

THE HISTORY OF ART EDUCATION:
1980 TO 2006

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**THE HISTORY OF ART EDUCATION:
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INTRODUCTION: Throughout history, humankind has produced artistic visual images, but in the last few centuries we can see the evolution of the discipline regarding Art Education. Throughout our ever evolving and changing times, there have been many debates and philosophies regarding the best way to educate students in the field of art education. In order to truly understand our current system of art education, we need to examine how art education evolved over the years. The main focus of the research is with the evolution of art education from 1980 – 2006.

STATEMENT OF THE RESEARCH PROBLEM: The purpose of this investigation is to examine and develop a written document of the contributions and changes that have occurred in the history of Art Education from 1980 – 2006.

STATEMENT OF THE RESEARCH QUESTIONS AND OBJECTIVES: The questions for investigation are: 1) How has the discipline of art education evolved from 1980 to 2006? 2) How have the currents of art education since 1980 influenced present-day art education curriculums? The Review of Literature will cover a brief history of what transpired in art education in the United States until 1980. The results will cover important movements, events, figures, documents, publications, and trends in philosophies of art education over the past 26 years.

SPECIFIC CONSIDERATIONS REQUISITE TO DETERMINING A RESPONSE TO THE RESEARCH QUESTION INCLUDES: 1) Some of the data pertaining to the history of art education from 1995-2006 may be difficult to obtain. 2) There may not be agreement of the importance of occurrences, publications, studies and reforms of art education that will impact post-modern art education. 3) Attempts will be made to contact well known art education authors who have an opinion of the important occurrences, publications, studies and reforms of art education that impact post-modern art education.

SIGNIFICANCE OF THE STUDY: The significance of the study is to create a timeline of art education with emphasis on art education's development from 1980 – 2006. The researcher will examine the importance of occurrences, publications, studies and reforms of art education that will impact post-modern art education.

TERMS:

A*R*T – (Aesthetic Response Theory)

CEMREL - (Central Midwest Regional Educational Laboratory)

DBAE - (Discipline Based Art Education)

FAP - (Federal Arts Program)

IEP - (Individual Education Plan)

IMPACT - (Interdisciplinary Model Programs in the Arts)

INSEA - (International Society for Education through Art)

INTASC - (Interstate New Teacher Assessment and Support Consortium)

MTV - (Music Television)

NAEA - (National Art Education Association)

NCLB- (No Child Left Behind)

NEA - (National Endowment for the Arts)

OTL - (Opportunity-to-Learn)

PRAGMATISM – believes the human organism acquires knowledge while it is adapting to its environment

TRANSCENDENTALISM – based on the teachings of religion, philosophy, and literacy.

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO (UNCG)

UNESCO - (United Nations Educational, Scientific, and Cultural Organization)

USOE - (U.S. Office of Education)

VISUAL LITERACY (VL)

WPA (Works Progress Administration)

LITERATURE REVIEW:

To appreciate our present-day art education curriculum, we need to examine how art education evolved in the United States. The researcher will examine important events, publications, laws and other contributions to compile a timeline of art education from its beginnings. The researcher will also search for contemporary sources that have influenced art education's development from 1980 to 2006.

There are as many ways to interpret and create art as there are ways to teach art. Art education is constantly changing because of new research and improved pedagogical approaches. There is a need for research to understand new issues that teachers face when teaching art education. Art educators need to be aware of current research dealing with these issues and new instructional strategies.¹

Throughout the history of humankind, artists have depicted two and three-dimensional art works to record information, historical data, and likeness of an animal, individual or group, or purely as a means of expressing an idea or feeling. Examination of these ancient artifacts produces data, but who taught these prehistoric and ancient artists their artistic skills? A recent example of an ancient, artistic undertaking was

¹ Galbraith, Lynn. "Research-Oriented Art Teachers: Implications for Art Teaching." *Art Education*, Vol. 41, No. 5, Resources for Teaching. Sept. 1988 pg. 1 par. 2 Retrieved 18 Feb. 2006. JSTOR., UNCP Sampson-Livermore Library, Pembroke, N.C.

discovered in Damascas in northern Syria. Archeologists believe this is the oldest painting on a constructed wall.



DAMASCUS (Reuters) – 11,000-year-old wall painting, 2 square meters. Djade alMughara on the Euphrates, northeast of the Aleppo. Northern Syria.

Is this a form of folk art handed down to the next generation or from an artisan? The constructed wall paintings date back 11,000 years unlike the cave wall paintings dating 25,000 years ago. The painting looks like a modernistic painting. It was compared to paintings created by Paul Klee.² How did these

artists develop these artistic styles, who were their influences, and how did they learn to make paint, painting tools, and the production of paintings? We may never know the answers to these questions, but somebody influenced and taught someone these skills. With these new discoveries, more questions will need to be answered because we now have new information about an ancient culture. Art education, which includes the disciplines of art history, art criticism, and aesthetics, must now embrace these new discoveries. Two questions arise: Did a primitive form of art education exist during prehistoric and early ancient times? Who taught these artists their skills?

ART EDUCATION'S HISTORY: 1980 TO 2006

To understand how the concepts of art education in the United States have evolved, it helps to have a foundation of art education's history. When tracing the development of the U.S. educational system we find that its roots trace back to Europe.

² Oweis, Khaled Yacoub. "World's oldest wall painting unearthed in Syria" p. 1 & 3 Retrieved 11 Oct. 2007 < <http://www.reuters.com/article/scienceNews/idUSOWE14539320071011>>

Jean Jacques Rousseau is considered to be an influential and controversial individual in the history of education. He received very little formal education and what knowledge he did acquire was self-taught through intensive reading. Rousseau wrote three major treatises. In the 1700's, Jean-Jacques Rousseau wrote a novel called "L'EL' Emile ou de l'education" (Emile). The book is considered to have great importance regarding education. Rousseau intended the treatise to be an example of an educative program. He promoted an equal education for everyone and perceived that children developed as human beings.³ The importance of the book in regard to education is unusual considering Rousseau's childhood. Rousseau traveled to Paris in 1742 to become a musician and composer, but after two years of serving as a post to the French-Embassy in Venice he returned to Germany. In 1745, he met a linen-maid named Therese Levasseur, who became his life long companion and finally his wife in 1768. They had five children which were placed at the Paris orphanage soon after they were born. Rousseau is not known as an outstanding teacher, but his writings offer great insight.⁴ Perhaps his lack of formal education and not being able to help his children gave Rousseau the insight needed for his work.

Johann Heinrich Pestalozzi used Jean-Jacques Rousseau's idea of learning through the senses. Pestalozzi was born in 1746 in Zurich, Switzerland to a protestant middle class family. Pestalozzi's father was a surgeon and an oculist. His father died when Pestalozzi was young and his mother struggled to raise the family.⁵ Pestalozzi

³ "Jean Jacques Rousseau" <http://www.answers.com/topic/jean-jacques-rousseau> p. 22 Retrieved 8 Apr. 2008.

⁴ Doyle, Michele Erina and Smith, Mark K., "Jean Jacques Rousseau on Education." The Encyclopaedia of Informal Education. (2007) <http://www.infed.org/thinkers/et-rous.htm>.

⁵ "The Life and Work of Johann Heinrich Pestalozzi (1746-1827) A Founder of Modern Educational Methods p. 4 <http://www.pestalozziworld.com/pestalozzi/lifeandwork.html>

started preparing for a future in ministry, but gave up the idea when his interest turned to law. Pestalozzi's essays regarding the principles of good government helped him realize the importance of education. His educational concepts began to develop through his observation of working with his son.⁶

Pestalozzi, the greatest pioneer of modern education, is part of the history of art education in the United States. With help from his wife's money, Pestalozzi pursued his many projects. Many of his schemes caused Pestalozzi to lose money and gave him a taste of what it was like to be poor. During this time, Pestalozzi worked on a plan to raise the family's economic condition. He became a schoolteacher and opened the first school in the protestant territory of Switzerland.⁷ Pestalozzi believed an individual's foundation for learning is based on impressions acquired by the senses, which the mind perceives from nature.⁸ Drawing is essential in training the mind by being a direct link in helping to further cognitive development.⁹

During the 1700's, the U.S. population experienced the introduction of new technology and the evolution of ideas which made the use of drawing a valuable asset. The concept of "Useful Arts" trained individuals in mechanical drawing technology. Machinery was affecting the production of manufactured goods.¹⁰

The technological age brought a need for a change in America's educational system. Art Education's history in the United States began in 1748 with Benjamin

⁶ Ibid, p. 9 & 11

⁷ "Pestalozzi and Pestalozzianism" *Catholic Encyclopedia*, p. 1&2, 2007
www.newadvent.org/cathen/11742b.html

⁸ Efland, Arthur D. *A History of Art Education*, College Press, 1234 Amsterdam Ave. NY, NY 1990 pg. 77, p. 1

⁹ *ibid.* pg. 83, p. 4

¹⁰ Clark, Jennifer, "The American Image of Technology from the Revolution to 1840" *American Quarterly*, Vol. 39, No. 3. Autumn 1987, pgs. 431-449. pg. 431, p. 2. JSTOR -UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept.2007.

Franklin who among other things was an advocate for the arts. Franklin realized the need for the arts in the changing world when he wrote, "The Tractate of Education." The Tractate includes justification for the arts in the curriculum. Benjamin Franklin refers to drawing as a kind of universal language where individuals can understand a drawing when they cannot comprehend a verbal, written or gestural communication.¹¹

The emerging industrial era brought a need for workers to acquire skills for reading the schematics required for jobs as designers, carpenters, and builders. The classes created to teach these skills fell under the category of art education as graphics were used to assist immigrants that could not speak English. The creation of the state-supported school which is known as The Common School Movement developed to meet the changing needs of society. During this era drawing became a requisite for the curriculum.¹² The common school refers to what we now know as the public school. The common school originated in the mid-1800's with funding from local property taxes. Local school committees governed these schools.

Horace Mann is considered to be "The Father of American Education". He thought that everyone would get an equal education if educated in common schools.¹³ Including art instruction in the public school curriculum met with resistance, however its introduction still occurred in several city schools. Mann believed the inclusion of

¹¹ "The Writings of Benjamin Franklin: Philadelphia 1726-1757." Proposals Relating to the Education of Youth in Pennsylvania. par. 57-59. <http://www.historycarper.com/resources/twobf2/educate.htm>.

¹² Efland, Arthur D. A History of Art Education. College Press, 1234 Amsterdam Ave. NY. NY 1990 pg. 73 par. 1

¹³ Mason-King, Pam. "Horace Mann" p. 1-2 Retrieved 7 Mar.2007
www.nd.edu/~rbarger/www7/mann.html

drawing in a formal educational setting improved one's handwriting and prepared students for work in industry.¹⁴

The creation of drawing classes in 1840 in Pittsburgh, Pennsylvania prepared individuals for the changes in society. Pestalozzi's approach influenced these drawing classes. Central High, in Philadelphia, was the first high school in Pennsylvania's public school system. Rembrandt Peale, its first professor of drawing and writing, developed Central High's art education program and promoted art in the form of graphics. The graphic exercises helped hand and eye coordination. Peale followed Pestalozzi's theory of believing the skills of writing and drawing required the same intellectual and physical connections and thus graphic exercises enabled greater success in the areas of writing, geography, and drawing. In the first two years at Central, Peale's students learned graphic techniques from Peale's textbook, "Graphics". Peale's portion of the curriculum helped to insure the students' preparation for the industries of Philadelphia.¹⁵

Different philosophies of how students should be educated developed during this time period. In 1834, Amos Bronson Alcott founded the "Temple School" based on the philosophy of transcendentalism.¹⁶ The foundation of the transcendental movement consisted of religion, philosophy, and literacy teachings, and investigated the process of thought by approaching the nature of reality.¹⁷ Alcott believed that basic human impulses are significant and education should give a child control of his imagination. Education

¹⁴ Efland, Arthur D. "A History of Art Education." College Press. 1234 Amsterdam Ave. NY. NY 1990. pg. 73 p.2

¹⁵ Werbel, Amy B. "For "Our Age and Country:" Nineteenth-Century Art Education at Central High School".

pg. 1 & 2 par. 3, 6, 7, 8. Copyright 2002 Traditional Fine Art Online. 27 Sept. 2007
<http://www.tfaoi.com/aa/3aa/3aa248.htm>

¹⁶ Efland, Arthur D. "A History of Art Education." College Press. 1234 Amsterdam Ave. NY. NY 1990. pg. 117 par. 1

¹⁷ *ibid*, pg. 120, p.1

should bolster a child's mental, moral, spiritual, esthetic, and physical attributes.

Through Alcott's method, a child discovered his or her own personal views.¹⁸

Alcott believed a child's education should free a child from restrictions and give the child full rein of his imagination. A child's education should help encourage the child's mental, moral, spiritual, esthetic and physical growth. Alcott used the honor system for teaching responsibility. The philosophy of Alcott's teaching methods came from different sources. For example, Alcott incorporated intuitive knowledge from the Quaker's idea of inner vision. He believed our everyday world radiated that one's spirit was the only truth. The Socratic system of asking questions helped students discover their personal views.

Alcott established his school in two rooms of the Masonic temple on Tremont Street in Boston, thus the name "Temple School." Alcott arranged the classroom to surround his students with statues and pictures. Francis Graeter, a drawing instructor taught the students how to draw.¹⁹

Alcott had difficulty providing for his family. His family's financial situation found relief when his daughter Louisa May Alcott's book "Little Women" was published and became a best seller.²⁰

Another individual involved in transcendentalism was Elizabeth Peabody. In 1820, Peabody attempted several times to establish her own schools. During this time she also worked for William Ellery Channing who was a Unitarian leader. In her

¹⁸ Amos Bronson Alcott, Wikipedia: "Alcott felt that the basic...", p. 5 Retrieved 7 Apr. 2008
<http://www.answers.com/Amos%20Bronson%20Alcott%20>

¹⁹ Efland, Arthur D. "A History of Art Education." College Press. 1234 Amsterdam Ave. NY. NY 1990.
pg. 120, p.1

²⁰ *ibid* p. 2

journals, Peabody references the Channings' influence on her career and views regarding education.

Peabody became Alcott's assistant at Temple School in 1834. Peabody was able to supplement the programs with studies in Latin, French, and math.²¹ She kept journals of the progress of the Temple School and after three years she resigned as a result of Alcott's teaching methods on religion.²²

After resigning from the Temple School, Peabody opened a bookstore and established a publishing business. Nathaniel Hawthorne and Margaret Fuller used her publishing business for some of their earlier writings. During the ten years that Peabody's bookstore was in business, her establishment was used as a meeting place for the transcendentalists. Peabody published the "Dial" which was a journal regarding the opinions of the transcendentalists in 1842-1843.²³

Around the time that drawing was being used in America to help prepare individuals for society, Friedrich Froebel was developing an educational program based on Jean-Jacques Rousseau's idea of learning through the senses. In 1837, Froebel developed an educational method for teaching based on a structured program using activities as a base for learning. The program, originally called the "Play and Activity Institute", became known as kindergarten in 1840.²⁴

From 1860 to 1880, Elizabeth Peabody devoted herself to establishing kindergartens based on the principles of Friedrich Froebel. Peabody's purpose for

²¹ "Elizabeth Palmer Peabody" p. 3 Retrieved 4/11/08 <http://www.answers.com/topic/elizabeth-peabody>.

²² Efland, Arthur D. "A History of Art Education." College Press. 1234 Amsterdam Ave. NY. NY 1990 pg. 120, p.2

²³ "Elizabeth Palmer Peabody" p. 3 Retrieved 11 Apr. 2008 <http://www.answers.com/topic/elizabeth-peabody>

²⁴ "Friedrich Wilhelm August Froebel" Wikipedia p. Wikimedia Foundation, Inc. Retrieved 16 Sept. 2007. http://en.wikipedia.org/wiki/Friedrich_Wilhelm_August_Froebel

establishing kindergarten was to help children develop “morally, spiritually, and intellectually” and to stimulate a child’s feeling of harmony, beauty, and conscience. In 1860, Peabody established a publicly supported kindergarten in Boston, which became first kindergarten in the country. Peabody was unsure how effective kindergarten was for children. She took a trip to Germany in 1867 to observe Froebel’s principles pertaining to kindergarten. The trip strengthened her belief in the kindergarten principles. Upon her return to America, Peabody gave public lectures and from 1873 until 1875 she served as publisher of the “Kindergarten Messenger”.

Peabody spent the rest of her life campaigning for the education of Native Americans and gave lectures in Alcott’s Concord School of Philosophy. Despite her failing vision, she continued to write and was able to complete the “Last Evening with Allston” in 1886”, which was a tribute to Washington Allston, a Boston painter and poet. Peabody also wrote a collection from her earlier essays before she died in 1894.²⁵

Edward Austin Sheldon was appointed superintendent of the first board of education in 1853. He sought ways to improve his schools and staff. One of the board’s functions included forming The Oswego State Normal and Training School. Sheldon became acquainted with Pestalozzian principles through a set of teaching materials he purchased while touring the Toronto National Museum. He is noted as one of many individuals who used the kindergarten concepts of Friedrich Froebel. Along with his many accomplishments, he founded the State University of New York. Sheldon is known as one of the first art educators who advocated for integrating subject matter with

²⁵ “Elizabeth Palmer Peabody” p. 3-5 Retrieved 11 Apr. 2008 <http://www.answers.com/topic/elizabeth-peabody>

art. Sheldon hired Herman Krusi as the first art educator because of his knowledge of art and his capabilities for teaching.²⁶

In 1827, Herman Krusi was born in Switzerland. Krusi's father was a teacher in Pestalozzi's school at the height of its popularity. Herman Krusi received his early education in the private normal school in Gais. After his academic studies, Krusi worked at the Normal School until 1846 until the school closed after Krusi's father died. Krusi went to England to teach, but left after a year because he found the classes too routine.²⁷

Krusi became an educator in London based on Pestalozzi's principles. Krusi arranged the first course for inventive drawing, which William Whitacker introduced later in Massachusetts. The Normal Institute in Lancaster was established by Professor William Russell. Russell offered Krusi a position at the school. In 1852, Krusi came to America and became in charge of the departments of Modern Language and Drawing and the Mathematical Department. During this time Krusi wrote his book on perspective which was published in 1857.²⁸

The Oswego Movement began in Oswego, New York in 1870 to train artists for industry. The integration of subject matter was the emphasis of the "Oswego Movement". The dominant figure at Oswego was Herman Krusi whose books on drawing influenced classroom teachers.

²⁶ Parker, Samuel Chester, "A Textbook in the History of Modern Education" Ginn & Co. 1912. pg.300 p.2.

http://books.google.com/books?id=UKAAAAAYAAJ&pg=PA300&lpg=PA300&dq=Oswego+Movement+&source=web&ots=LYiH_NASZP&sig=IQzLjaY2zstwITiFhANTWjPt7c&hl=en#PPA298,M1

²⁷"Sketch of the Life of Herman Krusi" Appendix V. p. 1-4

http://books.google.com/books?id=UKAAAAAYAAJ&pg=PA300&lpg=PA300&dq=Oswego+Movement+&source=web&ots=LYiH_NASZP&sig=IQzLjaY2zstwITiFhANTWjPt7c&hl=en#PPA298,M1

²⁸Dearborn, Ned H., "Oswego Movement in America" Ayer Publishing 1974 Appendix V p. 1 - 4.

Retrieved 11 Apr. 2008

http://books.google.com/books?id=09dE5H3jHpoC&pg=PA132&lpg=PA132&dq=herman+krusi&source=web&ots=2_sqhVgHT&sig=asRMMfB3EYDa4NHn3YOgC8cazS0&hl=en#PPA132,M1

The post secondary Normal School followed the lead of the Kindergarten Movement stressing the use of instructional “objects” such as charts, cards, picture sets, blocks, specimens in glass, textiles, and maps in the classroom. Although intended for general education, the implication of “object” for art education becomes clearer overtime. Related to this are the “type forms” or geometric models of spheres, cones, cubes, and pyramids – those basic pure forms are formally introduced to art education students at the Pratt Institute in 1886.²⁹

In 1870, the lawmakers of Massachusetts, through an enactment of legislation, mandated drawing as a required subject in public schools. Massachusetts became the first state to require educational drawing in public schools. The law also addressed citizens over 15 years old in cities with populations of over 10,000. These citizens were provided at no charge “industrial or mechanical drawing.”³⁰

The advancing technology of the late 1800’s created new and improved reproductions of printed images along with the distribution of these images. As a result of the improved reproductions, “The Picture Study Movement” began in the United States as a means of teaching art education. There was also a growing interest in art occurring as a result of the Columbia Exposition of 1893. During this time, the theory of Idealism began to evolve regarding the philosophy of education and, theories about aesthetics. Feminism in the classroom along with the growing numbers of immigrant

²⁹ Parker, Chester, “A Textbook in the History of Modern Education” Ginn & Co. 1912.
http://books.google.com/books?id=UKAAAAAYAAJ&pg=PA300&lpg=PA300&dq=Oswego+Movement+&source=web&ots=LYiH_NASZP&sig=1QzLjaY2zstwiTtiFhANTWjPt7c&hl=en#PPA298,MI

³⁰ Bolin, Paul E. “The Massachusetts Drawing Act of 1870: Industrial Mandate or Democratic Maneuver?” Retrieved 18 Jan. 2006
<http://www.noteaccess.com/APPROACHES/ArtEd/History/MADrawingAct.htm>.

children brought about changes within the school culture.³¹

Oscar W. Neale, a school superintendent in Nebraska, was neither an artist nor an art educator, but became a predominant figure during "The Picture Study Movement". Neale saw the arts as a neglected subject in the education of teachers and students. Neale's influence came from an educator who used pictures from a dressmaker's magazine as a resource for visuals. Neale bought art reproductions on credit and took them to schools to give talks about art. Neale also carried with him a phonograph to expose children to music. He is considered to be an early educator in the arts. Neale did not have any formal art educational training but he realized the importance of art education.³²

Educators tried to discover the best way to include and teach art education in the schools. The "Process Centered Teaching Methods" came into play with Franz Cizek, who is known as "the 'father' of "Creative Art Teaching." Cizek's goal was to develop the creative power found in each child. Cizek believed children should develop their own individual style without having a rigid art course. Cizek did not try to create artists but tried to unlock the artistic personality within each of his students. His concept for teaching received both ridicule and praise. Some individuals viewed Cizek's teaching programs as being innovative for his time period. Because of the lack of direction or discipline, his programs were viewed as chaotic and providing minimal education. Those

³¹ Smith, Peter, "The Ecology of Picture Study." *Art Education*, Sept. 1986, Vol. 39, No. 5 pg.48, p. 1,2,4,8 Retrieved 23 Sept. 2007. JSTOR-Sampson-Livermore Library, Pembroke, N.C.

³² Smith, Peter, "The History of American Art Education." Greenwood Press, 88 Post Road West, Westport, CT 06881. 1991. Pg. 81 . 2-4.

individuals against Cizek's style felt that a teacher provides an optimal learning experience with guidance in structured programs.³³

The educational system was impacted from the changes occurring from the industrial revolution with its many technological advancements and social changes. To educate the population for the changes occurring, new techniques of instruction were studied and applied.³⁴ John Dewey became known as the founder of the "Progressive Educational Movement" which refers to the educational programs that developed as a result of the American reform efforts. Progressive education included industrial training, agricultural and social education.³⁵

Dewey received his BA degree in 1879 from the University of Vermont where his interest in philosophy began. This interest in philosophy continued to develop and he went to Johns Hopkins University in Baltimore for his graduate degree. While he attended Johns Hopkins, he studied under George Sylvester Morris and G. Stanley Hall. Dewey learned to appreciate the power of scientific methodology from G. Stanley Hall. After obtaining his doctorate in 1884, Dewey spent nearly ten years on the teaching staff at the University of Michigan. After leaving the University of Michigan, Dewey joined the teaching staff of the University of Chicago where the new philosophical concept of pragmatism was developing. The philosophy of pragmatism believes the human organism acquires knowledge while it is adapting to its environment.³⁶ Dewey established the Laboratory School because he wanted to discover ways in which subject matter could

³³ Smith, Peter, "Franz Cizek: The Patriarch." *Art Education*, March 1985 Vol., 38. No.2 Pg. 28, p. 1&17. JSTOR-Sampson-Livermore Library, Pembroke, N.C. Retrieved 8 Feb. 2006

³⁴ "Progressive Education", *The Columbia Encyclopedia, Sixth Edition* 2001-2005 Retrieved 5 Feb. 2006. <http://www.bartley.com/65/pr/progrsved.html>

³⁵ Garrison, Jim. "John Dewey" *College of Human Resources and Education Virginia Tech*. 11/10/1999 Retrieved 2/3/2006 <http://www.vusst.hr/ENCYCLOPEDIA/johndewey.htm>

³⁶ <http://www.muskingum.edu-psych/psycweb/history/dewey.htm>. p. 1 & 2. retrieved 4/12/08.

utilize learning, teaching, and discipline methods in a cooperative community while individuals developed their own capacities to meet their own needs.³⁷ Dewey put his theories into practice. In 1904, he resigned over disputes with administration about the status of the Laboratory School. Dewey ended up at Columbia in New York where he was among other American philosophers. It was during his time at Columbia that Dewey wrote "The Influence of Darwin on Philosophy and other Essays in Contemporary Thought" and "Essays in Experimental Logic".³⁸ After his retirement in 1930, Dewey wrote several books. One important book, written in 1934, was "Art as Experience".³⁹

As cultural changes occurred in America, a Hispanic-American, Pedro deLemos, became the editor of the "School Arts Magazine." He edited the magazine from 1919 to 1950 which makes him the longest serving editor of the magazine. During his term as editor, the magazine reflected values, customs, and forms created by the minorities in American. deLemos identified art as a form of cultural production and stressed the importance of Native American arts and crafts.⁴⁰

As well as awareness of art by different ethnicities, art by children gained attention. Scholars began to study the drawing development of children. In the late 19th and early 20th centuries prominent names include George Kerschensteiner and Carrado Ricci. In 1887, Carrado Ricci wrote a book, "The Art of Children," based on 1,250 examples of children's art. In 1885, Kerschenseinter researched 300,000 art pieces of

³⁷ Efland, Arthur D. "A History of Art Education." College Press, 1234 Amsterdam Ave. NY, NY 1990 pg. 169 p.1

³⁸ Field, Richard "John Dewey (1859-1952)" The Internet Encyclopedia of Philosophy, pg. 2, p.5 & 6 Northwest Missouri State University 2007. Retrieved 14 Apr. 2008 <http://www.iep.utm.edu/d/dewey.htm>

³⁹ *ibid* pg. 3, p.2.

⁴⁰ White, John Howell, "Imaging (Native) America: Pedro deLemos and the expansion of Art Education (1919-1950)" Studies in Art Education Vol. 42, No.4 Summer 2001 pg. 298 p. 1-2. JSTOR-Sampson-Livermore Library, Pembroke, N.C. Retrieved 23 Sept. 2007.

artwork by Munich school children. Some refer to Kerscheneiner as the great pioneer in children's art. These studies are examples of recognition of the importance of art produced by children.⁴¹

In the spring of 1912, Alfred Stieglitz assembled an exhibition in his art gallery, located on Fifth Avenue in New York, consisting of art produced by children. The ages of the artists ranged from two to thirteen. Steiglitz believed that the qualities of being expressive and free were being stifled through art education. The intent of the exhibition was to question the standard currently accepted relating to art practices in American schools.⁴²

In 1913, the Armory in New York City held the modern art exhibit consisting of paintings and sculptures. The show is recognized as the first important art exhibit in America. The Association of American Painters and Sculptors organized the show to exhibit selections of art exclusively created by U.S. Artists, but it evolved to include a comprehensive look at European art. The show traced the evolution of modern art with the inclusion of artworks by Francisco de Goya, Marcel DuChamp, and Vasily Kandinsky as well as works from the schools of Impressionism, Symbols, Post Impressionism, Fauvism, and Cubism.

Members of the Ash Can School and The Eight were the U.S. artists featured. This is the first time Americans in the U.S. saw European Art. The show also exhibited in Chicago and Boston. The modern art exhibit of 1913 at the Armory in New York City

⁴¹ Smith, Peter, "The History of American Art Education." Greenwood Press, 88 Post Road West, Westport, CT 06881. 1991 pg. 52 p. 1-2

⁴² "The History of Art Education Time Line 1910-1919" "Decades of art education history ... "Retrieved 24 Jan. 2008. <http://www.personal.psu.edu/mas53/timln990.html>

received recognition as a major U.S. event and brought an interest in the collection of art.⁴³

Black Mountain College in North Carolina used in 1933 the principles of John Dewey. Subsequently, a different influence came to America with works by Joseph Albers. Albers, a German artist, studied in Berlin in 1920 and became a student at the Weimer Bauhaus. The Bauhaus closed in 1933 due to the pressure from the Nazi regime. Because of persecution in Germany, Albers, with other artists and intellectuals, fled Germany and came to the U.S. These individuals arrived at the Black Mountain College in North Carolina. Black Mountain College at one time was an experimental college for art education and practice. Albers became Black Mountain's first art educator and he introduced the Bauhaus philosophy.⁴⁴ Some influential artists that are products of Black Mountain College include Wilhelm and Elaine de Koonig, Robert Rauschenberg, Joseph and Anni Albers, and Jacob Lawrence.⁴⁵

Educators of the 1920's and 30's taught appreciation for art by exposing individuals to old paintings and sculptures consisting of a religious or moral message along with fitting into the area of beauty. In 1932, art education took a different route when the College of Education's team of innovators traveled to Owatonna, a town in southeastern Minnesota.

Dean Melvin Haggerty searched for ways to include art in everyday life. He viewed the process of selecting furniture for a home and the selection of plants to landscape the exterior of buildings to the same impulses artists use to create an art piece.

⁴³ "Armory Show" "Exhibition of painting and sculpture..." Britannica Concise Encyclopedia p.1 & 2. Retrieved 11 Apr. 2008 <http://www.answers.com/topic/armory-show>

⁴⁴ "Joseph Albers" Wikipedia pg.1 p. 1&2 12 Jan 2008 http://en.wikipedia.org/wiki/Josef_Albers

⁴⁵ "Black Mountain College: An Introduction" "The story of Black Mountain College begins..." p. 1-4 Retrieved 15 Mar. 2008. <http://blackmountaincollege.org/content/view/12/52/>

In 1932, Henry Suzzalo from the Carnegie's Foundation for the Advancement of Teaching heard about Haggerty's concept of art being used by ordinary people. Suzzalo financed the program to bring art into the lives of these ordinary people. Haggerty teamed up with Edwin Ziegfeld to create a new venture to bring the appreciation of art into the community. The Owatonna community, consisting of 7,500 people, became the experimental site for the project because it was an ordinary town located away from a large metropolitan area with an economic diversity and numerous European ethnicities. Units were developed on designing living spaces for families; clothing; magazines; to an appreciation of surroundings; textiles; and architecture in everyday life. The project emphasized the community working together as a whole to create a sense of well being in the homes and schools.

The Owatonna project had the potential of becoming a national model for art education but came to an abrupt end with the outbreak of World War II. After the war, the focus was placed on developing an individual's creativity and not on the support of communities.⁴⁶

Economic changes during the Great Depression of the 1930s left many Americans out of work. Franklin D. Roosevelt created the New Deal Cultural Programs which marked the first major investment by the U.S. government in cultural programs. The programs addressed unemployed individuals in the labor market with a particular focus on professional artists.⁴⁷

⁴⁶ El-Hai, Jack "Amazing Art Education in an Ordinary Place" winter 2006. pg. 1 p. 1-6.

http://www.wikipedia.org/wiki/Joseph_Albers

⁴⁷ Adams, Don and Goldbard, Arlene. "The New Cultural Program: Experiments in Cultural Democracy 1986,1995" Pg. 1, p. Retrieved 15 Oct. 07 <http://www.wgcd.org/policy/us/newdeal.html>

In 1933, President Franklin D. Roosevelt took the initiative to create "The New Deal". The New Deal was signed into law in 1933 to help the economy recover from the Great Depression. The New Deal consisted of two recovery programs. The first was a short-term program to help individuals in all groups of society. The second program, more radical, redistributing the power of big business and placed it with coal workers, farmers, and consumers. The program relieved the stresses on the economy, but it did not end the Great Depression. The demand for more products during the Second World War officially ended the Great Depression.⁴⁸

In April of 1935, The Works Progress Administration (WPA) was approved. It was the largest and most important program of the New Deal and created public projects to put individuals back to work. During this era, art education meant creative self-expression and became recognized as progressive education. Creative self-expression began to evolve around life and the community. The program consisted of manual labor jobs in construction and industries along with the creation of jobs for white-collar workers and jobs for individuals in the area of performing and fine arts.⁴⁹

Harry Hopkins created the Federal Arts Project (FAP) in 1935 which was a sub unit of WPA. FAP projects existed in forty-eight states. The development of FAP provided jobs for unemployed artists. The strongest program was art education for children. FAP maintained 100 community art centers throughout the nation, managed art programs, and held children and adult art exhibitions. The FAP project produced posters, prints, sculptures, paintings, drawings, and murals while providing jobs for needy artists. Schools, libraries, galleries, and other institutions used these art pieces to help create a

⁴⁸ "New Deal" p.1 http://en.wikipedia.org/wiki/New_Deal "The New Deal was the title..."

⁴⁹ "Great Depression and World War II". The Works Progress Administration. 11 Jul. 2003 1933-1945" p.1 Retrieved 5 March 2008. <http://memory.loc.gov/learn/features/timeline/depwwii/newdeal/thewpa.html>

new awareness and appreciation for American art.⁵⁰ WPA projects of the 1930's mark the beginning of mainstreaming American Artists.

Victor D'Amico gave a speech on "Art Education Today: Millennium or Mirage." at the National Art Education Association Pacific Regional Convention in April of 1966. A philosophy of art education during this period of time was for children to discover things for themselves and to work out their own methods and solutions to problems. Following this philosophy, D'Amico felt children were being exposed to problems beyond their comprehension and they lacked the skills to solve these problems. He believed the teaching process was for a classroom teacher to provide instructional guidance. Through guidance the teacher takes into account the needs of the student, the experience the student has already acquired, and adjusts the project to the child's comprehension.⁵¹

Victor D'Amico is known as a pioneer in art education. For more than 30 years he directed the education department at the Museum of Modern Art. Between 1926 and 1948 he studied fine arts at Cooper Union, the Pratt Institute and Teacher's College of Columbia University. From 1926 until 1948 he was the head of the art department at the Fieldston Schools. D'Amico taught at Columbia College (1934-42), New York University (1965-72) and Southampton College (1969). He was a prolific author on the subject of art education. D'Amico received numerous honors and awards, including an honorary doctorate of fine arts at the University of Pennsylvania in 1964. D'Amico

⁵⁰ Wilkinson, Jerry. "The WPA Federal Art Project" p.1 & 2. Retrieved 18 Feb. 2008

<http://www.keyshistory.org/artwpa.html>

⁵¹ D'Amico, Victor, "Art Education Today: Millennium or Mirage?" *Art Education*, Vol. 19, No. 5 May 1966

JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept. 2007. <http://www.uncp.edu>

believed that art education should be based on children making art – as opposed to rote techniques. Throughout his career he taught art workshops, classes and programs based on his ideas.

In 1937, D'Amico established the Young People's Gallery at the Museum of Modern Art. The gallery offered art classes and a place for the work of high school students to be exhibited. The People's Art Center began in 1949 at the museum with an art center consisting of a studio for children and adults. The studio continued until 1969 when D'Amico retired. D'Amico became a national spokesman for art education in America. In 1942, he established the Committee on Art in American Education and Society. The group initially promoted the arts during wartime. Later the group organized exhibitions and annual conferences on teaching visual art classes for Veterans. D'Amico founded the War Veterans' Art Center at the Museum of Modern Art, which lasted until 1948.

In 1942, he began the Children's Art Carnival which included an environment of children's toys, work stations and art materials. The children painted, and made sculptures and collages. The Art Carnival became an annual event at the Museum. In the late 60's D'Amico founded the Harlem Art Carnival and in 1965 he founded the Children's Art Caravan which was a mobile version of the Children's Art Carnival. In 1955, he began summer studio art classes for the museum in a converted Navy barge in Napeague, L.I. which was called, "The Art Barge." After retiring from the Museum of Modern Art in 1960, D'Amico continued to teach art at The Art Barge.⁵²

⁵² Mc.Gill, Douglas C. "Victor D'Amico, 82, A Pioneer in Art Education for Children" p. 4,5, & 7. 3 Apr. 1987. Retrieved 18 February 2008.

Sir Herbert Read conducted a study in 1943 about the theory of practice in art Education. The results were published in "Education Through Art". Read viewed creative art as an essential approach of an individual's development and promoted aesthetic education. In 1966, Herbert Read wrote "The Redemption of the Robot" in which he differentiated art and the methods of teaching art from other disciplines. Read viewed art as a means of gaining exposure to society's ethics and an awareness of one's community. Because of Read's interest in the psychology of art, he was attracted to the art works of children and "primitive cultures." Read looked at the teacher as being a mediator between the student and his environment.⁵³

The creation of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in 1945 kept up with the global changes occurring at this time. UNESCO's objectives were for international peace, and the common welfare of people, and to advance educational, scientific, and cultural relations.⁵⁴ In 1951, UNESCO held an international seminar in Bristol England. The major issues of the seminar focused on teacher education, methods, and materials. The seminar's goal was to establish an international organization devoted to art education. To accomplish this goal, art educators established the International Society for Education through Art (InSEA).

<http://query.nytimes.com/gst/fullpage.html?res=9B0DE5D7113CF930A35757C0A961948260>

⁵³ Keel, John S. "Herbert Read on Education Through Art" Journal of Aesthetic Education Vol. 3. No. 4. Oct. 1969. pgs. 47-59. pg. 4, p.2 & 3. Retrieved 22 Sept. 2007 JSTOR -UNCP Sampson-Livermore Library, Pembroke, NC <http://www.uncp.edu>

⁵⁴ "United Nations Educational, Scientific and cultural Organization (UNESCO)", The American Journal of International Law, Vol. 97. Oct. 2003. pgs. 997-979. pg. 997 p. 3 Retrieved 24 Jun. 2006. JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC.

They accepted its constitution at the first General Assembly in Paris in 1954. InSEA is the representative body for visual arts educators worldwide.⁵⁵

Viktor Lowenfeld's life and career is a continuing topic of study in education. In 1939, Lowenfeld taught at the Hampton Institute, which was a predominantly black school during the pre-Civil Rights Movement. Lowenfeld was from Austria with little or no prior experience with Blacks in the American culture. He was Jewish and had some experience with segregation from living in a Catholic country and becoming a refugee as a result of the Nazi occupation of Austria in 1938.⁵⁶

In 1947, Lowenfeld published "Creative and Mental Growth" which in the late twentieth century became an important textbook in art education and was adopted by teachers to use in U.S. methods courses in art. Several art educators consider the author, Viktor Lowenfeld to be an influential person in the field of art education since World II. Lowenfeld's creative theory comes from his European roots that included education thought research, and practice. The book covers the growth of children through the different stages of development and provides teaching tools and activities for each stage. Lowenfeld compiled information from earlier resources along with identifying two different ways in which individuals express themselves at the onset of adolescence: haptic and visual. Haptic type is an expression concerned with the sensations of the experiences in which there is emotional involvement concerned with body sensations.

⁵⁵ Ziegfield, Edwin. "Special Issue: The International society for Education through Art (INSEA)." Journal of Aesthetic Education. Vol.12, No.2 Apr. 1978, pg. 117, p. 2 & 4. JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept. 2007.

⁵⁶ Efland, Arthur D., "Viktor Lowenfeld (1903-1960)" Education Encyclopedia 2002 p.4 Retrieved 28 Apr.2008 <http://www.answers.com/topic/viktor-lowenfeld>

The second type is visual which looks at the world from appearances. He felt that each learning style needed a different instructional approach.⁵⁷

Sigmund Freud read an article about Lowenfeld's work which resulted in a visit with Lowenfeld. After this visit, Lowenfeld became more involved with research as a scientific project. He viewed the creative activity in the arts as being therapeutic.⁵⁸

Lowenfeld obtained his degree in art and psychology while he was teaching at Hampton Institute in Virginia. Lowenfeld knew first hand racial prejudice from his own experience with the Nazis. He understood what his African-American students were facing. Lowenfeld's taught psychology, but he was responsible for establishing the art department at Hampton. Lowenfeld also taught at Pennsylvania State College which later became known as Pennsylvania State University. Lowenfeld was the professor of art education at Pennsylvania State University.⁵⁹ Lowenfeld's theory and methodology incorporated creativity, art psychology, the development of the child and their uniqueness as individuals. Important aspects of art for Lowenfeld included self-expression, individuality, harmonious organization, and creativity. To Lowenfeld, experience was a meaningful part of life and he believed in self-awareness and self-discovery of learning. Teachers need to plan to assist the child to progress beyond his or her development at the present time. However, Lowenfeld's beliefs about creativity and its importance of being a central purpose of art education began to be challenged by the curriculum reform movement of 1957.⁶⁰ His major contribution was helping to develop and define art

⁵⁷ *ibid.* p. 7

⁵⁸ *ibid.* p. 3

⁵⁹ *ibid.* p. 2

⁶⁰ *ibid.* p. 6

education in the U.S.⁶¹

The National Art Education Association (NAEA) was founded in 1947 with the purpose of promoting art education. The promotion of art education comes from professional development, knowledge advancement, and leadership. NAEA publishes books, journals, reports, surveys, flyers, and other materials relating to art.⁶²

In 1950, during his presidential address to the American Psychological Association, Paul Guilford referenced research on creativity. Since 1950, researchers have studied the characteristics of creativity. These studies brought about ideas regarding the nature of creative thinking. The concept of creative thinking brought with it different views regarding how to interpret the characteristics of creative thinking. Some researchers studied the creative person, others studied the creative process, while other researchers studied the creative product.⁶³

The Russian launch of "Sputnik" in 1957 spurred a curriculum reform movement. The changes in the curriculum lead to one with greater emphasis on math and science. Creative self-expression was thought of as away to increase one's creative thinking skills in the areas of math and science.⁶⁴

With the development of a diverse American society, a need to develop a cultural heritage began to be valued. In 1965, the "National Endowment for the Arts" (NEA) was

⁶¹ Michael, John A. "Viktor Lowenfeld: Some Misconceptions, some Insights" *Art Education* Vol. 39. No. 3 pgs. 36-39, National Art Education Association. May 1986. pg. 39 p.3. JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept. 2007.

⁶² "Writing for NAEA" National Art Education Association "About the National Art Education... 2007 Retrieved 18 Feb. 2008. <http://www.naea-reston.org/writingfornaea.html>

⁶³ Puccio, Gerard, J. "Two Dimensions of Creativity: Level and Style", "As compared to other areas..." Buffalo State University of New York 1999. p. 1 & 3. Retrieved March 28, 2008.

<http://www.buffalostate.edu/orgs/cbir/readingroom/html/Puccio-99a.html>

⁶⁴ Byford, Dr. Jeffery, and Dr. William Russell, "Social Studies Research and Practice" *Social Studies Research and Practice*. Vol. 1 No. 1 Spring 2007 pg. 41. p. 2 Retrieved 15 February 2008 <http://www.socstrp.org/issues/PDF/2.1.3.pdf>

created by an act of Congress. The NEA is the largest single source of funding for nonprofit arts in America. It is an independent federal agency that supports and funds the arts and culture in the United States. Included in its definition of the arts are music, dance, drama, folk art, graphic art, creative writing, architecture, painting, sculpture, photography, crafts, industrial design, costume and fashion design, motion pictures, television, radio, and sound recordings. The NEA was based on the principle that the arts are as vital to the success of our country as science and technology. Through the NEA, the federal government promotes art education at all levels and the preservation of the country's artistic heritage. It recognizes and honors the country's national leaders in the arts. The NEA, still in existence, supports works of art, advancement in education of art, and strengthens art in the communities.⁶⁵

Another important individual in the development in art education is June McFee who was a 1957 graduate of Stanford University. Her earliest and most influential work published in 1961 is "Preparation for Art". The book focused on the role of the elementary teacher and McFee's belief that this role was to teach children how to creatively and effectively deal with life challenges. McFee's perception-delineation is a theory that covers how a child might be influenced by his environment, handles information, his readiness to learn, and his creative expression in art. The book addresses creating a curriculum that establishes objectives, organizes and evaluates the experience,

⁶⁵ Szurek, Karen (revised Culligan, Judith) "National Endowment for the Arts-Program, Organizational Structure," History and Development, 2002 pg. 1 p. 1 - 3
<http://education.stateuniversity.com/pages/2281/National-Endowment-Arts.html>

and includes design elements. "Preparation for Art" influences how art is taught in schools.⁶⁶

The current increase of images is the central feature of what many are calling post modernity or new times. There are new forms of social, cultural, and economic changes that characterize our lives.

John Debes is credited for the "Visual Literacy" (VL) term. The term was initially used in the 1960s.⁶⁷ Visual literacy's foundation builds on the idea of reading pictures and thus the meaning of the picture is communicated through this reading process. The term visual literacy is used in the curriculum of schools and establishing a common definition is debated by educators. Current technology is advancing at an extraordinary rate. Educators are promoting education through visual literacy. Visual literacy goes beyond mass media and new technologies.

Visual literacy is a cultural necessity. Government agencies encouraged artists and educators to join together in a cooperative effort to create a mature relationship. The cooperative effort enabled educators and artists to lobby for more money to use in the area of the arts. The U.S. Office of Education (USOE) is the federal agency responsible for arts education.

The Artist-in-the-Schools Program was formed in 1969 by a transfer of funds from USOE to The Arts Endowment. These funds help place professional artists in the schools as a cooperative effort for interaction between artists, teachers, and students.⁶⁸

⁶⁶ Eisner, Elliot W. "Preparation for Art." The Elementary School Journal, Vol.63, No. 4. Jan. 1963 pg.228

p. 2& 7 JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept. 2007.

⁶⁷ "The Skills in Learning needed to view visual and audio Visual Materials Sceptically, Critically, and Knowledgeably. Wikipedia 2007. http://en.wikipedia.org/wiki/Visual_literacy

The years 1960 to 1969 were turbulent times in the history of the U.S. due to the Vietnam War. The research in art education increased dramatically resulting in conferences and seminars to bring out the developments occurring in art education. During this time Elliot Eisner made many important contributions to what we know as our education process. Eisner is particularly noted for his work in art education, curriculum studies, and educational evaluation. Eisner is given recognition for the school reform debate in the North American field of education. Eisner felt the significance of art was failing to be appreciated in most schools thus leading to an unbalanced approach to education. He also recognized that the concepts regarding the perception of artistic expression was inadequate. Eisner looked for the proper attention to be applied to the cognitive process in art rather than the attention being driven by emotional creative forces. Eisner's concern was that art programs tended to lack structure, had limited artistic content, and had few meaningful goals.⁶⁹

Elliot Eisner's influence is evident in the area of creating a structure for art education with his involvement in key projects such as "The Kettering Project", supported by the Charles F. Kettering Foundation. "The Kettering Project" was a two-year project conducted at Stanford University in 1967. The project designed a curriculum including instructional materials and resources that elementary teachers could use to teach

⁶⁸ Eisner, Elliot W. "Is the Artist in the School Program Effective?" *Art Education* Vol. 27 No.2 Feb., 1974 Pg. 19 p. 6 JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept. 2007.

⁶⁹ Smith, M.K. (2005) "Elliot W. Eisner, Connoisseurship, Criticism and the Art of Education," *The Encyclopedia of Information Education*, Retrieved 31 March 2006 <http://www.infed.org/thinkers/eisner.htm>

significant art concepts in grades one, two, and three. The resources used helped children learn to create art that included aesthetic and expressive qualities. The curriculum stimulated the children's aesthetic responses to their visual world and assisted them to understand the role and function of visual arts in different cultures.

Eisner's belief is that our ability to know is based on our ability to build meaning from our experiences. Eisner perceives that schools are to help children create meaning from their experiences.⁷¹

In Anthony Swider's article "The Art Teacher for the Seventies," he states the art teacher must be knowledgeable in art studio process, art history, and art criticism. The art educator must be a productive artist and contribute to the community. The art teacher should be involved with other educators in order to participate in team cooperative teaching. The art teacher's focus should be concerned with art that is studio-oriented. The emphasis in the 70's emphasizes man and how he relates to all levels of his creativeness and expression. The art educator achieves this goal by relating to other areas of art which include dance, drama, music, and literature.⁷¹

In the 1970's, art education reached a low point because of a decline in the school age population (the graduating baby boomer generation) and a significant national energy crisis. These events caused many schools to be closed and programs cut. Unfortunately, the first programs to be eliminated or reduced were art programs. Art educators of the 1970's had the task of renewing the interest for art education. The Getty Center for

⁷¹ Eisner, Elliot W., "Curriculum Making for the Wee folk: Stanford University's Kettering Project" Studies in Art Education, Vol. 9, No. 3 (Spring 1968) p.1 and 10 & 11.

⁷¹ Swider, Anthony, "The Art Teacher for the Seventies" Art Education, Vol. 24. Feb., 1971, pg. 8-9 p.8 p. 4.

Education in the Arts initiated work on a more rigorous art education curriculum. Their theory was to extend the studio production curriculum with aesthetics, art criticism and art history, and have the visual arts included in school reform.⁷²

In the 1970s, one such program to help renew the interest in art was the "Interdisciplinary Model Programs in the Arts for Children and Teachers" (IMPACT). IMPACT established arts in educational projects by focusing on developing a program which includes dance, drama, music, and visual arts. The arts would be infused into all areas of the school curriculum.⁷³ IMPACT established the arts in education projects in Columbus, Ohio; Eugene, Oregon; Glendale, California; Philadelphia, Pennsylvania; and Troy, Alabama. The funding for these programs came from the Teachers Retraining Authorization of the Education Professions Development Act, Arts in Schools, and the National Endowment for the Arts. Most projects were closed after one year as the funding stopped. Columbus public schools continued the program from 1976-1977, but also had to stop the program due to lack of funds.

Since IMPACT, a number of programs and groups formed to maintain the growth of the arts. Unfortunately, there was little communication between them. Congress directed The Board of Trustees at the Kennedy Center to develop an arts program for children and youth. They also wanted them to develop a network that would improve communication and cooperation among education groups, agencies and all the arts.

⁷² Davis, D. Jack. "Art Education-School-Preparation of Teachers" p.3 & 4. Retrieved 4/14/08.
<http://education.stateuniversity.com/pages/1765/Art-Education.html>

⁷³ Trent, Allen, William Dwyer, Janet Hammock, Carol Myers, Joan Webb, "Arts & Academics: A Partnership *Art Education*, Vol. 51, No. 4 July 1988 pg. 33-38 pg 34, p.2.

Therefore, in response to Public Law 85-874 the Alliance of the Arts Education (AAE) was formed.⁷⁴

In 1970, Manuel Barkan, Laura Chapman, and Evan Kern researched and assembled "Guidelines: Curriculum Development for Aesthetic Education". Their research revealed a vast complexity by defining a universal terminology referring to the arts and by creating matching activities. The concepts pertaining to art education for the 70's was based on aesthetics. Aesthetic art education had never really been defined even though there were writings and discussions of the subject. The Aesthetic Education Curriculum Program was a project of the Central Midwest Regional Educational Laboratory (CEMREL) which began in 1967. The two phases of the program were implemented over a five year period of time. The first phase provided a valid framework for the development of aesthetic curriculum materials and evaluation methods. The second phase developed units of instruction, teaching materials, and methods of testing their effectiveness in the aesthetic education curriculum. The need for systematic and coordinated development of the curriculum became obvious because of the results of the preliminary phase. Manuel Barkan at Ohio State University directed the first phase of the project. The publishing of the "Guidelines: Curriculum Development for Aesthetic Education" occurred in 1970. Completion of the second phase occurred in 1974 by CEMREL under the direction of Stanley Madeja.⁷⁵

⁷⁴ Saunders, Robert J. "The Arts: Working Together to Make Education Work: An Idea Whose Time has Come" Studies in Art Education. Vol. 19, No. 3. pgs. 14-20 pg. 16 p.2 Retrieved 11 Apr. 2008. JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept.2007. <http://www.uncp.edu>.

⁷⁵ Kern, Evan J., "The Aesthetic Education Curriculum Program: Past, Present, and Future" Theory into Practice, Vol. 10, No.3, A Regeneration of the Humanities. June 1971. Pgs. 185-190. pg.1 p.1-3. JSTOR-UNCP Sampson-Livermore Library, Pembroke, NC Retrieved 23 Sept. 07. <http://www.uncp.edu>.

METHODOLOGY:

The research information obtained for “The History of Art Education: 1980 to 2006” will consist of data from journals, the worldwide web and textbooks. The researcher will attempt to interview key art education authors for additional information. The researcher will ask them, “In your opinion, what importance events, publications, studies, documents and reforms since 2000 will impact contemporary art education?” The Review of Literature will cover a brief history of what transpired in art education in the United States until 1980. The Results will cover important movements, events, figures, documents, publications and trends in philosophies of art education over the past 26 years. After examining all the historical data collected, it will be organized chronologically into a brief overview (see appendix) and then the researcher will expand the contents from 1980 to 2006 in the result sections.

RESULTS:

Over the years, art education has been met with conflict from the changes in society and from various views and theories on how art education should be taught. New discoveries are being unearthed that change some of the views and concepts that were once believed. Research and studies help to provide concrete evidence of what works and what does not work in teaching children the concepts of art education.

Through the years, art has served many functions for society including evidence of cultures, religious and historical events. Art curriculums and formal instruction emerged with the establishment of the French Royal Academy of Painting and Sculpture in 1648 and the Royal Academy of Art in England in 1768. In the past, art helped people make sense of the world around them, but after the Industrial Revolution, the messages of

art began to change. The Industrial Revolution was during the 18th to the mid-19th centuries. This was the Age of Enlightenment and the contemporary art styles were Romanticism, Realism, Impressionism, and Pre-Raphaelites. Scientists discovered the inner properties of matter, and psychology was discovering the workings of the mind. Contemporary artists were beginning to question and reflect these insights.⁷⁶ Therefore, many Modern Art styles were developed during the late 1800's to the 1980s.

During the past few decades, the art education curriculum changed due to contemporary art educators questioning and researching curriculum content and methods. Paul Duncum from the University of Tasmania in Launceston, Australia, describes art evolving from an institutional art world to a visual culture world. The concept of visual culture began in 1980 when art changed from a studio based curriculum to a discipline based art curriculum, which included aesthetics, art criticism, art history, and production. The shift began when imagery impacted our cultural identities. In our global society the aesthetic look of products became important in the highly competitive world market.⁷⁷

With the creation of television and now the internet, visual technology is alleged to have a detrimental impact on children.⁷⁸ The shift to visual culture recognizes the vast change in our cultural environment. Duncum views this visual culture to imply two things: 1) other than with sight, visual codes cannot be grasped without taking into account sensory modes such as sound, human gesture, language, and music: 2) culture refers to more than an interest in artifacts, it is the consumer's everyday visual experiences of the artifacts that influences their choices and social life. The production

⁷⁶ Parks, Michel E., "Art Education in a Post Modern Age." Art Education, Vol. 42, No. 2. Mar., 1989 p. 10-13 Pg. 11 p. 3.

⁷⁷ Duncum, Paul. "Visual Culture: Developments, Definitions, and Directions for Art Education" Studies in Art Education Vol. 42. No.2 pg. 101 p.1 & p.2 Winter 2001 Pgs. 101-112.

⁷⁸ Ibid. pg. 102, p. 1 & 3

of artifacts is created for distribution and use. Images are art elements of ongoing social communication that influence society. Our world is becoming more visual with the capability of viewing global images on television and the internet. Therefore art education “will not significantly change. The range of artifacts we study will increase but we will continue to focus on the social worlds of visual imagery as they are constitutive of attitudes, beliefs, and values.”⁷⁹

In 1981, Music Television (MTV) aired its first music video on national television. This event created a huge impact on the visual and popular culture.⁸⁰ Caleb Gettego, in “Toward a Visual Culture: Educating Through Television”, believed individuals learn more quickly through sight and are able to comprehend better. He believed television was the medium that would revolutionize the educational process.⁸¹

Laura Chapman wrote “Instant Art, Instant Culture” in 1982. The book is considered an important resource because of her realistic view of Art Education policy. The book also includes survey reports and recommendations for future practice. Chapman puts forward a strategy for change, which includes developing an arts curriculum; building a support system for the curriculum within the school; improving the school’s aesthetic environment; and increasing planning and faculty in the schools and districts. Chapman’s vision calls for full time, qualified teachers who benefit from material resources, supervision, and in-service education. The book covers the argument for the importance of art education’s inclusion into the school curriculum.⁸²

⁷⁹ Ibid. pg. 106, p. 4.

⁸⁰ “MTV Music Television” “I Want My MTV” 12/8/04 p.4. Retrieved 18 Mar. 2008.

<http://student.valpo.edu/kpage/comm/history.html>

⁸¹ Gettego, Caleb, “Toward a Visual Culture: Educating Through Television”, ERIC #ED047515 (1969) Cited from Abstract. <http://www.biblio.com/details.php?dcx=14910241&aid=frg>

⁸² LaChapelle, Joseph R. “Review Untitled”, Studies in Art Education, Vol. 25 No. 2 Winter, 1984, pp. 133-13 pg. 133, p 1, 3, 8.

In the early 1980's, the Getty Center conducted research in art and discovered an alarming decline in art education. The art instructional programs that were in place were limited to teaching the production of art. The students were not receiving instruction in the cultural or historical contributions of art nor were they being taught how to analyze, interpret or value art. Art carried a minimal position in the curriculum rather than being valued as an intellectual subject.

The Getty Center for Education in the Arts, headed by Leilani Lattin Duke, was created in 1982 as one of the trust's seven units. The Getty Center offered support for discipline-based art education (DBAE) in the public schools through a program of research, publications, conferences, grants, and regional institutes. The Center investigated ways to raise the importance of art education. A goal was to create a substantial and comprehensive approach to art education. The Center adopted DBAE as an approach to enable art education to be taken more seriously. DBAE organized concepts from art education developed during the last twenty years. DBAE was also influenced by multiculturalism.⁸³

Dwaine Greer introduced DBAE as an art educational reform program in 1984. Up until this time art programs were primarily dominated by studio production. Art history and other knowledge associated with art were excluded. The Getty Trust took on the role of working with school districts for developing the DBAE program. In order for a reform program to be embraced, it has to meet several conditions: a need for change; an organized study conducted on a number of individuals; and resources available to inspire discussion of ideas. In addition, in order for the reform movement to get

⁸³ Duke, Leilani Lattin. "The Getty Center for Education in the Arts and Discipline-Base Art Education" Art Education, Vol. 41, No.2 DBAE Mar. 1988 pgs. 7-12. pg. 7 p.6-7.

underway, testing, refinement, and execution initiatives, along with wide scale distribution are needed.⁸⁴

DBAE was created as a conceptual framework that insures all students are involved in a thorough study of the arts. The student's curriculum included the arts. DBAE's innovative fundamental approach integrated the arts into the curriculum and permitted students on all levels to be introduced to, understand, and participate within some kind of art on a daily basis.

The goals of DBAE are to help students have an understanding of art, an appreciation for art, a reaction to art, and an understanding of how to create art. DBAE focuses on art as a subject for study and not as a way to increase learning in other subjects. The study of any art form would include four discipline perspectives: production in which the student creates or performs; history in which the student encounters the historical and cultural background of arts; aesthetics in which the student discovers the nature, value, and philosophy of the arts; and art criticism in which the student makes informed interpretations, descriptions, analysis, and judgments about the arts. DBAE is a method of teaching and learning which focuses on higher order thinking skills. These are the same skills students use in all academic areas.⁸⁵

In 1984, the largest art education reform initiative in history was established in six art education institutes (Florida, Minnesota, Nebraska, Ohio, Tennessee, and Texas) to create and implement their individual approach to DBAE in public schools. The curriculums were implanted in more than two hundred school districts in fifteen states, reaching close to a million students in kindergarten through twelfth grades. The

⁸⁴ Delacruz, Elizabeth Manley, and Phillip C. Dunn, "DBAE" *Art Education* Vol. 48, No. 6 Nov., 199., pg. 46-53 pg. 1 p. 1,3,4.

⁸⁵ Comprehensive Discipline-Based Arts Education: An Overview." pg. 1 p. 1 pg. 2 p. 4.

institutes' curriculum was based on findings from the Los Angeles Getty Institute for Educators on the visual Arts (1982-1989), which served 1,200 teachers in twenty-one school districts in the Los Angeles area.⁸⁶

The shift from a traditional studio based curriculum to DBAE's curriculum created questions concerning the best way to teach the program. When art educators began to use the DBAE curriculum, social interaction and participation began to change in the classroom. Students became participants examining artworks and discussing their value. For art education to use the art disciplines in the 21st century, they will need to keep up with the changes occurring in societies, and cultures.⁸⁷

Arts Propel project is another program in arts education. It began in 1985 as a five year endeavor involving Harvard's Zero-Based Arts Education. The foundation of this program was developed in 1967 by Nelson Goodman, a philosopher at the Harvard Graduate School. The project was labeled Project Zero. The Rockefeller Foundation supported Project Zero's Arts PROPEL. The project's focus in the early years involved conferring and discussing the major concepts and processes of art. During this time, cognition was related with problem-solving and the sciences, not with creativity.

Researchers of the Arts Propel Project developed two tools for assessment and self-assessment to help with reinforcement of the instruction. Students are encouraged to tackle open-ended problems and to keep a portfolio to keep track of their development as they move through the creative process. The art education goal of this approach was to provide students with cognitive skills. Students were also taught the aesthetic values of the U.S.'s dominant culture in order to get employment in the arts. In an Arts Propel

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⁸⁷ Stankiewicz, Mary Ann, "Discipline and the Future of Art Education, Studies in Art Education, Vol. 41, No. 4. Summer 2000. Pgs. 301-313. pg. 310 p. 1. pg. 311 p. 1.

classroom, students approach the art form along three crisscrossing pathways that give Arts Propel its name: production—students are inspired to learn the basic skills and principles of the art form by putting their ideas into music, words, or visual form; perception—students study works of art to understand the kinds of choices artists make and to see connections between their own and others' work; and reflection—students assess their work according to personal goals and standards of excellence in the field.⁸⁸

The domain project of Arts Propel utilizes composition to familiarize students with how arrangements and shapes affect the art piece. Students keep a written journal for reflection on their observations and discoveries in regards to composition. This process is to help students connect between their own productive and perceptual experiences. This process creates a collection of projects for each art form.

Another important element of Arts Propel is the portfolio. It is used to house student's finished works, original sketches, interim drafts, personal critiques as well as critiques from other students, and artworks from other artists.⁸⁹

Another concept on how art education should be taught is the Aesthetic Response Theory or A*R*T which is an alternative for art education and is based on an individual's understanding of their own aesthetic response and their responses to the environment. The art curriculum focuses on the student as the consumer and not as an art historian, critic, or aesthetician.

⁸⁸ "Arts Propel" "Project Zero's Arts PROPEL was supported by The Rockefeller Foundation..." Retrieved 12 Jan. 2008. <http://www.pz.harvard.edu/research/PROPEL.htm>

⁸⁹ Gardner, Howard, "Zero-Based Arts Education: An Introduction to Arts Propel" *Studies in Art Education*. Vol. 30, No. 2. 1989 pgs. 71-83 pg. 79 p.

In 1987, Art Education published "A*R*T* A Friendly Alternative to DBAE." Vincent Lanier, a professor at the University of Arizona, wrote the article. Apparently, he was not an advocate for DBAE when he commented that art education can, and has done worse. Lanier thinks the concepts of recognizing art, responding to art, locating art, and understanding the how and why it was made is a sufficient general art curriculum. He looks at A*R*T* as another concept for teaching art education. A*R*T* is based on the individual's own aesthetic response and the elements that elicit these responses. Under A*R*T, the purpose of art education is to teach the students to enhance their appreciation for the visual arts. Instructors teaching the A*R*T approach need a wide range of art objects and visuals. Knowing the how and why an art piece is created is important. A*R*T views works of art as social creations and does not have a set curriculum. The individual teacher decides what is best for the students.⁹⁰

The National Endowment for the Arts was created by Congress in 1965 as an independent agency of the federal government. The 1980's report "A Nation at Risk", released from the Department of Education, found schools in the U.S. to be deficient in their programs. Arts-Based School Reform proved there is a connection between an enriched educational environment and an increase in academic achievement when there is a strong arts program. Research showed a positive effect on a child's interpersonal skills, confidence, motivation to succeed, and preparation for work as well as preparation for life.

Toward Civilization, released in 1988, resulted from a mandate from Congress in which the Arts Endowment gathered information regarding arts in American schools.

⁹⁰ Lanier, Vincent. "ART A Friendly Alternative to DBAE." Art Education Vol. 40, No.5 Sept. 1987 pgs. 46-52 pg. 50 p. 2-6.

The report "Toward Civilization" acknowledges that art education was in jeopardy. Art was viewed as a luxury and was considered a nonessential subject. There was no relevance to history and no development of critical-analysis skills. There was no conformity among educators for what the students should learn or be able to do artistically. The report brought about concern with the public and congress. This event broadened the role of the Arts Endowment and its duty to art education. This awareness brought the National Endowment a national leadership role for the support and promotion for art education.

The NEA developed curricular and instructional assessments for higher standards including materials and guidelines. The Getty Foundation and NEA advocated for an art curriculum featuring production, art history, aesthetics, art criticism, and knowledge regarding civilization. Art is the ideal medium for the practice of solving problems. With the increase in ethnic multicultural societies, it is important to explore cultural themes. The need exists to integrate art with other disciplines without compromising the integrity of art education.⁹¹

In 1975, President Gerald Ford signed into law Public Law 94-142 which was the Education for All Handicapped Children Act.⁹² Two terms resulted from this law: mainstreaming and inclusion. Mainstreaming means to move a child into a regular classroom for a specified period of time during the day from a self-contained special education classroom. Inclusion means placing a child with special needs full time in a regular classroom. Inclusion has different variations to accommodate the program.

⁹¹ Topping, Ronald J. "Art Education A Crisis in Priorities" Art Education Vol. 43, No. 1 Jan. 1990. Pgs. 10-24 pg 2' p. 1 & 2, PG. 22, P.3 & 5.

⁹² "The Ford Years: P.L. 94-142 - Ford's Doubts" Federal Education Policy and the States, 1945-2005 On November 29, 1975, President Ford signed..."

Special needs students are included in the regular educational classroom.⁹³ To determine what is best for the student, he or she is required to take a series of tests. Conferences are held with educators, psychometric experts, and parents and these conferences result in an Individual Education Plan (IEP).

To help with the changing methods of teaching mainstream and inclusion students, Claire B. and Robert D. Clements wrote in 1984 "Art and Mainstreaming." The book was written to help art educators, classroom teachers, teachers of exceptional children, and parents in the mainstreaming of students into the regular classroom.

The authors discuss visual arts teaching strategies, modifications for the classroom, and the setting of goals. The book includes training for the teaching of visual arts to behavioral disordered, educable or trainable mentally retarded students. It also covers students with learning disorders including hyperactivity, orthopedically handicapped, and the gifted child. Also covered in the book are hearing impaired and blind children. "Art and Mainstreaming" is not only a tool for art educators but also for regular classroom teachers for use in most classroom situations.⁹⁴

The other side of the educational spectrum covers the gifted students. Gifted students like other students benefit from the integration of arts. Integrating the arts into the curriculum helps meet the unique needs, interests, and capabilities of the gifted students by challenging them with tasks that are more sophisticated and complex.⁹⁵ Art integration helps gifted children to be innovative and make new discoveries. Gifted

⁹³ Vandergriff, Jim "Mainstreaming vs. Inclusion" 6/13/02 pg. 1 p. 1 & 4. Retrieved 16 Jan. 2008
<<http://web.grinnell.edu/courses/mitc/vandergr/201%20Web%20site/Inclusion.htm>>

⁹⁴ Clements, Claire B. and Robert D., "Art and Mainstreaming," Art Education Vol. 38, No. 4. July 1985
pg. 43 p. 1-3.

⁹⁵ "Integrating the Arts into the Curriculum for Gifted Students" <http://www.nagc.org/index.aspx?id=166>
pg. 1 p. 3

students immerse themselves in the creative process by applying their advanced reasoning and problem solving abilities in new ways. Studies reveal art can advance gifted students academically, creatively, and cognitively.⁹⁶

To address the changes occurring in education, Interstate New Teacher Assessment and Support Consortium (INTASC) released the draft in 1992 for the standards for licensing of new teachers. The standards are the representation of the common core of teaching knowledge and skills. The standards are to help all students acquire an education appropriate for the 21st century. The development of the standards was made compatible with those of the National Board for Professional Teaching Standards. This process helped to create a consistent approach to the education and the licensing for teachers. The standards were based upon the joint views among the states and the criteria of professional teaching. INTASC developed standards for each discipline and for regular elementary and special educational programs. The standards were developed by educators from across the country.

The integration of art with other subjects is another beneficial strategy to help children learn. "Integrating the Arts Throughout the Curriculum", written in 2006, addresses the ongoing issue of integrating art. Eric Jensen's book, "Arts with the Brain in Mind" addresses research to prove the fine arts are a major component for improving learning in all academic areas. Researchers concluded the arts are important in the development of the human mind by enhancing the learning process. Fine arts nourish the

⁹⁶ ibid p.5

sensory, cognitive, emotional, and motor capacities which are the forces behind all other learning.⁹⁷

In 1995, the Kenan Institute for the Arts established the A+ Schools Program. The statewide program originated in 25 North Carolina schools because of the diversity within the state's school systems. In 2003, the program moved to the University of North Carolina at Greensboro (UNCG). The staff of the A+ Schools Program work with the faculty and staff of UNCG to help to establish the educational research projects and programs. The initial evaluation began as a four-year evaluation. The results recognized the success and sustainability of the program.

The program integrates the arts with ongoing professional development, and uses statewide support networks for teachers and administrators. The networks help implement North Carolina's mandated curriculum along with meeting the accountability standards. Not long after the program began, other schools in North Carolina began to join the networks. With the A+ Program the arts are viewed as an essential element. It is essential to how teachers educate and, students learn in all subject areas. The concept of A+ school allows for students, teachers, administrators, parents and the community to benefit from the program.

The arts-integrated instruction of the A+ program incorporates Howard Gardner's theory of multiple intelligences as well as other theories of intelligence. The A+ schools combine interdisciplinary teaching and daily arts instruction. Children are offered opportunities to learn through diverse ways by which they are able to comprehend. The children have art daily and at least once a week have a class in the

⁹⁷ "Integrating the Arts Throughout the Curriculum"
http://www.smp.gseis.ucla.edu/Resources/EdNews/ednews_2006_03.html pg.1. P. 3.

areas of drama, dance, music and visual art. Incorporating the arts across the curriculum requires a variety of instructional strategies.

A+ represents a feasible option for schools seeking an arts center based curriculum with the utilization of various modes of learning. The completion of North Carolina's four-year evaluation of the program gained the attention from other states that expressed an interest in the program.

In 1996, the sixth edition of "Emphasis Art" was published by Frank Wachowiak and Robert D. Clements. In the preface, Clements makes reference to incorporating the elements of DBAE.⁹⁸ The book also acknowledges the importance of art for the transmission, maintenance, and analyzing of a culture. Art is a way for individuals to learn about their own culture as well as the culture of others. America is becoming more and more multicultural and the need exists to recognize the importance of multiculturalism.⁹⁹

Multicultural education is also a reform movement. In 1960, as a result of the Civil Rights Movement, there was an emergence of multicultural education. The movement was a way to educate students about the social, political, economic conditions, as well as to teach them about ethnic diversity.¹⁰⁰ Arts education encourages unity among students by reinforcing the qualities and characteristics that are shared in art and in the processes of making art. The focus is placed on the similarities of cultures.¹⁰¹

⁹⁸ Wachowiak, Frank and Robert D. Clements. Emphasis Art (1996) preface xiv.

⁹⁹ Ibid. pg. 3 p. 1&2

¹⁰⁰ Stuhr, Patricia L., "Multicultural Art Education and Social Reconstruction" Studies in Art Education, Vol. 35, No. 3 Spring 1994 pgs. 171-178. pg. 171 p. 3.

¹⁰¹ Delacruz, Elizabeth Manley, "Myths, Misconceptions, Misdirections", Art Education, Vol. 48. No. 3. May 1995 pg. 57-61. pg. 57. p.1.

The theory of multicultural art education is not immune from misconceptions and misdirections. Multiculturalism is not going away and art education is a tool for helping children to understand their own identities and to explore other cultures. The misconceptions include the belief that victimized minorities is the reason for teaching multiculturalism; it is just a passing concept; it will divide the nation; and that it is against western ideals of democracy and equality.¹⁰² Multicultural education in our changing world helps the younger generations to understand and create the meaning of life. It recognizes the importance of understanding culture and cultural diversity. Culture provides beliefs, values and patterns that give meaning and structure to life. Multicultural art education and visual culture deal with the process and not a product. Individuals need to look at their own cultural traditions as well as the traditions of other cultures.¹⁰³

Culture is a misunderstood concept. Culture is made up of what we do and what we value. It provides the schema for how we live, our understanding and actions toward life. By learning about other cultures students broaden their ways of thinking. An individual's cultural identity includes: age; gender; sexuality; economic class; political status; ethnicity; and geographic location.

With the passage of time art education is gaining a place in the core curriculum. Art educators are no longer working alone because now they are an integral part of the school planning team in helping to expand instructional programs. DBAE helped to broaden the range of art education.

¹⁰² *ibid.* pg. 58. p.7

¹⁰³ Ballengee-Morris, Christine, and Stuhr, Patricia L., "Multicultural Art and Visual Cultural Education in a Changing World" *Art Education* pg. 1, p.2.

The learning experience becomes more meaningful when knowledge is integrated with the student's environment. Learning experiences are more meaningful when the student takes life centered issues and learns from multiple perspectives. Curriculum studies can be designed around generalizations or ideas.

In an effort to make sure that students were getting their educational needs met, President Bill Clinton signed the "Goals 2000: Educate America Act." The educational reform act required the implementation of National Standards. The creation and signing of the bill brought about numerous debates by educational theorists regarding education philosophy.¹⁰⁴

Andrew Porter states in his article "The Uses and Misuses of Opportunity-to-Learn Standards" that Goals 2000 -- Opportunity-to-Learn (OTL) has become a controversial issue in education.¹⁰⁵ Members of Congress had a heated debate regarding "Goals 2000". The Republicans wanted OTL to be eliminated while the Democrats wanted the standards of OTL to be required of all states.¹⁰⁶ The intention of the bill was to ensure that all students in the United States receive a high quality education regardless of sex, race, family economic level, or geographic location.

In 2002, President Bush signed into law the "No Child Left Behind Act" (NCLB). It acknowledges the arts as a core academic subject. The Arts Education Program supports strengthening arts education as an vital part of the school curriculum. The data

¹⁰⁴ Gigliotti, Carol, "Bridge To, Bridge From: The Arts, Technology and Education." Leonardo, Vol. 31, No. 2 (1998) pg. 1 p. 4-6.

¹⁰⁵ Porter, Andrew. "The Uses and Misuses of Opportunity-to-Learn Standards" Educational Research Vol. 24, No. 1 (Jan-Feb., 1995) pgs. 21-27, pg. 21, p.1.

¹⁰⁶ Ibid. pg. 22 p.1

from the College Board indicates students' work is significantly better when they participate in sequential arts programs.¹⁰⁷

Visual Culture is the latest trend in art education. In our global world, we want our students to value others and their cultures. Visual Culture is a controversial concept. In the last 20 years there has been an increase in the interest of Visual Culture. Humanities and societal sciences reflect this interest in their research and writings.¹⁰⁸

It is difficult to define visual culture because of its many interpretations. There are two ways to view Visual Culture. The first is to look at what is happening within a specific culture. There is agreement that understanding the world through visual culture is becoming more important. Many individuals think that the discipline of art history is not keeping up with today's visual world. It is believed that art historians are not knowledgeable with what is happening in today's art world. The second way to look at Visual Culture is its progression throughout history. Teaching methods need to change to keep up with our changing visual world.

Visual culture's field of study includes cultural studies, art history, and anthropology. Visual culture focuses on what makes the culture rely on visual images. In today's contemporary culture, visual culture includes the study of film, television, sometimes video games. Advertising, the internet, and other mediums are also important elements of our visual culture.¹⁰⁹

The medium is different but it is argued that the same process of illusion is occurring in the creation of new objects and images. Even though scenes in movies are

¹⁰⁷ "Arts in Education" NCLB Title V. Part D., Subpart 15. pg 139 (Desktop Reference)

¹⁰⁸ Lyttle, Joan "Visual Culture: A Growing Trend in Education" Retrieved 17 Apr. 2008.

[http://joanlyttle.com/presentations/Visual%20Culture.ppt#256,1,Visual Culture A Growing Trend in Education](http://joanlyttle.com/presentations/Visual%20Culture.ppt#256,1,Visual%20Culture%20A%20Growing%20Trend%20in%20Education)

¹⁰⁹ "Wikipedia: visual culture" <http://www.answers.com/visual%20culture>

merely images, our brain processes them as being real. Photographs are the images of objects but we see them as reality. At one point in the past, the action captured was real. Photography at one point revolutionized art history's discipline and became part of the mainstream culture. Through the use of the internet and pictures, we now have the capability to see images located in other parts of the world.

Graphic Design is not thought of as art and creates a problem being accepted into the study of art and visual culture. Visual culture uses graphic design in magazines and newspapers. Images are manipulated with the use of computers. Graphic design is influenced as much by social and cultural factors as by fine art.¹¹⁰ It is believed that art education needs to include contemporary visual culture or the disciplines of art become out of date.

There is a need for teachers to help our children understand culture and cultural diversity. These important elements provide students with beliefs, values, and patterns that give value and organization to life. Our changing cultures necessitate the need for educators to teach our students about their own culture as well as embracing cultures of other individuals. This process helps in being able to function in social and cultural environments. Culture and cultural diversity are more important than ever in today's influences of global events and the media.¹¹¹

An individual's personal culture is identified by age, gender, sexuality, social, and economical class, religious, social, political, and other issues that identify us individually. These identifiers of culture exist within each individual.

¹¹⁰ "Art and Visual Culture. What is art? What is art history? p. 2-4, 8-11, & 13. Retrieved 16 Apr. 2008. <http://www.students.sbc.edu/lollis04/ArtandVisualCulture9.htm>

¹¹¹ Morris, Christine Ballenger, Patricia L. Stuhr, "Multicultural Art and Visual Cultural Education in a Changing World" *Art Education* Vol. 54 No.4 July 2001 pgs. 6-13 pg. 6 p.2 & 3 pg 7. p.2.

CONCLUSION:

Over the past few hundred years, art education is recognized as a catalyst in the “creation of a culture of peace, international understanding, social cohesion and sustainable development.”¹¹² Study in the areas of art history, art criticism, aesthetics, communications, and different views that pertain to the understanding of the arts have created controversies. These controversies impact the role of the arts in education. Just when art educators begin to look more closely at art disciplines as a content source, the disciplines change due to cultural and social forces. These forces are greatly influenced by academic research, technological advances, and geo-political events.¹¹³ On a national basis, the trend of the last thirty years has been to increasingly value the arts in the educational process. The strength of an arts curriculum in a school setting is determined by state and local philosophical and financial decisions. The strength of an art curriculum in a school setting is also determined by assuring that teachers are adequately trained in the area of art education. One can predict with some certainty that education in the arts will continue to be an ever evolving process. The only constant in art education is change.

¹¹² Unesco World Conference “United Nations Educational, Scientific and cultural Organization (UNESCO)”, <http://www.en.wikipedia.org/wiki/UNESCO>

¹¹³ Ibid. pg.309 p.3

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APPENDIX

1755's Jean Jacques Rousseau wrote "L 'EL' Emile ou de l' education" (Emile).

Late 1700's Heinrich Pestalozzi a Swiss educational reformer, put Rouseaus's theories into practice and thus became the first applied educational psychologist.

1748 Benjamin Franklin wrote "The Tractate of Education" which includes the importance of art and heir place in the curriculum.

1834 Bronson Alcott founded the Temple School in Boston with the inclusion of drawing added to the curriculum.

1837 Friedrich Froebel created the concept of play of Garden of the Children (kindergarten).

1839 Horace Mann presided over the establishment of the first public normal school in the United States at Lexington. He is Considered to be the "Father of American Education."

1839 G. Stanley Hall studies psychology in Germany and develops the idea which becomes the Child Study Movement in the late 1800's.

1840 Rembrandt Peale was the first professor of drawing and writing at Central High in Philadelphia.

1853 Edward Austin Sheldon appointed superintendent of the first board of education. He is noted for using Friedrich Froebel's concepts of kindergarten and integrating subject matter with art and hired Herman Krusi as the first art educator because of his knowledge of art and his capabilities for teaching.

1857 Herman Krusi published his book on perspective.

1870 Elizabeth Peabody advocates for Kindergarten as the Primary Art School and for the use of drawing to be included as a major component of kindergarten instruction.

1870 The Industrial Drawing Act was passed by the Massachusetts legislature.

1870 The Oswego Movement began in New York.

1871 The Metropolitan Museum of art was founded. William Merritt Chase was one of the first instructors.

Mid 1890s to 1920s Oscar W. Neale was the predominant figure of The Picture Study Movement.

1880 William Bentley Fowle publishes the Common Schools Journal which introduces the monitorial system-training in which students teach other students. He writes more than 50 books on all phases of education.

1883 Walter Smith was the founder and first principal of the Massachusetts Normal Art School which was the first training school to prepare teachers of industrial drawing.

1887 First graduate program was established in education in New York University and the following year the Teachers College for teacher training was established at Columbia University.

1887 Carrado Ricci wrote "The Art of Children," which was the first study of children's drawings.

1892 James Sulley wrote the "Investigation on childhood." He charted three stages of artistic development and is noted for using the term schema.

1896 John Dewey started the Laboratory School at the University of Chicago to test his theories in the classroom.

1899 National Education Association (NEA) appointed a committee to report on the teaching of drawing in the public schools.

1901 H.T. Bailey was the editor of the first publication of "The Applied Arts Book, which later became known as the School Art.

1904 "Arts as Experience" written by John Dewey, joined the faculty of Columbia University.

1904 Franz Cizek known as the father of "Father of Child Art," "Creative Art Teaching." He is noted for bringing into play the "Process Centered Teaching Methods.

1912 Children's paintings were exhibited in Steiglitz gallery in New York City.

1913 Armory Show opened in New York City.

1919 Pedro deLemos served as editor of the "School Arts Magazine" and wrote "Applied Art" which emphasizes multicultural contributions.

1925 "The Carnegie Corporation" supported a report by the Federated Council that art education curricula needs to increase content in art.

1933 Community Home Art Project began under the direction of Edwin Ziegfeld which emphasized the role of art in daily life.

1933 Joseph Albers wrote "Interaction of Color" which introduced the German Bauhaus designs and techniques at Black Mountain College in North Carolina.

1933 "Owatonna Art Project" in Minnesota, inspired the WPA program with its promotion of home decoration, art in public places, landscaping, and art in window displays.

1934 The "New Deal" program was signed into law to help recover the economy from the Great Depression.

1935 "The Works Progress Administration" (WPA) was created to provide employment for many artists.

1935 Harry Hopkins created the Federal Arts Project (FAP) which was a sub unit of WPA. Creation of community art centers, managed art programs, and held art exhibitions.

1942 Victor D'Amico wrote "Creative Teaching in Art" along with establishing "The Art Barge" where he could mentor artists and art educators.

1943 Sir Herbert Read conducted a study regarding the theory of practice in art education and the results were published in "Education Through Art." In 1966 he wrote "The Redemption of the Robot."

1945 United Nations Educational, Scientific, and Cultural Organization (UNESCO) was created with a goal to create an international organization devoted to art education.

1947 Viktor Lowenfeld wrote "Creative and Mental Growth" which covers the growth of children through the different stages of development and provides teaching tools and activities for each stage of development.

1948 National Art Education Association (NAEA) was founded.

1948 Al Hurwitz wrote "Children and their Art"

1950 J.P. Guilford was president of the American Psychological Association and analyzed the creative personality, human intelligence, and creativity.

1951 The International Society for Education through Art (INSEA) was founded in Bristol, England under the direction of Sir Herbert Read.

1957 The launch of Sputnik by the Soviets creating a lead for technology over the U.S. in space technology.

1957 The National Endowment for the Arts and Humanities was established.

1960 Civil Rights Movement and reform movement to address art and its importance to cultures and multicultural reform.

1961 June McFee publishes "Preparation for Art" which provides a shift toward the importance of perceptual and environmental issues in curriculum planning.

1961 "Visual Literacy" movement which emphasized drawing for perceptual and cognitive development.

1965 Frank Wachowiak and Theodore Ramsay, both educators at the University of Iowa, wrote "Emphasis Art: A Qualitative Program for the elementary School."

1967 Elliot Eisner directs the "Kettering Project" at Stanford University and develops a comprehensive elementary art curriculum based on art content.

1967 Central Midwest Regional Educational Laboratory (CEMREL)

1969 "Artists in the Schools" programs is established by the National Endowment for the Arts.

1969 The National Assessment of Educational Policy (NAEP) is the sole ongoing national assessment of what American students know and can do in an assortment of academic subjects.

1970 Frank Wachowiak from the University of Georgia along with David Hodge from the University of Wisconsin wrote, "Art in Depth: A Qualitative Program of Art for the Young Adolescent."

1970 Anthony Swider writes an article "The Art Teacher for the Seventies" in which he states a teacher must be knowledgeable in art studio process, art history, and art criticism.

1970's "Interdisciplinary Model Programs in the Arts for children and Teachers" (IMPACT) was established to help renew interest in art.

1973 The National Assessment of Education Progress in Art (NAEP) conducted a study to examine the knowledge, skills, and attitudes regarding art of 9, 13, and 17 year olds.

1975 President Gerald Ford signed into law Public Law 94-142 which was the Education for All Handicapped Children Act.

1981 Music Television (MTV) aired first music video on national television. Caleb Gattego in "Toward a Visual Culture: Educating Through Television" believed television was the medium that would revolutionize the educational process.

1982 The Getty Center for Education in the Arts is created as one of the seven units was headed by Lani Lattin Duke. The Getty Center offers support for discipline-based art education in the public schools through a program of research, publications, conferences, grants, and regional institutes.

1982 Laura Chapman publishes Instant Art Instant Culture, and independent view of art Education policy that includes survey reports and recommendations for future practice.

1983 "A Nation At Risk: The Imperative for Educational Reform" to improve the deficient areas of content, expectations, time, and teaching.

1983 The Getty Center for Education in the arts supported the largest art education reform initiative in history was established in six art education institutes to create and implement their individual approach to DBAE in public schools. The curriculums were implemented in more than two hundred schools districts in fifteen states, reaching close to a million students in kindergarten through twelfth grades. The institute's curriculums were based on finds from the Los Angeles Getty Institute for Educators on the visual Arts (1982-1989), which served 1,300 teachers in twenty-one school districts in the Los Angeles area.

1984 Dwaine Greer introduces the term Discipline-based art education as the art educational reform in an article regarding the Studies in Art Education.

1984 Claire and Robert Clements wrote Art and Mainstreaming: Art Instruction for Exceptional Children in Regular School Classes.

1985 Arts Propel was a program to expose children to instructors with an in depth knowledge in the art curricula.

1987 A*R*T* based on an individual's understanding of their own aesthetic response and their responses to the environment.

The National Board of Professional Teaching Standards (NBPTS) crated in 1987 to uphold high standards for what teachers should know and be able to do.

1988 - The National Endowment for the Arts published Toward Civilization: A Report on Arts Education (first draft written by Brent Wilson). Ros Ragans wrote Art Talk, a student text incorporation art criticism with studio activities.

1988 The National Endowment for the Arts published Towards Civilization: A report on Arts Education, which attempts to reveal the status of the art in education in the U.S. It recommends that NAEP be reinstated.

1990. The largest art education reform initiative in history, six art education institutes established since 1990 in America 2000, a status report on education in the country, is issued by U.S. Governors and President George Bush, after initial failure to mention the art and the resultant protest, the report includes arts in national goals statements.

1991 National Board for Professional Teaching Standards (NCPTS) is formed in order to offer recognition for exemplary or accomplished secondary teachers, art included.

1992 Claire Golomb wrote The Child's Creation of the Pictorial World.

1993 Annenberg's \$500 million "challenge to the nation" which called for school reform through the arts in order to improve education in rural and inner city schools. The challenge was to revitalize the current reform effort along with unity to simultaneous efforts, and to encourage new ones.

1994 and 1996 President Bill Clinton signed the "Goals 2000: Educate America Act." The act is to improve learning and teaching by providing a national framework. The act is to promote research, consensus building, and the systemic changes need to ensure equal educational opportunities along with high levels of educational achievement for all students. It is to provide a framework for reauthorization of all Federal educational programs; to promote the development and adoption of a voluntary national system of skill standards and certification; and for other purposes.

National Visual Arts Standards

1995 by the A+ Schools Program was established by Kenan Institute for the Arts began with 25 schools, representing the diversity of North Carolina, participating in a four-year evaluation

1996 The sixth edition of "Emphasis Art: was published by Frank Wachowiak and Robert D. Clements.

1997 The second National Assessment of Educational Progress in the visual arts employs a wider range of assessment items, following national developments in educational evaluation that feature authentic approaches to assessment.

1997 Individuals with Disabilities Act (IDEA) is amended as the new version of Public Law 94-142. The law changes the wording for handicapped to disabled, to include eligibility for autism and traumatic brain injury, and requires transition services.

1998 Davis Publications and Getty Educational Institute published Davis/Getty Units of Study for the Arts.

1999: NAEA publishes Standards for the Art Teacher Preparation, a document that discusses requirements for a quality art teacher education programs, preparation of faculty, and knowledge and skills new art teachers will need as they enter the teaching profession

1999: NAEA publishes Standards for the Art Teacher Preparation, a document that discusses requirements for a quality art teacher education programs, preparation of faculty, and knowledge and skills new art teachers will need as they enter the teaching profession.

2000: NAEA published Standards for art Teacher Preparation, Carole Henry, chair, Mary Erickson and Bernard Young co-edit "Art Works in Transition,"NAEA

2001 Al Hurwitz and Michael Day publish "Children and Their Art: Methods for the Elementary School" 7th edition.

2001 No Child Left Behind (NCLB) act was signed by President George W. Bush considers art to be one of the core academic subjects.

2005 Visual Culture Art Education (VCAE) consisted of have art students question what they see and the meaning of the subject in context of the image's history, local, and global societies. The students become aware of aesthetics and social issues while be able to have the freedom to create artworks that deal with their own lives.

2005 new version of Individuals with Disabilities Act (IDEA) changes the IEP process. It allows schools to have more control in the placement of the students, and supports the NCLB Act.