozzi (1746-1827) are representative of this school of naturalists.³⁸

He compares visual learning to factual learning:

Most of us think largely in terms of visual images. Factual learning is in fact, for the most part, a procedure of recording pictures in memory. This in itself is undoubtedly the chief cause of the general interest which visual materials have stimulated.³⁹

Principles for a Successful Program

The project personnel of the impact program have emphasized the importance of the following ideas when developing a program:

1. Meeting human needs is of greater importance than disciplinary content.

2. Through careful and thoughtful planning, community and school can join forces in much more significant accomplishments than have resulted from past efforts.

3. Insightful and dynamic leadership can make full use of human resources to meet human needs in school and community. Human resources as a kind of conservation is a part of the effort of innovative, inter-disciplinary education.

4. Helping each child reach his full potential by offering him relevant involvement and experiential education begins to remove boredom and offers purpose to living and to learning, and relates the two.

5. As the local community and the school organization need closer working relationships, in parallel ways there is a need to close the gap between higher education and education "in the field." As elementary and secondary education must be relevant to life, so teacher education must be relevant to teaching and to preparing the teachers to relate to children, to the children's lives, and to their environments.

6. The abilities of administrators and teachers to launch and to maintain interdisciplinary programs or cultural centers include many personal and intellectual qualities, among which are the following:

- a. sensitivity to human need;
- b. recognition of interrelationships and interactions among mankind and the environment;
- c. recognition of interrelationships between mankind and the realms of knowledge and meaning;
- d. dedication to the roles of educators in improving the status of mankind;
- e. the imagination, vision, and courage to be different, to take a risk, and to do something innovative if it meets the needs of the students and of the community.⁴⁰

Curriculum Alternatives

Various methodologies oriented towards meeting those principles are stressed in a variety of curricula. The following examples were taken from the book Philosophers Speak of Aesthetic Experience in Education. The first is the platonic curriculum which is a balanced

curriculum. The student's learning is divided into segmented subject areas. This is a more widely accepted type of curriculum.

The second type of curriculum utilizes contrasting situations as shock to stimulate a greater awareness for learning. This type of learning is exhausting and does not produce a long-lasting interest in a particular area.

The applied curriculum, which is the third type of curriculum, stresses the usefulness of the information that the students learn. This type of curriculum is highly individualized and thus changes constantly with regard to the student's experience, needs, and desires.

The fourth type of curriculum, the activities curriculum, stresses the pleasure of doing. Its activities have direction and purpose which lead to a specific goal, a factor which separates activities from play. Activities don't have to be physical. They can be mental. In fact, generally the two are inseparable.

The open curriculum, which delights in freedom, is the fifth type of curriculum in which structure and restraint are removed. Some find it difficult to operate under this structure, though the open classroom does have a certain framework of organization.

The sixth type is the concept curriculum which stresses the beauty of insight. Instead of learning

through separate disciplines students learn by focusing on one concept and then relating all experiences to that concept.

Teaching Approaches

There are varied theories and teaching practices, some of which are called different names by different people. Mildred M. Landis in her book Meaningful Art Education discusses the Directing Method, the Free-expression Method, the Eclectic Method, and the Meaningful Method, which is her method. And Howard Conant in his book Art Education considers Directed Teaching, Laissez-Faire Teaching, Child Centered Teaching, Cultural Context, Aesthetically Oriented Creative Art Teaching, and the Balanced Philosophy of Art Education.

The directing method and directed teaching are similar in that they both represent a very closed-ended approach to teaching art. There is a specific prescription and only one correct outcome. Landis concludes:

Such practices . . . reduce art to little more than a mechanical skill. Under such procedures children do not and cannot use art as a means of expression. Drawing becomes a kind of practice for the few who persist under such methods; for others (as the excuse is often given), something for which they have no talent anyway.⁴¹

Conant agrees with this statement, but delves further into the matter by maintaining that the directed teaching method "is probably the only prevailing practice which has been shown to be harmful in part and outmoded

as a whole by most professional organizations and leaders in art education."⁴² He further states from "A Study of the Effect of Workbook Copy Experience on the Creative Concepts of Children" that it is "a procedure which has been shown as harmful to the development of children's conceptual and expressive abilities."⁴³

In both the free-expression method and laissez-faire teaching, children do whatever they please as long as they work creatively and behave. Landis frowns on this method and claims that "there are no particular standards to be met as far as the product is concerned. It matters little what the child produces as long as he is happy in his work."⁴⁴ Conant agrees, but also adds that "laissez-faire art education ranges from complete irresponsibility to competent, creative teaching."⁴⁵

This is where the similarities between Landis and Conant stop. Landis speaks next of the eclectic method which mixes a little of the directed method and free-expression. She states:

Such attempts usually meet with little success, for both the imitative and free-expression practices lack a most essential element for effective education--purpose on the part of the child. The mere combining of two methods lacking purpose may hardly be expected to provide this essential element.⁴⁶

She then discusses her meaningful art education method in which two main principles are (1) that purpose is essential and (2) that a relation of means to consequence (end) must exist. This method is supported by John Dewey

when he states that learning is controlled by two principles: "One is participation in something inherently worthwhile, or undertaken on its own account; the other is perception of the relationship of means to consequences."⁴⁷ Landis also stresses that value judgments are important in the development of the ability to use idiosyncratic symbols. Throughout the remainder of her book she considers meaningful art education with regard to aesthetic principles, value, and meaning for society.

"Child-centered teaching refers to a situation in which the child's happiness and welfare and the growth of his total personality is regarded as all-important, and in which special subjects (such as art) are introduced only as called for by the total needs of the moment."⁴⁸ Some believe that the elementary teacher would best be qualified to teach all subjects including the arts because of his knowledge of each individual child. Conant definitely disagrees with this by stating that:

Supporters of the child-centered teaching theory should, of course, be helped to realize that art teachers are usually as much concerned with individual children and their needs as anyone else, and that they, too, have been trained in child psychology and the general theories of elementary education. It is difficult to imagine that there could be more than a few gifted classroom teachers who could possess enough training in language arts, social studies, art, music, the dance, biological and physical sciences, and mathematics to be able to teach these subjects as well as a team of elementary school specialists who attempt to supplement and enrich regular classroom experiences. To train

significant numbers of classroom teachers for the assumption of total responsibility for their pupils' educational needs, if this could indeed be done, would require at least twice the number of years now needed for elementary school teacher preparation.⁴⁹

Art educators generally support one of the teaching methods in the child-centered program. This would be picture making that reveals personal experience, interest, family, and environment. Unfortunately, supporters of child-centered programs neglect three-dimensional construction and nonrepresentative art as mere play.

A newer philosophic emphasis in art education which Conant discusses is cultural context. Followers of this mode of teaching see art study and expression as relating to everyday life through the academic disciplines. Art educators work closely with elementary classroom teachers, with specialists, with parents, and professionals in the community to provide a skillfully integrated subject study.

At its finest, this form of art education is markedly superior to earlier, comparatively feeble efforts to integrate school subjects which used art merely to illustrate various topics of current interest. At its best, cultural context art education retains the aesthetic identity of the arts, fosters significant art expression, and contributes richly to pupils' learning experiences in other subjects.⁵⁰

One of the most recent emphases in art education is the aesthetically oriented creative art teaching. According to Conant, "Proponents of aesthetically oriented creative art teaching want their pupils to

develop an understanding of the arts of all periods and to strive for the attainment of the highest possible level of quality in their own creative works."⁵¹ Teachers attempt to achieve these results through active teaching. This approach would include lecture, small group discussion, and detailed criticism of pupils' art work. In addition, audio-visual aids are used extensively to make students aware of professional artists' work.

Summary: The Balanced Philosophy

A balanced philosophy of art education consists of the following elements. These elements have been studied, researched, or practiced long enough and widely enough to prove their worth.

1. Art is a fundamental element of human life; it is a major discipline as essential to education as the language arts and the sciences. Both the ability to express oneself creatively in a variety of media and a knowledge of major art forms of the past and present are of highest importance to all human beings. Art education contributes significantly to essential human needs by developing the ability to respond creatively to various stimuli; by making constructive use of the tendency to rank and imitate things; by encouraging the expression of profound beliefs and the revelation of subconscious attitudes; by heightening perception of essence and details as well as of relationships by encouraging the creation and/or enjoyment of objects of great artistic significance; by developing the ability to make personally and socially constructive as well as more pleasing use of leisure time; by providing a balance for the stress on scientific, political, and military matters; by providing an antidote to conformist and materialist pressures found in large organizations, the mass communication media, certain forms of suburban living, and even in children's toys and games; by contributing to

intellectual growth; by enhancing the ability to organize disparate elements; by improving emotional sensitivity and balance; and by strengthening the total personality.

In addition, it is believed that art education provides an internationally communicable visual language, makes possible a visual documentation of contemporary culture, and aids in the visual interpretation of societies of the past.

2. All persons should receive a thorough education in art . . .
3. An education in art should include a wide variety of opportunities for personal creative expression; . . .
4. All persons are capable of developing proficiency in one or more forms of creative expression and can be helped to develop an understanding of the arts; (with proper and knowledgeable instruction).
5. Major and lasting contributions to individual welfare, community and national life, and international relations can be made through a wide spread and intensive study of and participation in the arts. For this reason, government aid to and support of the arts is imperative.
6. At all educational levels . . . it should be taught by a specialist who has had four or more years of preparation, who understands the complex delicacy of the creative process in art and is able to nourish its growth, who is well prepared in art history, and who can foster the development of aesthetic value judgments on all types of fine and applied art objects . . . supplemental art educational experiences should be provided by classroom teachers, teachers of other special subjects, parents, and the environments in which we live.
7. Personal art expression is best fostered through aesthetically oriented creative art teaching . . .
8. A knowledge of art is best fostered through broad studies of periods and styles; through depth studies of major works within particular periods and styles; through emphasis upon the aesthetic qualities which underlie and interrelate the arts, rather than memorization of names, dates, and places; through personal creative work in media related to the periods and styles being studied; and through carefully planned correlation of the art studies with other subjects.
9. A modest collection of original art works, frequent field trips, an extensive collection of color slides and reproduction art films, and a complete stock of art supplies are essential to the implementation of a program in art education.

Conant states that such distinguished art educators, artists, art historians, and philosophers as Cizek, D'Amico, Dewey, Gropius, Hauser, Langer, Logan, Lowenfeld, Malraux, Mumford, Munro, Read, and Taylor have written or taught most of these elements.⁵²

CHAPTER III

COGNITIVE AND AFFECTIVE CONCEPTS IN EDUCATION

Introduction

Communication, which is used in the educative process, "can be described as consisting of the use of a set of symbols, through a channel or channels, to convey a message which produces a response."⁵³ Education has a responsibility to insure the integrity of this process. In fact, in terms of mass media influence, "formal education will continue to add new things, but it has the additional obligation of bringing order and perspective and selectivity to what is already present as well as to help the individual screen the constant flood of new stimuli which will pour in from mass communication."⁵⁴

It also may be stated that education has the responsibility of training individuals in selectivity which "involves an understanding of the perceiving process, and the ordering of it as far as possible to select that which is good in preference to that which

is inferior, that which is applicable in preference to that which is irrelevant, and that which is accurate in preference to that which is misleading."⁵⁵

Artistic communication is different from communication in that "a truly classical work can emit information at different levels, both simultaneously and successively or in simpler terms, it can speak to all men, although it does not say the same thing to all of them."⁵⁶ Further,

. . . the value of artistic communication lies in its power to unite the feelings of one person with those of another. In art, we do not get messages; we receive affirmations of our common humanity. Although knowledge may be transmitted when art is experienced, it is primarily in the sharing of feelings that artistic communication takes place. Our endeavor in education is to enlarge the capacity to share these feelings.⁵⁷

In contributing to such an enlargement process, education must stress the joint development of cognitive and affective aspects of the individual. This chapter will discuss those aspects in terms of parallels which exist between the education and art processes with regards to visual perception, creativity, teaching theories and practice, and communication itself.

Perception and Creativity: Requirements for the Learning Process

Perception, the ability to perceive one's environment and give meaning to it, includes sensory response, sense data, and discrimination. Sensory

response is a reaction to an individual's experiences which, in the phenomenological approach, are evaluated in terms of how they appear in contrast to how they actually are. Sense data, mental events that are often described as acquaintance with a subject or object, an intuitive feeling or simply "having" a mental picture, are collected through visual, audio, olfactory, tactile, and taste receptors. Of these, the most dominant is the visual which consists of approximately 90 percent of all perception. Visual perception, then, is the ability to see accurately and interpret visual stimulation, giving recognition and meaning to what is seen. And visual discrimination influences how an individual perceives his environment and makes choices and decisions about it.

Many cognitive as well as affective operations are involved in visual perception. Cognitive operations include decision making, analysis, and synthesis, while affective operations comprise the interests, attitudes, and values formed from visual perceptions.

The need for nurturing creativity has been a direct result of our industrialized society in which scientific or technological advances have made life without creative activity possible. Because of this, education has the responsibility to help every individual to achieve his fullest potential in this area.

The characteristics of creativity in general education and creativity in art are similar. The literature of Marksberry, Guilford, Lytton, and Torrance all identify four basic characteristics: attitudes, abilities, psycho-motor skills, and knowledge. The attitudes consist of curiosity or an inquiring spirit engaged in finding new ideas and searching out idiosyncratic solutions to problems, all part of the art process.

In both creative processes, that in education and in art, it is necessary for the individual to be flexible, to be willing to change or develop ideas. Both also require inventiveness and a high level of involvement. The intellectual abilities required include comprehension, application, analysis, and evaluation. In both processes, too, the individual becomes aware of his materials and ideas. He imagines his goals and possibilities, makes choices, analyzes and assesses the progress of his work. Psycho-motor skills are utilized in both processes through the manipulation of materials and tools. It should be noted that psycho-motor skills also include voice, body, and writing tools, all of which are encompassed in the nonvisual arts.

Knowledge in education encompasses vocabulary, facts, concepts, principles, methods, and generalizations in a particular field as well as in related areas. These, too, occur in the art process. Art has its own vocabulary,

facts, artistic concepts, elements, and principles of design, and there are various media and methods in which they may be used. Further, generalizations may be made about different periods of art and how they relate to the people of those periods. Generalizations can also be drawn to help the learner have a better understanding of aesthetics and significant artistic expression.

The creative process the artist goes through is not unlike the creative process in general education. As stated in the related literature, both processes consist of four main steps, the completion of which requires no specific amount of time. The main creative steps in education are the period of preparation, period of incubation, period of insight, and period of verification. The artistic creative steps are development of the initial idea, conceptual refinement, selection of media, and production of work.

The period of preparation and the development of the initial idea both represent the beginning of an idea. The period of preparation, in the broad sense, encompasses more of the individual's past experience. In the immediate, it provides sufficient desire to cause activity or problem-solving to begin. The initial concept may be a flash of insight or inspiration. However, in both general education and art processes the amount of time may be relatively short or many years long.

The period of incubation or conceptual refinement both deal with a time for reexamining the idea or ripening the idea. Variations are often considered at this point.

The period of insight or selection of media have, perhaps, the most dissimilarities, though there are points that relate them. The period of insight occurs when the individual sees an answer, thinks of a hypothesis, or has a hunch. During selection of media, the artist is determining a manner of presenting his idea (answer, hypothesis, hunch) through his respective medium. Perhaps the only difference here is the means by which the idea is expressed: a discursive means or a nondiscursive means.

The period of verification and the product of work are essentially the same. Both are a time of checking, refining, and evaluating until finalization or a state of rightness occurs. The creative process involves both cognitive and affective processes.

Educational Principles and the Role of Communication in the Learning Process

The third parallel between art and general education to be discussed here is methodologies and procedures. Dr. Marksberry offers five principles that would further creativity in education for students. First, the student must have adequate opportunities to practice the behavior stated in the particular objective.

He must be able to explore his feelings and ideas, remember facts and generalizations, comprehend meaning, analyze it, and select the best idea. Second, the objectives must be achievable for each student. Third, the learning situation should be structured so that the learners derive satisfaction from carrying out the behavior demands in the objective. Fourth, many different experiences may be used to reach the same educational objectives. Fifth, the learning experience should contribute to many different outcomes.

In order for the above principles in education to occur, several conditions need to be met. The teacher should be able to motivate his students. He should be creative, sincere, and patient and should promote an atmosphere which is stimulating and conducive to learning. The teacher should also act as a facilitator, giving encouragement and constructive criticism when appropriate. The stimuli or motivation he provides will initiate thinking, feeling, or ideas. This is the process by which students get involved in their work. The environment should be an unhurried one that allows the student a pleasant place in which to work and provides materials which are easily accessible. These principles and procedures enhance one another to give the student the best learning situation.

Finally, the issue of educational and artistic communication has relevance for our discussion here. Although these two processes are distinctively different, artistic communication definitely has a function in education to enhance communication in general which has a definite set of elements which include the message, the channel, the context, and the response. Artistic communication only has meaning if we are perceptive and sufficiently prepared to understand it. Individual, personal, unique, and rarely perceived the same way twice, it is primarily a sharing of feelings, although knowledge may be transmitted depending on the type of art piece. Generally, however, messages are not received from the art piece; in fact, the opposite is true: individuals bring to the art piece their feelings and ideas. Therefore, the art piece may say something to all people, but it won't say the same thing to all people. Artistic communication in education endeavor, then, enlarges the capacity to share feelings. It thus may, according to the book Human Communication, add to general education by teaching individuals to be selective, to distinguish quality, applicability, and accuracy. It also may assist in decision making and problem solving.

CHAPTER IV

A VISUAL ART-CENTERED PROGRAM

Aims for Education

The basic aim of education may broadly be stated as developing a person to his fullest potential in terms of his personal happiness, citizenship and moral and intellectual qualities. The following are more specific aims for education: first, to develop a positive self-concept in each student--self-concept being the attitudes, beliefs, and expectations an individual has of himself; second, to teach the student to cope with his problems and to come to conclusions about them; third, to develop an understanding and appreciation of his environment; fourth, to relate the understanding of his environment to that of other cultures; and fifth, to communicate with others. In order to meet these aims and objectives, educational materials will have to be used; use of these materials in the implementation of programs is also the second criterion of any educational theory. They are defined as anything that stimulates the use of the mind.

Cognitive vs. Affective Learning

In formal education learning, which accumulates experience and memory of that experience, constitutes knowledge. And there are basically two kinds of learning: cognitive and affective. Cognitive learning comprises those objectives which relate to process or classification. According to the Taxonomy of Educational Objectives, the cognitive includes, "the recall or recognition of knowledge and the development of intellectual abilities and skills." The cognitive consists of knowledge, comprehension, application, analysis, synthesis, and evaluation. On the other hand, affective learning includes "objectives which describe changes in interest, attitude, values and development of appreciations and adequate adjustment." Further, the affective consists of receiving, responding, valuing, organizing, and characterizing by a value or value complex. Neither type of learning should be isolated from the other; in fact, there should be a balance between both types in order to promote the development of a more wholly developed individual.

If visual art-centered programs utilized a holistic approach to education, there would be such a balance between cognitive and affective learning. A visual art-centered program stresses the use of visual images to assist in learning. Through the inclusion of the visual arts, students are given the opportunity

to visually express their interpretation of the learning experience. Most of us think in visual images, and factual learning, for the most part, is a process of recording mental pictures in memory. The selection and arrangement of visual materials is therefore very important to the success of the program in which learning situations should be developed to provide the student with a richer and more appreciative understanding of the learning experience.

Objectives of an Art-Centered Program

The purpose of this program would be to improve the quality of education by making visual arts an integral part of learning in the general elementary education curriculum. This integration would provide natural opportunities to foster the child's development of and sensitivity toward visual images. The arts can promote the affective domain of learning, create a supportive value system, help incorporate living and life styles, and be a tool for a more effective learning experience. Emphasis should be placed on art, then, as an essential part of all living, individual or group, rather than only on those principles found in classic art or pure art forms.

Each discipline within a curriculum has unique characteristics. And care should be taken that interdisciplinary learning occurs only where natural connections between disciplines are present. Educators

who believe that the interdisciplinary approach fosters learning strive to work in a "unified and unfragmented manner." They also make every effort to seek out interrelationships of "the environment and personal expression; of human problems and the expression of those problems; of environments and styles of living and human expression; and the interrelationships of human and human problems."⁵⁸

Through the infusion of the visual arts into the general education curriculum, students would learn to become more aware of their environment and the world around them. An art-centered program should be designed to heighten their capacity for recognizing, analyzing, and experiencing aesthetic qualities. It should enable students to develop criteria for making aesthetic judgments or solving problems. The arts curriculum should also relate aesthetic values of other cultures to the individual and should allow, too, for experiential learning in various art areas through the use of different tools and media. In these ways such a program could promote a progressive, open-minded attitude toward art in the students along with a resourcefulness in their leisure time pursuit and hobbies.

Methods Promoting Subject Relationships

There are three basic methods through which subjects can be related. They are correlation, creative

problem solving, and the use of art as a motivating instrument to increase learning in other areas.

In the methodology of correlation each of the subjects is treated equally as a co-partner. Yet, oftentimes, the subjects are not co-equal in that one subject becomes the supporting discipline in order to teach the other subject. Though the use of one subject to understand concepts or facts in another is sound, students will ultimately come to value and understand the subject toward which the learning is being directed more than the subject which is being used as the supporting discipline in that learning situation. Only if the teacher makes a conscious effort to explain the role of the supporting discipline and places it in a position of importance will learning occur in the supporting discipline. If the arts are used only as a supporting discipline, then, the value of correlation for the arts is open to question. Gene C. Wenner of the J.D.R. the Third Fund maintains that:

Correlation . . . demands that the artistic experience in the activity be of high quality and deal with quality art forms. Correlation is a means by which the arts can effectively be related to other subject areas, but the quality of the arts experience needs to be constantly improved so that children perceive the equal value of the subjects being related and gain more knowledge of the arts as well as knowledge of the other subject area.⁵⁹

The second method in which the subjects may be related is through creative problem solving. Wenner also states that:

Creative problem solving may be defined as 1. setting up a task, 2. defining the materials, elements to be used in solving the task, 3. planning the means by which the task will be completed, and 4. the completion of the task by whatever number of attempts or methods needed to be used.⁶⁰

The main difference between creative problem solving and other problem solving is that the creative allows more than one logical answer, a fact which permits individual expression in the student's methods of solving problems. The evaluation, the final step in creative problem solving, would assess how effectively the student or group of students solved the problem within material limitations.

In creative problem solving there is no correlation between areas of study. The objective is to solve the problem or gain more understanding by completing tasks that have relationships to similar problems or tasks in other subject areas. Creative problem solving thus helps the student to make connections between subject areas.

The third method, promoting integration, may occur when success in one area of study promotes a behavior or attitudinal change in another area wherein the student has been less successful. It may be stated that the arts are a motivation for performance in other areas of study. There is no specific instruction to

cause this integration to happen. Relying totally on this type of approach, however, would limit potential success. "That is to say, if the student is not, as a regular part of instruction, encouraged to look for relationships between areas of learning, his chances of doing so himself are limited."⁶¹ Therefore, correlation and creative problem solving should be included.

The Optimum Learning Environment

Instructional procedures and environment may enhance the significance of the art experience. Though the artistically creative person is usually self-motivated, there are several characteristics that may influence the art experience. These include the teacher, the stimuli, and the environment.

The teacher should be able to successfully motivate his students. He should be creative, sincere, and patient, and the atmosphere in the art room should be stimulating and conducive to learning. The teacher should also act as a facilitator, giving encouragement when necessary, and he should be able to offer constructive criticism.

The stimuli or motivation is a very important part of the educative process. The motivation, which initiates thinking, feeling, or ideas, is the process by which children become involved. This motivation varies with age and experience. For young children,

the provision of materials and time is a sufficient motivation. Powerful ideological concepts or daily experiences enriched and clarified by the teacher also provide a strong motivation. Finally, for older adolescents and the adult professional, motivation is usually self-induced or comes from teachers, peers, nature, man-made objects, or external events.

The environment in which the student works should possess several characteristics. These include a pleasant atmosphere that is reasonably quiet. The student involved in the art process should not be hurried or interrupted. The environment should also be set up in such a way as to provide easy access to materials and a sufficient place for each individual student to work. A give-and-take relationship should exist between the teacher and the student.

CHAPTER V

CONCLUSION

Factors for Change

Among the many reasons why programs haven't changed are: (1) lack of administrative support; (2) lack of joint planning time for all teachers involved; (3) lack of proper scheduling and structure; (4) lack of interdisciplinary approaches in teacher training in higher education.

The first reason involves the administration's attitude about the program. It is necessary that the principal encourage his teachers to try new ideas for instruction. This is not to imply, however, that the principal does not support traditional approaches to education. On the contrary, he must reinforce his teachers' modes of instruction to provide a positive environment for learning.

The second factor has to do with curriculum planning. Since every teacher should contribute to the program, there should be a balance of all disciplines on the planning committee. The arts should definitely be

included in planning, then, to insure that art is an integral part of the program rather than something merely fit into an already determined curriculum.

Structure and scheduling of time, the third factor, is important for developing a cohesive program and staff. There is a need for more flexible scheduling in an interdisciplinary program than there is in a traditional program. The arts teachers and the classroom teachers should have a common planning period in which they can discuss different learning strategies so the arts can be utilized to the fullest. And this planning period must be frequent; a workshop once a month is not enough.

For the visual art-centered program to be continually successful, the importance of the fourth factor, that of teacher training in higher education, must be emphasized. Presently, of the very few programs that focus on visual art-centered programs, some have been used as therapeutic, such as the model in the New York City's Theodore Roosevelt High School. In this model, thirty students labeled as failures in the present educational system were taken out of their normal routine of classes and put into a special program which utilized the creative approach. The students' new schedule consisted of one period a day in the art studio, one period in the theatrical arts, and a lightened academic program. The teacher's (Miss Virginia Murphy) goal was to provide some

kind of needed education for each student. In this program, the real elements of education were social understanding and cooperation and outlets for expression and craftsmanship. Evaluation did not occur through the average exam process but through observation of evolving, growing human individuals. Miss Murphy achieved a high success rate; however, once success was achieved, students were placed back in the system that had previously failed them.

Some of the few art-centered visual programs in existence are geared for the disadvantaged of the urban areas, while others are funded by the government or private foundations as new and innovative programs. Examples of this latter type of program are the Owatonna Art Education Project, Owatonna, Minnesota; the Copper Country Intermediate School district, Houghton-Hancock, Michigan; the Ann Arbor Teaching Learning Community; and the Waverly Elementary Art Program, Lansing, Michigan. They are all interdisciplinary approaches which can be effective tools for learning and creating supportive value systems.

Implications for Curriculum

In the past, art programs, generally lacking any applicability to other subjects in the school program, appeared to be geared to the gifted and talented. This occurred in both the elementary and secondary levels. Though many art educators feel that there are connectors

or links between the arts and other subject areas, most art programs, when closely examined, appear to be insular and self-protecting. They are separated from the general curriculum.

Yet the curriculum should be designed to emphasize the connectors between the arts and other areas of study. Stanley S. Madeja states in his article, "The Arts in the Curriculum," that what we teach about the arts, the content or subject matter, should be planned in such a way that a relationship exists between the art curriculum and the general curriculum. For example, if the fifth grade is studying the community in the social studies program, the arts program could focus on the role of arts in the community. The curriculum can be designed to emphasize such natural connectors between the arts and other areas, a process which should not make art subservient to other subject areas, but rather relate art to the students in terms of their world.

The first implication for curriculum in visual art-centered programs is the staffing patterns of which there are many. In one pattern, the traditional elementary classroom teacher taught art. Then, there is the situation wherein the art specialist, trained in the visual arts, taught art once a month or at varying intervals. Seldom was there a time space in which the art teacher and the classroom teacher could discuss classroom activities.

A second implication regards the way in which an art program can be structured. The arts can be utilized as an area of study in itself in which the arts are defined in terms of aesthetic content. For example, units on aesthetics of language, science, and so forth would be added to the curriculum.

A second possibility in structuring is to teach each of the arts disciplines separately, having units that correlate with other areas of study. Each unit is designed to reach a wide range of students, not only the talented. Interdisciplinary arts units can be developed around concepts of aesthetic education, units which would have concepts that would be common to all of the arts.

This kind of curriculum design has the disadvantage of consuming more of the school day, and it does not lend itself to the current organizational pattern of most elementary school curricula. It is, however, the most concentrated and strongest discipline-based approach to curriculum design in the arts.⁶²

Yet a third method of structuring an arts program is to utilize the arts as the center of the total educational program. In this type of program all disciplines are taught through the arts when natural connectors or links occur. Some art educators feel that all learning must be so centered around the arts and that the arts should be taught as a separate discipline. Nevertheless, this researcher recognizes that each discipline has qualities that are unique only to that discipline. From

this point of view, then, it is necessary to infuse the arts into the general curriculum, but retain the unique characteristics of each discipline.

Summary

It has been this author's contention throughout this thesis that there must be a balance between cognitive and affective aspects of learning in order to meet society's demand for education of the whole child. The John D. Rockefeller III Fund lists the following as characteristics of an arts in education program which can meet that demand:

The goal of an arts in education program is comprehensive: to improve the quality of education by incorporating all of the arts into the total education of every child in the entire school system.

Arts in education programs relate structurally to larger educational objectives and priorities established by school systems.

Administrative decisions enable arts in education programs to function in a comprehensive fashion within the total organizational structure of a school system. To be successful in arts in education program must have the commitment and support at the highest decision-making level. Arts in education programs draw on and receive support from existing resources within a variety of ways.

Planning for an arts in education program is comprehensive. It requires special attention to two major elements: (1) changes in content of instruction, and (2) the process of change needed to implement the program.

Comprehensive arts in general education programs are strengthened by effective communication networks.

Arts in education programs support and enhance a humanistic concept of education.

Arts in education programs are a means for effecting educational change.⁶³

NOTES

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