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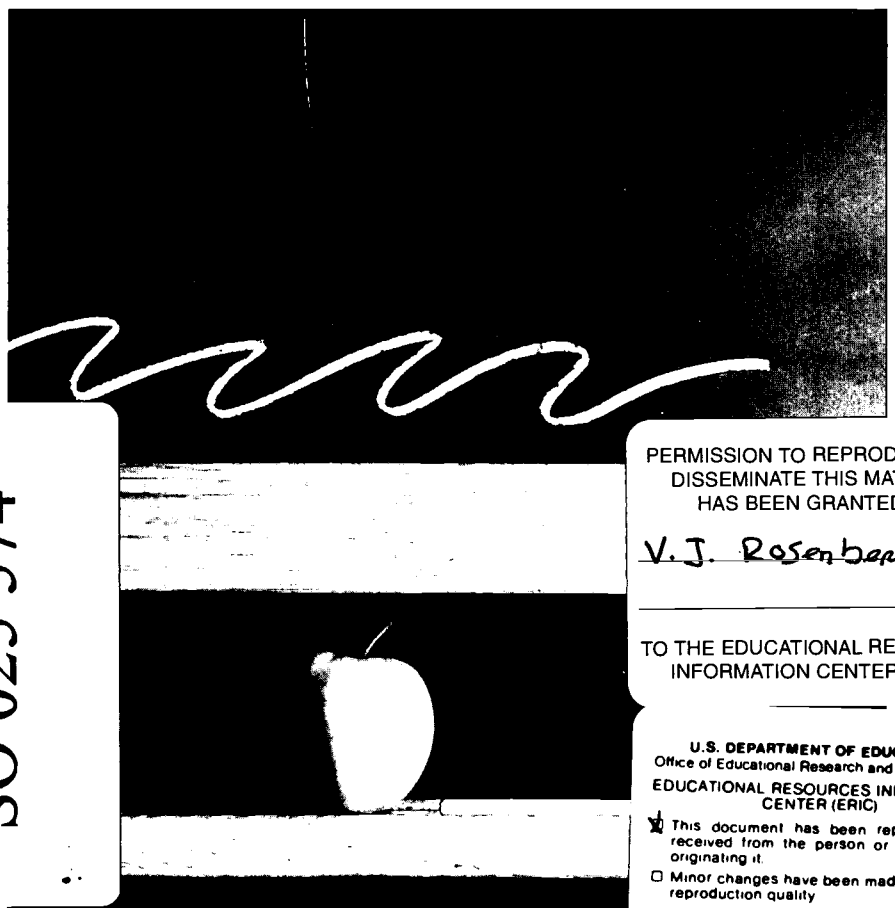
ABSTRACT

This paper is intended to support art education advocates and policymakers as they formulate strategies for broadening the base of school offered visual art experiences through discipline-based art education (DBAE). The study is divided into three sections. The first section of the paper concerns assumptions, ideas, and perspectives underlying the analysis in the study. The purpose of the second section is to put arts education, DBAE in particular, in context. The second section has three sub-parts: historical background and general commentary; five prominent features of the educational policy landscape; and arts education and DBAE vis-a-vis the five features. The third section consists of five advocacy recommendations. Advocates are urged: (1) to bring in to focus, highlight, and take advantage of the potential of DBAE arts education to foster students' reasoning and problem solving abilities; (2) to assume a more aggressive posture with regard to arts education serving students of marked need; (3) to advance DBAE arts education as supportive of attempts to professionalize teaching; (4) to legitimate the arts by advancing efforts to assess student performance and by accounting for progress in expanding the role of the arts; and (5) to cause exemplary arts education materials to be developed, taking advantage of state-of-the art technologies. Contains 17 references. (MM)

AESTHETIC PERSUASION: PRESSING THE CAUSE OF ARTS EDUCATION IN AMERICAN SCHOOLS



A Monograph for
The Getty Center
for Education
in the Arts

☐

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FOREWORD

Since its founding, the Getty Center for Education in the Arts has worked to enhance the status and quality of visual arts education in our nation's schools. We have been fortunate to receive the guidance and counsel of outstanding leaders in the field of education and the arts as we have developed our programs. When Dr. Stephen Kaagan, then Commissioner of Education in Vermont, approached us about assessing opportunities for improving visual arts education within the context of national education reform recommendations emanating from the public and private sectors, we felt that this perspective would make an important contribution to informing our thinking. By sharing it with you, we hope that you, also, will find it of value.

Dr. Kaagan's paper discusses arts education against a backdrop of five timely policy issues of pressing concern to educators: The attainment of reasoning skills; at risk students; teacher professionalization; accountability; and the role of technology in the classroom. Where has the arts education movement stood with respect to these issues? And where does the substantive, multi-faceted approach to art education, known as discipline-based art education (DBAE), now stand?

Education reform recognizes that the adults of tomorrow need to be broadly educated. The development of imagination, creativity, risk taking, analytical and critical thinking and problem solving are considered essential to foster in children if our nation expects to remain internationally competitive, socially creative, independent and democratic. These are all qualities taught and reinforced by substantive arts education programs. Arts education programs can make important contributions to preparing our children for the twenty-first century. But how?

In his conclusions, Dr. Kaagan proposes some pragmatic strategies for advancing arts education in the new century by taking into account the features of the education policy landscape he concisely describes. And while Dr. Kaagan's views and recommendations are his own and not necessarily those of the Getty Center for Education in the Arts, we are indebted to him for the ideas which have informed us and provoked our thinking. As education leaders and arts education advocates, we hope that you will find that these ideas will have a similar impact.

Leilani Lattin Duke
Director
The Getty Center for Education in the Arts

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SUMMARY

This study is about political effectiveness: about making things different, altering social conditions, changing formal policies and actual practice. Its chosen focus is the place of the arts in education. The medium for discussion of political effectiveness is the arts education that takes place almost exclusively in schools. The area in which change is recommended is the composition or configuration of the school curriculum: what students are taught and the way they are taught. A significantly greater place for the arts is sought; "greater place" in this context meaning a larger allocation of instructional time and energy during the school day directed by teachers and students toward the arts both as subject matter and as a set of skills and capabilities.

The means of change discussed in the study is discipline-based art education (DBAE). As a conception of visual arts education and an approach to the teaching of art, DBAE is characterized by the following elements:

1. the provision of art as a subject within general education, with a written and sequentially organized curriculum consisting of lessons drawn from four fundamental art disciplines--production, history, criticism, and aesthetics. The study of these four areas helps to build a body of cumulative knowledge and skills in art that can be appropriately assessed;

2. the development of students' abilities to make art (production), interpret and analyze art (criticism), know art's role in culture (history), and discuss questions about the nature of art and make informed judgments about it (aesthetics); and,

3. the implementation of art education on a district-wide basis with appropriate administrative support, staff development, and material resources.[1]

Over the past five years, several national educational organizations have supported DBAE as a means of bringing the arts into the mainstream of schooling. The fundamental question is what the next five years of efforts should entail. This study is intended to be grist for education policymakers and arts education advocates as they deliberate and formulate strategies for broadening the base of visual arts experiences offered students in school.

The study is divided into three sections.

The first concerns assumptions: ideas and perspectives underlying the analysis in the study.

The second is about the education policy landscape. Its intent is to put arts education, DBAE in particular, in context. The second section has three sub-parts: historical background and general commentary; five prominent features of the educational policy landscape; and arts education and DBAE vis-a-vis the five features.

Recommendations comprise the third section, actions that education policymakers and arts education advocates should undertake. In brief, the five recommendations are for advocates to:

1. bring in to focus, highlight, and take advantage of the potential of arts education, especially DBAE, to foster students' reasoning and problem-solving abilities;

2. assume a more aggressive posture with regard to arts education serving students of marked need;

3. advance arts education, and DBAE in particular, as supportive of attempts to professionalize teaching;

4. legitimate the arts by advancing efforts to assess student performance and by accounting for progress in expanding the role of the arts; and,

5. cause exemplary arts education materials to be developed, taking advantage of state-of-the-art technologies.

ASSUMPTIONS ABOUT SCHOOLING

The Dynamics of Educational Decision-Making

Schooling is a principal means of educating young people. What is offered students in school is the fruit of past and current political decision-making. This is to say that the explicit and implicit curriculum with which students are presented is the yield of a collection of interests. Included are the interests of government (local, state, and federal), parental interests (interests of students are subsumed here), the interests of society (most particularly certain powerful societal institutions), and finally the interests of those who staff the schools (professionals or incumbents).[2] At a given school, the principal and teachers mediate the expressions of all these interests, including their own.

Professional staff arrive at the school door each day and carry on an educational program that satisfies these diverse interests--at least for the day! Things go on, i.e. the program of the school continues, in routine fashion, until some dissatisfaction is expressed by people representing one or a combination of the interests. Either the dissatisfaction is dismissed by the school's lay governors and professional leaders, or it is addressed through some alteration in, addition to, or subtraction from the school's program. In the light of this interplay of forces, it is perhaps less of a mystery why elements like driver education are allocated such a large place in the curriculum.

So while schools are educating students, decisions about how that business should be conducted are being shaped by the combined interests of government bodies, parents, societal institutions, and education professionals. Several factors detract from an absolute coincidence between these decisions and actions taken in schools. One of the more prominent is that for all the openness in their decision-making processes, schools are in many respects the private preserves of the professionals who run and teach in them. School staff have much leeway in what they do behind closed doors. While government agencies may issue dicta, parents organize committees, business organizations recite desiderata, decisions taken without education professionals as true partners are more than likely doomed.

Equally true, however, is that while teaching professionals have considerable discretion when the school and classroom door is shut, the breadth of that discretion depends on their having a broad charter from government and the support of parents and societal organizations. Change in the present content and configuration of schooling depends principally on an ability to marshall multiple sources of support from the various interests, government bodies, parents groups, societal organizations, and assuredly, education professionals. It is unlikely that substantial change can occur unless segments representing all four interests are motivated to effect it. Strong support from one or two of the interests is unlikely to be a replacement for breadth, i.e. coverage from all the interests. Witness the recent broad sweep of the interests by the AIDS initiative.

Requisites of Effective Advocacy

To marshall needed support, advocates of a cause must do certain things well:

- ☐ *advance a straightforward, graspable statement of values and beliefs*
- ☐ *develop strategy related to major currents in their area of concern*
- ☐ *exhibit a sophisticated audience orientation*
- ☐ *show persistence and endurance.*

First, advocates must advance a straightforward, graspable statement of values and beliefs. Whether an advocate chooses to coin a slogan or not, it is imperative that one be derivable from the complex of aims and perspectives composing the cause. The fashioning of a slogan forces one to communicate a message clearly and efficiently to a broad range of people, all of whom are being pressed for their support from innumerable sides. It also forces the advocate to pare away argumentation, dispute, and differentiation and get to the core, the fundament of what is being advanced.

Second, support derives from an understanding of major currents in a field and a willingness to adapt one's substantive notions to some of those major currents. "Going with the flow" is one way of encapsulating this point. Unfortunately the saying has lost much of its respectability, seen as it is as a substitution of expediency for integrity. A more balanced interpretation of the saying is the melding of one's legitimate aims with the legitimate aims of others. DBAE advocates care about arts education first and foremost. Urban school superintendents care about large populations of alienated students first and foremost. Can there be a mutually supportive blending of these two concerns? The hoped-for answer is yes. For the extent of support from various interests is directly proportional to the ability to see, touch, and exploit key pressure points.

Related to the second source of support is sophisticated audience orientation. Marshalling support requires adept selection of the people that one is trying to influence. The four interests specified above (government bodies, parents, societal institutions, and education professionals) provide a general framework for audience selection; all four must be represented in a strategy if it is to work.

In addition there are tough choices to make regarding the level--local, state or national--at which impact is sought and the actors at each level who deserve the greatest attention. Further discussion of this second source of support, including the matter of the shifting balance among local, state and national interests is treated extensively at a later point in this paper. The need for different leadership elements at different levels is addressed later as well.

Marshalling multiple sources of support, advancing an easily comprehendible message, capitalizing on prevalent ideological waves, and carefully selecting audiences will produce good results for an advocate. Only one other ingredient deserves mention here because it infuses all the others: the extent of persistence and endurance, through long-term commitment of resources, that one brings to a cause. Beyond making the right moves, one has to be willing to stay the course for a considerable period of time, exhibiting good judgement about when and

how much to invest in whom for how long so as to get maximum yield. Unwavering adherence, dogged perseverance, and steadfast conviction and determination attract converts, as well as the inherent attractiveness of the cause one is advocating.

Essential Elements of Education Change

Understanding the political dynamics of the educational system and being aware of certain requisites for political effectiveness still leave unaddressed questions about the nature of educational change itself. To begin, the ultimate object of educational change is the experience offered students in classrooms. This means that the bearer of change is the teacher. Everybody else, inside or outside the educational system at all levels, is subsidiary. *Authority or influence may to varying degrees be present elsewhere, but only the teacher realizes educational change.* One can surmise then that partnership with teachers in the process of change is essential. Teachers teach; those around them exert authority or influence over what they teach. *The upshot, to repeat: teachers must be principal effectors of educational, i.e. curricular, change.*

Parenthetically, there are parallels between the relationship of teachers to others around them, and the relationship of local school districts to state and national organizations (including federal agencies). Local school districts are principal players in the macrocosm of forces that make for educational change. Local school district officials alone turn school policy into practice. What students are taught is the direct responsibility of these decision-makers. Localism, despite the arguments of some commentators, is hardly dead[3].

Educational change, like all change in social affairs, is the product of dissatisfaction. Someone expresses unhappiness with what the educational system through its individual units--schools--is doing. The dissatisfactions lodged are almost always ones regarding the quality of what is offered or the access of particular groups to what is offered, or both. Change occurs when the dissatisfaction and proposals for its alleviation are taken up as a worthy cause by representatives of the four general interests discussed earlier. This usually occurs after a special interest group raises the consciousness of other special interest groups

and eventually captures a critical mass of common concern regarding the need for change. On rare occasion, a dissatisfaction explodes simultaneously amongst a diversity of interests. Witness Sputnik, where representatives of all interests in the body politic arose to demand the alteration of the *status quo*. For this to happen, the dissatisfaction must usually be about a matter that presents a "clear and present danger" to the social fabric.

On a matter like arts education, change can occur only by increments and only if representatives of special interests are able to corral the support of representatives of other special interests and most important, some significant representation from the larger general interests--the big four. In essence, what is being asserted here is that no single special interest is likely to intervene successfully on a matter that is a non-emergency, unless it can attract allies from other special interests and within the body politic. This may not be an easy task because it normally means rounding the edges of a special interest and adjusting it to fit the shape of other interests. Zealots of a given cause are not normally prone to act this way. There are innumerable examples of this sort of adjustment or lack of adjustment in the annals of educational change: school finance reform measures that are enacted because large blocks of the electorate see in them the opportunity for property tax relief; metric education programs that are not implemented because the interests behind them remain too narrow.

Curriculum Change Discussed

The nature of the school curriculum, perhaps more than any component of the educational system, is subject to the confluence of forces described in this section. After all, the educational offerings of the school are its centerpiece. While this study is not about curriculum reform efforts of yore, suffice it to say that the battlefield is vast. It is populated by soldiers of Aristotlean origin as well as those descended from Marshall McLuhan; and it is strewn with the fallen including the study of the Bible in schools, the implementation of the metric system, and the application of the new math.

In the late 20th century, the curriculum is again beset with marked concerns for instrumentality. It is a new kind of instrumentality, though, one in which intellectual acuity, in light of new job requirements, is highly valued. The old instrumentality, born of the trades, is moribund. Current usage is illustrative here. Note the present array of terms: "computer literacy," "the new basics," "higher order thinking skills," "core competencies." Compare these with I960s terms such as "social responsibility," "options," "experiential education," "inductive thinking." The order of today is clearly different. Discerning it well is essential for it reflects the collective interests of government, parents, society, and professionals.

On a somewhat more concrete level, the place of anything in the curriculum is dependent on its level of backing by strong interests. While not hermetic, the curriculum of the schools is a tight box that cannot possibly contain all that might be placed within it. At present the "box" of the elementary curriculum has fewer perceptible "shelves," set subjects taught in set ways, than the secondary school curriculum. The "box" of the secondary school curriculum is filled with nothing but "shelves." Insinuating new material into the elementary curriculum is bound to be easier, especially if one can relate the benefits of an idea to some larger aims with which the elementary school staff might be preoccupied, and which representatives of the other interests care about. Insinuating new material into the secondary school curriculum as it is presently organized is much more difficult; it entails edging something backed by powerful interests out of the curriculum.

Were there to be a greater generalizing of the secondary school curriculum in the near future, the chances for any given body of knowledge or set of skills to share time would be more equal than those presented by current circumstances. Instead of being organized around set subjects, for example, the curriculum could be organized around blocks of skills such as modes of communication, modes of analysis, and modes of production. Several theorists have postulated such notions. Dr. Theodore Sizer and Arthur Powell are principal among them.[4] They insist that teaching staffs in selected secondary schools are working their way toward such forms of curricular reorganizations. Caution, however,

is in order when making the assumption that much will happen quickly on this front. The byword for any advocate should be to keep pushing while adapting to change on major fronts as it takes place. While there is dissatisfaction among government agencies, parents, social institutions, and professional educators with the present state of the secondary school curriculum, this dissatisfaction is not intense or pervasive enough to cause dramatic change soon. There is still strong support for the status quo, and it should not be underestimated. Much of what exists today in the organization and content of the curriculum, both at the elementary and secondary level, has been around for a long time, and it will continue to resist startling reconfiguration.

The Arts in the Curriculum

Today the arts remain at the edges of the American school curriculum. Full integration of the arts has been allowed for pre-school and kindergarten, but normally not as much for the other elementary grades. For junior and high school grades the arts are allotted a modest place at best, by and large peripheral, occasionally subsidiary to the primary "bread and butter" subjects of math, science, English, and social studies. It is still too much the case, unfortunately, that a child's preoccupation with the fine or performing arts makes a parent a bit jittery about that child's occupational prospects. Just the opposite with math and science, of course. The arts might have a significantly greater place in selected independent schools or special "magnet" public schools, but mainstream they are not, yet.

The principal reason for the arts being at the edges of standard educational practice in the United States is that they have not been seen as instrumental to wage earning activity. In fact, because they have been perceived as extensions of emotional impulse, rather than cognitive capacity, they might even have been viewed as potentially destructive to the wage earning endeavors of Americans. These conditions are changing as emotional response gains legitimacy in economic and social affairs, as economic affairs themselves are becoming more matters of "head" than "hand," and finally as the dynamic interaction of the emotional and the cognitive becomes clearer. Descartes beware.

Even as conditions change, abiding attitudes maintain great hold. By and large the arts, comprising a set of knowledge, skills, and abilities, have not to date dramatically expanded their hold on the resources allocated elementary and secondary curricula. Hope for positive change rests principally with societal institutions, parents, and education professionals. Many are beginning to understand the massive impact of visual media on our lives and the significantly greater role for aesthetic discrimination in much of everyday life, including a whole host of jobs. With these recognitions, the arts will find their way into the curriculum and more students will be able to avail themselves of the opportunities they deserve.

THE POLICY LANDSCAPE: ARTS EDUCATION AND DBAE IN CONTEXT

Historical Background and General Commentary

Before 1955, education policy was almost exclusively the preserve of local entities: school boards, associated community groups, and school administrators. Whatever the exigencies, Americans believed that local school authorities could deal with them effectively. Since the late 1950s, first the federal government and now the states have gained sway in education policy setting. The federal government entered the fray in the late 1950s out of a concern for national security. In 1958, the National Defense Education Act was passed, a direct result of concerns over Sputnik. But the national security impetus quickly gave way in the 1960s to a concern for fairness and equal access. Beginning in 1965 with the passage of the Elementary and Secondary Education Act, and coming to a close in 1975 with the Education for All Handicapped Act, the federal government muscled its way into state and local school affairs with a fairly strong arm. The result was the provision of services for disadvantaged students, students undergoing desegregation efforts, students in need of bilingual education, and handicapped students.

The election of Ronald Reagan as president in 1980 signalled that the federal government had spent itself as a major substantive force in educational affairs. But instead of a return to localism, what happened was that the states began to assume precedence. Partially because of a consciously established vacuum at the federal level, but more particularly because of a growing concern over the country's economic viability, state leadership began to intrude itself into local education affairs as never before and in unprecedented ways.

The movement toward state precedence in education policy setting began in the South, even before the publication in 1983 of the now famous report, "A Nation At Risk." In the early 1980s the governor of Mississippi, recognizing the precarious economic condition of his state, launched an earnest reform effort designed to bring Mississippi schooling up to national standard. Other southern states followed in quick succession, the motivations of their leaders the same as Mississippi: economic. In Arkansas, Florida, Georgia, South Carolina,

and Tennessee, governors and legislatures worked cooperatively to increase public investment in schooling and to demand higher academic standards for students and better credentials for teachers.

Looking back on what was undertaken in the South in the early 1980s, it is easy to see why the initiatives were begun there. Southern states are generally more centralized in their education operations than their counterparts elsewhere, and the concern for economic viability was more deeply felt in the South than just about anywhere else at that time. What is intriguing is that the movement toward greater state control of school instruction and teacher policy spread well beyond the South to the rest of the country. Providing impetus to the movement was not only the withdrawal of federal interest and the growing concern nationally for economic viability but a brewing dissatisfaction with what local control was producing in terms of student, curriculum, and teacher quality.

So in the 30 years since l955, the United States has moved from an era of almost pure local control of school affairs through a time where federal intervention was deemed necessary to guarantee equal access for particular disenfranchised groups to a time when state intervention was required to reclaim quality in the face of international economic competition. The old formula of predominant localism, a titular state-is-in-charge role, and a traditionally weak federal presence in educational affairs has been dramatically altered; and in all likelihood it will never be re-established as the balance of forces determining action.

Despite the shifts of the last thirty years not all that much has changed; a local school district still has great range in what it does or at least what it can choose to do. Another way of putting this is that the local school district, whether victim or beneficiary of the direction and help from above, has shown itself to be remarkably resilient and adaptive. Even when the state in recent years has attempted to get at the core of school operations, curriculum, instruction, and teacher policy, the locality has adjusted well, preserving as much room for discretion as possible.[5]

Beside the federal-state-local interaction, the federal-state dynamic has also been worth watching. While federal officials were holding forth through the 1960s and early 1970s on matters of equity and access, the states were busy reforming their systems of school finance (Serrano vs. Priest in California; "thorough and efficient" in New Jersey), and reconfiguring the lines of local school districts through school district consolidation and reorganization. In this respect, the states were operating at the periphery of the education enterprise, away from the core of teaching, learning, and instruction, more at the outer edges of finance and school district management.

During this era, however, the federal government was quietly accepting the collaboration of state education agencies, and both were beginning to affect areas more central to the education enterprise. Through the grants and assistance of the Elementary and Secondary Education Act and later the Education for All Handicapped Children Act, the states were able to build staff capacity and provide greater technical assistance to localities on curriculum matters. Through the Education Professions Development Act, both state and federal agencies assumed more concern for teacher and administrator policy. Finally the establishment by Congress in 1962 of the National Assessment of Educational Progress was precursor to the development of state student testing and accountability systems. So when the states began to assume the mantle of power in the 1980s they did it not *de novo* but in many respects based on models provided through previous federal leadership and intervention.

In the 1980s this interactive effect is still operating, but interestingly most of it is state-to-federal rather than the other way around, as it was in the 1960s and 1970s. Examples abound. One can find the origin of current federal concern for early childhood education in the state initiatives begun in the last five to ten years. (The state programs, of course, find their origin in Headstart and Follow Through begun in the 1960s by the federal government.) It is easy to see the influence of recent state initiatives in evaluation--indicators and student assessment--in the about-to-be-reauthorized National Assessment of Educational Progress Act. Finally the federal re-authorization of

Chapters I and II of the Elementary and Secondary Education Act bear close resemblance to the lines of state-initiated school improvement efforts of the early 1980s (which of course are descendants of the original Elementary and Secondary Education Act). Open questions are: (1) how much of a partner with renewed strength will the federal government become in its interaction with the states; and (2) how much real effect--not feigned--will local school districts feel as a result?

From the perspective of this analyst, localism of the pre-1955 variety will never be reinstituted. Unfettered localism cannot respond to the exigencies of the 1990s. Furthermore, the interactive effects of state and federal agencies, gropingly applied and partially felt through the 1960s, 1970s and 1980s, will gain strength and impact. This will be particularly true if the federal government complements its role of "bully pulpit supreme" with selected serious initiatives in curriculum, teacher policy, and accountability; and concomitantly if the states assume greater responsibility for areas the federal government owned exclusively during the 1960s and 1970s, equity and access. *How to put forth the best forms of education taught by the most able teachers, accessible to as many as possible is what the current education reform debate is all about and what it is likely to be about for the next decade.* Dominant is the question of how to achieve the desired result: through the state alone or with the federal government; draw the strings of control tighter on what localities do with curricula, teacher policy, and classroom resources; or loosen the strings through the state, using inducements to influence action and providing assistance where needed? Regardless of the side one takes on such a question, it is abundantly clear that all three levels of government and the spheres of influence surrounding them will take front-line roles in matters central to the education enterprise. In the years ahead, there will be few special interest groups on the sidelines in deliberations at any level of government on curriculum and teaching.

The Prospects for Arts Education

What are the prospects for the arts in a policy-setting arena like the one just described: mounting state and federal intrusion interactively

affecting the character and quality of teaching and the curriculum? The question is crafted carefully, centering on the prospects for the arts as a whole, not a particular approach to arts education. It is trite, perhaps, but necessary to repeat here what has been said in many other contexts: "A rising tide raises all ships." If the arts as a whole have a greater place in the business of schooling, then any particular approach to curriculum and teacher development in the arts will have a greater chance of touching more young lives. Put in terms of the topic of this paper, DBAE's unique assets will have considerably more area in which to shine if the arts *in toto* are recognized as a full partner in the curriculum. So in the first instance, the challenge of implementing DBAE is a challenge regarding the arts as a whole, specifically their presence or absence in the work that comprises the school day.

What specifically are the issues that people care about as relationships among levels of government change and as education as a policy issue becomes more salient? Can one describe the finer features of the terrain now generally characterized by increasing state and federal influence? What are the points of coincidence between arts education, including DBAE, and these features? How should arts education proponents, DBAE advocates included, respond to the conclusions reached about these points?

Five Features of the Educational Policy Landscape

For purposes of our work here, five features of the policy landscape are prominent and deserve serious review:

1. the attainment of reasoning skills versus the acquisition of knowledge, a matter of educational goals;

2. the special claim of "at risk" students versus the desire to serve all students, an issue of clientele;

3. the criticality of teacher discretion versus the warrants of teacher compliance, a question of personnel policy;

4. alternative approaches to accountability, a matter of management control; and,

5. the promise of new instructional materials and devices as against the "tried and true," an issue of appropriate technology for the task of teaching.

These five, representing different dimensions of the educational system, embrace areas of persistent and substantial policy debate. It will be with these five features in mind that the prospects for arts education and DBAE in particular will be weighed. They will become the lenses through which to discern augmented possibilities for the arts in general, and DBAE in particular, in school programming. Now is the time to introduce and briefly describe the five, then to discuss how well arts education and DBAE can accommodate them.

The first concerns aspirations about what students should know or be able to do. Is it the goal of the educational system to see that students can think, can reason well, can solve intellectual problems? Or is it the goal to have students be more knowledgable, know more history,

more geography, more about our literary heritage? From a strict intellectual perspective, this dichotomy may be a false one because both pieces of cloth are really of the same fabric, but from a political perspective the debate is a real one. It would be foolish to overlook some important differences in emphasis provoked by these questions, differences that do affect education policy and ultimately educational practice. Which side of the debate one is on frames the image one is likely to conjure up about what goes on in classrooms. The image of Socratic teaching in relatively small groups follows if one answers yes to the first question above; the image of heavy note taking, assimilation of knowledge and recitation, size of group notwithstanding, emerges if one answers yes to the second question.

The second feature of the policy landscape relates to clientele. As Peter Drucker notes, the two most fundamental questions that leaders of organizations should ask repeatedly, regardless of the nature of their business, are what is our mission, who are our customers?[6] The issue here is the latter: who are particular policies and practices designed to serve, and who do they in fact serve? Intrusions by the federal government in the 1960s and early 1970s into local discretion aimed to answer these questions. The state-led initiatives of the eighties have so far been largely oblique in the issues they raise. But as is always the case in policy setting, "what goes around comes around." Within the last few years, state policy leaders are beginning to ask: who is being left out of the system now dominated by higher academic standards? The term "at risk" has emerged, replacing Black, Hispanic, and Handicapped--the three that had such a profound impact on the collective mindset of the 1960s and 1970s.

Putting aside the motivations for coining it as a term and the difficulty of identifying all those included, the "at risk" issue calls to mind some very old questions. Is it possible to educate without making distinctions regarding students? Is it necessary to make distinctions and take actions based on them to educate properly? Out of a deep fear about the number and proportion of students who are leaving the educational system without productive potential, the policy-making community is leaning again toward the necessity of making distinctions.

Third, since every enterprise rides on the backs of those who perform its fundamental operations, overarching questions of personnel policy abide as a central feature of the policy-making landscape. In the case of education, debate about the limits of autonomy accorded teachers is front and center now and will remain so for several years to come. The nub of the issue is whether teachers should be granted greater professional province, i.e.more discretion regarding what they do with their charges in the classroom; or whether, because of the warrants of public accountability, teachers must be guided more in terms of how they do their jobs.

In almost the same manner that the rising concern for "at risk" students stems from the movement to raise standards for all, the desire for wider teacher province is born out of the push for state-mandated curricula and teacher testing. But the need for tighter management and oversight of what teachers do is not likely to give way easily to a broadening of teacher discretion, although in some localities it is showing signs of doing just that. Clearly this particular debate will continue into the 1990s and beyond.

The fourth feature of the policy landscape involves accountability. The central questions are what are the results, and who and what is responsible for them? In education the struggle to develop a means of reporting results and accounting for them continues. In the last few decades, paper and pencil and multiple-choice tests have been the predominant way of depicting student achievement, the capstone of the educational system.

On whether there should be systems of accountability there is relatively little debate by policy-makers. The sides of the argument are formed by their extent, their content, and the impact of the data they generate. At one end of the log are those who feel that accountability systems in education will at best be mildly harmful, at worst wantonly disruptive, of enlightened educational practice. That teachers narrow their teaching practice to what is assessed by multiple choice tests reflects this concern. In light of this unfortunate inevitability, the accountability system that is best is that which encompasses least.

At the other end are those that feel that accountability systems can be sophisticated to the point that they really do reflect some of the complex dynamics of the educational process and some of the more subtle qualitative aims that are inherent in good teaching. The goal, therefore, should be to join the move toward more elaborate and sophisticated systems. Because these will reflect and measure broader aims more accurately, they will ultimately allow greater freedom for the teacher, who will be more accountable for results, but less directed in the route taken to obtain them. Besides the philosophical aspects of the debate, of course, is the practical imperative: dramatically increased investment in schools by the state, a government entity closer to local operations than the federal government, carries with it a concomitant increase in public demand to show results.

Concern about appropriate technology frames the fifth feature. The success of an enterprise is directly attributable to the technology it uses. The technology of education is teaching. The element of this technology that has the greatest potential effect is the teacher's mind. If well-schooled, ingenious, eclectic, purposive and responsive, that mind is likely to carry on the business of education with positive result. If not, then the obverse will be true. The central issue here is what tools and materials should the teacher have available to foster learning. These are the second-order technologies in education, subservient to the teaching mind in an ideal sense, but as they grow in use and effect more likely to influence what that mind produces.

Dominating teaching practice today are print materials, textbooks primarily, and associated printed matter. On the edges of teaching practice in schools are second-order technologies that are dominated by the visual image: television, micro-computers, and the combination of the two, i.e. video disc. Video disc technology grows in its use and impact as a learning tool, even as its derivative elements, the micro-computer and television, evolve in their uses in the classroom and the home. While the application of these newer technologies is incipient and diffuse (but growing) and their impact is undemonstrated, there is reason to believe that they will find an important place in teaching. The most pronounced evidence for this comes from some early successes

researchers are having employing newer technologies to aid teachers in combatting the learning impairments of "at risk" students.[7] The neutrality, unending patience, persistence, and stimulative impact of the devices offer hope to despairing teachers regarding the prospects of students from difficult backgrounds.

The dialectic regarding the kinds of materials that teachers use to teach, printed matter alone as against an orchestrated array of material from different media, will have a profound effect on the nature of school instruction in the years ahead. Arguing that the new technologies will not have great impact on schooling ignores the historical axiom that technology *eventually* alters the processes to which it is applied. It is important to recall for example that the greatest heyday for the scribe was the first twenty-five to thirty years after the invention of moveable print.[8]

Arts Education and DBAE Viewed Against the Backdrop of the Five Features

It is time now to analyze the fit between arts education, DBAE in particular, and the five features of the policy landscape in education. Where has the arts education movement stood with regard to the five features? Where does DBAE stand?

The arts education movement has both affected and been affected by the tension between knowledge acquisition and the development of reasoning skills, but only very slightly. Proponents of such initiatives as Arts Education Through Exposure, Artists in Schools, and Comprehensive Arts Education did make assertions about how work in the arts could add to one's base of knowledge or hone one's problem-solving ability. The main intent of these initiatives, however, was to promote creative potential.[9] This is not to say that the intent was wrong, but merely to indicate that a tangential relationship existed between arts education and a major policy issue.

DBAE may have originated in part to make the relationship less tangential. Looked at head-on DBAE is knowledge and skill-based. Those who conceived it voiced the need for overt treatment in the curriculum of art history, aesthetics, and art criticism, as well as the traditional art production component. The practice of all four of these disciplines depends upon the acquisition of knowledge and skills. Support for this contention is found in observing DBAE at work in an elementary classroom.[10] One of the aims of a particular lesson that was observed was to encourage students to learn visual arts vocabulary, thus allowing them to comment more knowledgeably about what they saw in a work of art. In some senses, the lesson was not much different from a science, math, or social studies lesson. It began with the teacher's exposition of the attributes of a particular work of art, followed with a clarifying interchange with the students about what was going on in the work of art, and ended with the students trying out some of the concepts using arts materials. All of this parallels a traditional knowledge-based treatment of a subject. If it were a science lesson, the sequence would

have been exposition of experiment, recitation and discussion of experiment, and performance of the experiment.

What is interesting about DBAE, though, is the ease with which the teacher can transcend knowledge acquisition and move quickly into intellectual problems that beckon solution. In the schools visited, the more seasoned teachers had a knack for getting the students not only to absorb new vocabulary but to apply it in intriguing ways, e.g. to analyze a painting, to figure out what the artist was up to when he took a certain tack. All the potential and some of the actuality seemed to be there--in third grade classes--for some superb problem-solving exercises, some challenging "puzzles" to hone the nascent reasoning abilities of eight- and nine-year-olds.

For DBAE advocates, theorists and practitioners alike, the challenge appears to be how to accommodate both goals, the acquisition of knowledge and the development of reasoning abilities, and not be typecast as fulfilling one as against the other. The trick is to be conscious about exactly where one stands with regard to both and to develop the confidence to bridge the two, accruing considerable political benefits in the process. Put simply, this means aggressively depicting one's approach as serving both educational ends in particular ways. Finally, the "trick within a trick" is to do these things while not seeming to detract from the unique essence of the arts, the creative impulses without which they would not exist.

So DBAE has more potential than any of its predecessors in arts education to be in the middle of rather than at the edges of a current and likely persistent policy debate concerning educational goals. *Its proponents can say, like none before, "We're right at the center of this discussion, with historians, scientists, and literati, dealing with the tensions between the acquisition of knowledge and the ability to reason effectively; we have a place at this table."* At the same time, DBAE is positioned more precariously than any of its predecessor movements with regard to its essential roots, those that give the arts their unique place among the disciplines, the force of raw creativity.

Arts Education With Reference to Students of Marked Need

Regarding the second feature of the policy landscape, who should be served, it is fair to say that arts education in its various manifestations has been largely "color blind." Its proponents have fought first and foremost to make the arts accessible to all students regardless of their background.

Equity in arts education has meant access for all to a piece of their birthright previously denied by their aesthetically under-educated parents and citizen leaders. True, a few arts education leaders have developed programs specifically to serve disenfranchised groups; the multi-cultural educational programs that began in the 1970s are one example. These were attempts to reach out to different ethnic minorities by organizing educational programs around cultural and artistic themes indigenous to particular groups. Also, there have been efforts, such as Arts and Basic Skills, that were directed in part at serving the needs of students with remedial needs. Finally, there are programs, such as Very Special Arts, designed to respond to the educational needs of disabled students. But, by and large, the arts education movement has had a mainstream constituency.

DBAE has a similar orientation. As conceived, it is not designed to serve the needs of particular constituent groups. It is rather an open, all-inclusive notion malleable enough to serve the needs of all groups. The danger, of course, in such a stance, as has been demonstrated elsewhere, is that it can be viewed as non-responsive to the needs of particular groups. The argument is that all-inclusive conceptions become dominated in subtle ways by majority points of view leaving to the side the special requirements of minorities. As currently practiced, DBAE substantiates this argument.

In one of the schools where DBAE is deemed a success, upper middle class "Anglo" teachers engage their students, 70 percent of whom are Hispanic, in discussions about line, color, and perspective using masterpieces of Western European art. Granted, the impact of the lessons was positive; students were engaged, excited, and stimulated by the discussions and production exercises that followed the teacher's

exposition of the material. One could only imagine the added value that might have been gained if ethnically sensitive material was used.

From these few observations, it is possible to garner the impression that while DBAE is serving real needs in particular schools, it could easily be perceived as insensitive to minority culture. Explanations for the use of non-Hispanic materials were offered by school staff, and they appeared to be valid. The main point, however, is that the content of an arts program--art is inextricably tied to culture unlike science and math which are less so--has to be adjusted to the cultural background of the students it is serving. Otherwise the hold of the program is too precarious.

How to serve the special needs of particular groups and yet maintain all the advantages of inclusivity? Not an easy task, yet it is an unavoidable area of concern in the public sector. If DBAE, to be blunt, is seen as the preserve of upper middleclass, white female teachers working best with majority group students, it will not reach far beyond the doorstep of implementation in most U.S. school districts of any size. An increasing number of districts have a significant proportion of special needs students. The leaders of most districts are becoming increasingly preoccupied with the challenges posed by particular populations. Does this mean that DBAE must, like Very Special Arts, declare itself in service to a particular constituent group, disaggregating the educational market and saying, "these are the groups we serve?" No, but assuredly those who are sharpening the conception, developing curricula that fit within it, designing related materials, and promoting the concept must become sensitive to the requirements of special needs students. No window dressing either; the effects must be real and be perceived by leaders of minority groups to be real.

Appropriate response to minority group perspective means not promising too much, either. It is ludicrous to view DBAE, or arts education in general, as a central means of addressing the fundamental needs of Blacks, Hispanics, Asian-Americans, potential school drop-outs, teenage mothers, and gang members. But if the arts are to be viewed as an essential subject in the curriculum, as a central route to

acculturating and educating youth, as a vital communication system for human beings, then arts education proponents cannot avoid social responsibility. This means disproportionately allocating resources to those of special need. Strategy and tactics will have to be adopted and action taken to fulfill this requirement. Structures and systems will have to be established to be sure that they continue to be fulfilled.

Arts Education and the Role of the Teacher

The third feature of the policy landscape relates to the role of teachers. Arts education, it is fair to say, places enormous demands on the professionals who provide it. On the American scene, the number of students per art education professional, where it can be calculated reasonably, has averaged almost that of a guidance counselor, one teacher to 250 students or so. (Not included here are art teachers who have normal class loads like other teachers, but these are few and far between on the elementary level and not all that numerous on the secondary level.) From a personnel standpoint, the arts education professional is in some sense a support person, an instructor making a teacher's salary and meeting all the demands of an itinerant guidance counselor.

Aside from the burden of large student case loads, the arts education professional has for the most part not benefited from (or been subjected to) the requirements built into the other subjects: sequential courses of study, elaborate examination preparations, and set requirements for admission to post-secondary education. This is because the arts have not been granted full status as a school subject. Although somewhat of an exaggeration, the arts education professional has been a bit of a free-floater in the system, allowed to do things that seemed right to do--within bounds. In recent years, this looseness provided enough room for the visiting artist to accompany the arts education professional "on rounds." It is somewhat ironic that a lack of the formalization that so binds most school operations has allowed for the introduction into the environment of working professionals in a field. What a joyous event it would be if it were possible to achieve this same goal in mathematics, science, and history.

All of the above factors have contributed to the characterization of arts educators as "irregulars" within the system. Against a backdrop of a paucity of written curricula that is not particularly well sequenced, a lack of intermediate or exit examinations, and few entering requirements for higher learning, a staffing melange like the one that follows is not surprising: full-timers with normal class loads, part-timers, generalist teachers teaching art, itinerant teachers with large numbers of students, and artists in residence. In light of these conditions, it is understandable that arts educators may view the policy debate about whether teachers are full or sub-professionals as somewhat peripheral to their immediate interests. In many respects the arts educator is really neither at present. There are fewer orders from above because art is not perceived as a regular school subject; but because it is not so perceived, professional status cannot be forthcoming with accompanying room to operate and the tools to do one's job.

DBAE: Potential Vehicle for Greater Teacher Professionalization

Into this not very propitious set of circumstances enters DBAE with flags flying regarding equal status for the arts as a subject in the school curriculum. That DBAE is presented from the outset as a conception of visual arts education, not a curriculum per se, has caused a certain stir in parts of the arts education community. There have been some calls for DBAE advocates to substantiate their assertions about the arts being a full partner in the school curriculum by exhibiting the curriculum for view. Wisely, DBAE advocates have resisted this, knowing that too much concreteness invites another kind of criticism: not leaving enough room for professionals to act as professionals.

As a conception, in broadest outline, DBAE is a gift for the true teaching professional. It is challenging in terms of the range of information the teacher has to absorb. It compels the teacher to broaden pedagogical repertoire--to learn the "classroom arts" of open-ended questionning, group and individual coaching, and sensitive criticism and feedback. When the conception is reduced to a set of curricular prescriptions, however, there is ripe opportunity for tighter management of teachers and teaching. In the schools visited for this monograph both

sides of this coin were observed. For the seasoned, imaginative teacher, DBAE was a vehicle for the unleashing of teaching potential; for the more plodding type it showed marked similarity to a series of fill-in-the-blank exercises, slightly more leeway in the answers allowed, but not much more.

So DBAE in its infancy has enormous potential, if nurtured carefully, to become a vehicle for the greater professionalization of teaching. It offers up art as a real subject worth its allotted time in the school day, supported by a strong knowledge base, diverse pedagogical challenges, and a built-in sequencing of study that is progressive and infinite. All this is genuine nourishment for the true education professional. But in elemental form--set curriculum objectives pursued in pedestrian fashion--DBAE, like other subjects, can be as tightly managed as workbook exercises, and as deadly dull.

The ideas that make DBAE potentially nurturant of the professionalization of teaching are just that, ideas. Institutional structures that would encourage the professional to work as such are still not in place. Across the broad band of schools in this country, the arts have not been accorded their allotted time per day; intermediate or exit assessment in the arts is still not deemed necessary; a sequencing of work leading to greater intellectual development, K-12, is not in place in more than a few schools. Were this the case, there would at least be a basis for the establishment of a "hard core" of true arts education professionals. Granted, this would be only a preliminary step. There is nothing to guarantee that DBAE will be a substantive platform for the professional rather than a drill manual for the foot soldier. The effectuation of the former over the latter requires mobilization that is broader than advocacy for arts education per se. DBAE advocates can do their part, however, by being on the more progressive side of this debate.

Arts Education and Assessment and Accountability

If arts education is positioned obliquely to the first three features of the policy landscape, it has been well outside the boundary of the fourth: assessment and accountability. Traditionally, the arts have not been among the subject areas in which assessment has played a large role. Arts education has centered almost exclusively on nurturing creative potential as expressed through production. Assessing student results in this area is both extremely difficult and extremely expensive. "Anyway, art is not a required course of study, so why go to the trouble of assessing it?" So goes the conventional wisdom.

Only two times since its inception in the early l960s has the National Assessment of Educational Progress conducted a survey of student capability in the arts.[11] Neither assessment won "critical acclaim" from educators or the citizenry at large for its incisive conclusions. On the state level, there have been some attempts to assess students' abilities in the arts, but the results have been mixed there as well. Only The College Board has persisted over the years with its Advanced Placement Examination. Recently, the discussion of assessment picked up some steam with the board's publication of "Academic Preparation in the Arts," one of several such monographs on the essential ingredients of a high school education.[12] The objectives laid out in the document were at least suggestive of bases for assessing student performance in the arts.

On the non-testing aspects of accountability, the arts have been relatively absent from reporting as well. There are few measures of progress on arts education that have gained any level of currency in the broader debate on education policy. Sporadically, data has appeared on the numbers of art and music teachers, coursetaking behavior of students, and budget allocations for the arts, but the drumbeat has been faint at best.

There are some signs of change in all this. Three or four developments deserve mention. First is Arts Propel, a joint effort of Project Zero at Harvard University, the Educational Testing Service, and the Pittsburgh Public Schools. Its aim is to develop forms of student

assessment appropriate to the arts. These forms could yield helpful information for the students themselves and their mentors. They could also provide useful data for the public about artistic achievement.

Second is the fledgling work of such organizations as the Alliance for Arts Education and the American Council for the Arts, out of which some data on teachers, course taking, and dollar allocations for the arts is emanating.

Third is the nascent efforts of the University of Illinois and New York University to undertake research in arts education. These projects are in their formative years, so it is too early to make any judgements on their potential yield. Perhaps the most positive sign of all is the approach taken by the National Endowment for the Arts in its April 1988 report, Toward Civilization. Among other things, it calls for a reinstitution of arts assessment by the National Assessment of Educational Progress; in the report itself, there is also a wealth of data about the status of arts education in this country.

In effect, what is starting to happen, and is accelerating somewhat, is that arts education proponents are clambering up on the side of the accountability issue. The ground is shifting from the exclusive use of the results of paper-and-pencil, multiple-choice tests, complemented only by drop-out statistics and per-pupil expenditures. This makes it even more advantageous for arts education advocates to become involved in assessment and accountability.

DBAE proponents, for whatever reasons, have not been very visible on the accountability front. This is somewhat ironic in light of the nature of DBAE and some of the efforts with which it has been connected. Because DBAE warrants that attention be paid to art history, aesthetics, and art criticism, as well as art production, fruitful openings exist for the assessment of student knowledge and capability. In addition, DBAE has developed along lines similar to The College Board's "Academic Achievement in the Arts." That there has been little follow-up to this document in terms of assessment leaves a major opportunity unfulfilled. Finally, DBAE has been a shaping force in the development

of several curriculum frameworks for the arts on the state and local level. All three of these provide a platform for the formulation of student assessment measures.

Putting aside for the moment the matter of the substantive yield from accountability systems, their political might within the educational system is beyond dispute. Exit exams, high school graduation requirements, and post-secondary institution entrance requirements are the essential medium of exchange in the educational system.[13] Note the increase in traditional arts course taking in California high schools. This is directly attributable to the new entrance requirements of the California State University system, which now include art.[14]

Is it only Americans who persist with a scoreboard mentality? Probably not; recitation of numbers tends to make all of us believe that what the numbers are reflecting is consequential material. If someone keeps data and makes reports on the number of students per music specialist in the elementary grades, then music in the elementary grades must be important, and music specialists, too.[15]

Beyond the raw value inherent in the medium of exchange and the scoreboard mentality, there is actually a modest possibility that quantitative measures will increasingly be reflective of what the educational system is attempting to do. In any case, it would be wise for DBAE proponents to become persistently active with respect to the accountability issue. Efforts like those of the Getty Center, which has asked its six regional institutes to develop student assessment and program evaluation components, represent a good beginning.

Arts Education and the New Instructional Technologies

The fifth feature of the policy landscape has to do with instructional technologies. That the arts have not been a mainstream school subject is probably the major cause of there being a paucity of tools and materials for their instruction. Included here are textbooks, teachers' guides, and reproductions, to say nothing of the yield of the newer technologies such as film, computer software, and video disc. As with the previous four policy issues, arts education is unfortunately on

the sidelines of this fray too, not well fortified with materials of one sort or another.

An ambitious effort to remedy the lack of good materials in the arts was launched by CEMREL, a regional educational research and development laboratory. During the 1960s and 1970s, it pumped a steady stream of materials into the schools. Other development arms contributed as well. SWRL, the Southwest Regional Laboratory, made its contribution with a curriculum still widely used today. The market demand for such goods, however, has never been particularly strong, for the arts have not had enough hold on the curriculum to provoke massive development of tools and materials. Thus, arts educators have been deprived of some of the positive effects that a wealth of good materials might have on their teaching craft.

DBAE for its part is equally impoverished when it comes to the existence of an adequate base of teaching tools and materials. At present, teachers of DBAE rely on materials derived from several existing curricula, including among others, Art in Action, Art Works, Discover Art, Spectra, and SWRL. Each encompasses certain sets of materials, most if not all in the traditional formats of text and reproductions.

It is an absolute fact that attractive, new, state-of-the-art tools and materials will not by themselves make an educational revolution, but it is equally true that without appropriate tools and materials, a conception is merely a shell, a disembodied form whose worth and validity is difficult to demonstrate.

The teachers in the schools visited for this study, using one or more of the commercially developed curricula mentioned above, believed in the worth of DBAE as an effective classroom practice. Yet they complained bitterly about the difficulty in obtaining appropriate materials that they could use so that discursive work and production exercises with the students could really "take off." To their minds, lacking was a wide range of readily and easily available art reproductions and some provocative reading material incorporating perspectives on

how the reproductions might be used. In effect, they felt that the curricula they had were good starting points for teaching within the rubric of DBAE, but that beyond that they were not all that helpful.

What was also apparent was that the curricula were not sufficient deterrents to stultifying, didactic teaching. There was a marked difference between the use of the materials in the hands of teachers who had been through special in-service training as against those who had not. Unless those who participated in this training were by nature less didactic in their teaching, then it is a possibility that the materials at hand do little to discourage didacticism.

There is much work to be done in the development of tools and materials to support the effective teaching of DBAE. Depending on the way they are developed and their final form, these materials can encourage the didactic or the inductive, be sensitive to the backgrounds of particular cultural groups or not so sensitive, fit the teacher's needs as a professional or as the "delivery mechanism for instruction," and be supportive of more qualitative, organic forms of evaluation or more pedestrian, rigid forms of evaluation.

Furthermore, the materials can be textbook and print-based, or they can be media- and computer-based. The advantages of the latter are considerable: wider dissemination of visually stimulating material; greater individual control of content and sequence; depending on the technology used, considerably less stereotyping of learner problems; and greater patience with failure than a teacher alone is likely to have. The disadvantages are that schools as institutions are not yet fertile ground for the newer technologies.

The decisions that DBAE proponents have to make about this feature of the policy landscape are hard ones. There are potential gains and some considerable hazards in the allocation of resources for the development of tools and materials that fit the DBAE conception. Overconcretization is one, obsolescence another. The fact that tools and materials are secondary and supportive at best is a third. Yet there is nothing quite as supportive of an idea as good materials; and "good stuff" that have the advantages of the newer technologies may be more compelling yet.

RECOMMENDATIONS

DBAE advocates over the last five years have sought to isolate a particular approach to art education, to differentiate it from other forms of arts education, and to elaborate it and promote it widely. Certain points of focus for this work were chosen, certain intellectual choices made. First and perhaps most important was to restrict emphasis to the visual arts. Second was to articulate a conception of visual arts education rather than develop curricula in visual arts education. Third was to bolster the practice of the visual arts with the history and philosophy of the medium, in effect to provide an intellectual base for school work in the discipline. Fourth was to emulate the distinguishing characteristics of other school subjects, such as well-articulated, sequential curricula and assessable student performance. In conveying the conception to the public, there has been dogged attention paid to explanation--what DBAE is and what it is not. Much attention has been paid to making, asserting, and reasserting distinctions, establishing and keeping to boundaries.

If on the substantive side, the principal characteristic of DBAE advocacy has been differentiation, on the strategic side it has been integration. This is not to say that DBAE proponents have not been confronted with hard choices and exerted selectivity, but that the strategies employed have been largely straight-forward, wholistic, and direct; advocates have not chosen to make fine distinctions among target audiences. Principal strategies have included national and regional conferences, commissioned papers, grants to affect local districts' programming and teacher training institutions' offerings, and the promotion of DBAE as a conception through handsome brochures and other means. The idea apparently has been to reach out in a somewhat undifferentiated way to all segments of the arts education community as well as the broader education community, to cast a wide net if you will. Some distinctions have been made, but not many, among the strata of education governance, levels of schooling, categories of education decision-makers, student populations, and approaches to teaching.

The time has come for DBAE advocates to turn this situation upside down: on the substantive front to integrate more and differentiate less; on the strategic front to differentiate more and to integrate less. A prominent theme of the recommendations that follow is for advocates to

view the boundaries of DBAE as more permeable. This would be accomplished by reaching out and engaging other sectors of the arts education and education communities previously untouched, governmental levels where little previous spade work has been done, and other activists in the philanthropic community amenable to interchange. A second major theme, complementing the first, is for advocates to become more sophisticated and discriminating, tailoring their message to touch certain themes and thereby attract certain eyes; to become more refined and directed, developing different strategies for different levels of schooling and different levels of school governance; and finally, to become more selective and exclusive, choosing carefully the subset of administrators, teachers, and students with which it seeks identification.

The recommendations that follow are based on the analysis contained in the previous section, "Arts Education and DBAE In Context," and are faithful to the themes just articulated: Integrate Conception, Differentiate Strategy and Audience. Each of the recommendations is supported by a set of "specifics" to lend substantiation and exemplification.

Recommendation 1

<u>Bring to focus, highlight, and take advantage of the potential of DBAE to foster students' reasoning and problem-solving abilities</u>. DBAE's major advantage in addressing contemporary educational problems is its use of compelling material, i.e. visual representations, to get students to think. Regardless of one's disposition toward the arts, almost any educator watching a group of third graders engaged in a scanning[16] exercise would be impressed with its potential for learning. The combination of intellectual exercises and performance opportunities that comprise DBAE make it even more attractive as a means of fostering so-called "higher order thinking skills." All of this is not to downplay DBAE as a means of augmenting what students know about the arts. History, philosophy, and art criticism, along with performance, are the platforms for promoting students' thinking ability, platforms as firm as those presented in any subject in the school curriculum.

Specifics to Bolster Recommendation I

A. Engage leading thinkers to write on one or more of the following topics: DBAE; A Spur to Critical Thinking; DBAE; A Spur to Critical Thinking in the Early Elementary Grades; DBAE; An Essential Ingredient in a Transdisciplinary High School Curriculum, Broadening Communication Skills and Fostering Analytic Abilities. Supportive of this recommendation, but important in and of itself, ensure that DBAE's role in encouraging critical thinking is a substantial part of the analysis in the evaluation of DBAE's implementation in selected local districts. Documentation of this aspect of DBAE's yield will be extremely helpful.

The intent here is to lay the intellectual groundwork for DBAE's place in the critical thinking movement. By analyzing DBAE's role in the movement, its advocates

would by definition be joining forces with selected others who are seeking a greater place for the development of reasoning skills in the curriculum at both elementary and secondary levels.

B. Convene a working group or symposium of leading theorists and practitioners from different disciplines who are intent on the schools' focusing more on the development of thinking skills. This network of people might be called something like: "Colleagues In Support of Critical Thinking," or "Beyond Recitation: Getting Students To Think."

The idea is to create a broad interdisciplinary forum, or to build upon an existing one, where the assets of DBAE can be shared and where they can shine. Through this forum, DBAE advocates would be helping the arts to gain a firmer foothold in elementary and secondary curricula. The objective here is to create conditions felicitous to one's cause rather than arguing straightforwardly the rightness of the cause and the appropriateness of "just desserts." It is therefore an exercise more in the vein of capacity building.

For school leaders at the local level and education agency staff and political leaders at the state level, the pairing of DBAE with other efforts will likely make it easier for them to support it. Some of the vulnerability inherent in an arts education initiative, particularly one that presently concerns itself with only the visual arts, might be deflected. DBAE could thus find a broader niche where its marginality would be less prominent.

Recommendation 2

Assume a more aggressive role in serving students of marked need. It is not tenable for DBAE advocates to maintain a position of universal applicability, with little overt reference to the special needs of certain student populations. What is intended here is not to make DBAE into the the curricular equivalent of "94-142," the public law on educating handicapped students, but to acknowledge the reality that the needs of "at risk" students is a major preoccupation for all educational leaders, from governors to classroom teachers. In the years ahead, these leaders will be searching anxiously for educational approaches that acknowledge and respond to special needs. It is a most propitious time for interested parties to take the lead in having arts education seen as part of the solution to the demographic and social problems confronting the schools.

Specifics to Bolster Recommendation 2

A. Launch a materials development effort in the realms of non-Western art: African, Afro-American, West Indian, Asian, Hispanic, and Latin American. Most urgent for DBAE in particular is the need for reproductions of masterpieces and attendant teaching guides. Such materials could be put together in traditional textbook form, loose leaf fashion, video, or video disc format. Dependent on the approach adopted, different partners would be recruited, from traditional textbook publishers to high tech firms that are exploring the potential uses of the newer video disc technology.

B. Explore the fit between DBAE as an effective practice with "at risk" children and youth and other practices known to be effective with these students, such as cooperative learning and peer tutoring. DBAE has good potential for

working with tough-to-educate students, and it is malleable enough to be taught using a variety of methodologies. Both of these contentions were corroborated by the staffs of the schools visited as part of this study. At the least, the fit between DBAE and other effective practices is a hypothesis worth testing. This exploratory effort might be called something like: "DBAE: A Value Added Dimension in Working With At Risk Students," or "DBAE: Amplifying the Effects of Successful Teaching Practices with At Risk Students."

The idea is to associate the assets of DBAE with known effective classroom practices that work with "at risk" students. As a set of practices in and of itself, DBAE's major liability is persistent marginality. It will likely be at the edges of school operations for some time to come unless proper steps are taken. Even in schools where it presently seems to have a strong foothold, its support is as tenuous as the term of service of the incumbent principal, a small core of teachers, and perhaps the superintendent of schools. The only way to combat marginality is to bring DBAE in from the outer edge by bonding it to elements of school operation that are likely at this point to be more enduring. Practices that address the needs of "at risk" students are one such element.

Recommendation 3

<u>Advance DBAE as supportive of teacher professionalization</u>. DBAE is inherently friendly to greater teacher professionalization. It is a conception, not a curriculum, and as such it leaves wide latitude for the classroom teacher to determine pedagogical approach. Furthermore, it seems to beckon to the teacher to transcend rote exercises and reach for critical response. From the two school visits conducted it was clear that DBAE offered a broad avenue for the teacher to travel if it were chosen. It is important, if not imperative, for DBAE advocates to cater to forces that enhance teacher discretion rather than those of equal if not greater strength that warrant teacher compliance.

Specifics to Bolster Recommendation 3

A. With the support of national arts education groups, move to establish a new teacher guild. This body of professionals will be dedicated to rounded and fullsome attention to the arts in the school and university curriculum. Members will be chosen for their contributions and commitment to this cause. As a critical mass of professionals exerting substantive and political strength, their mission will be to provide leverage for the arts to take their place as a self-standing subject. This guild might be called something like: "The National Academy of Arts Education," or "Master Arts Teachers Guild", or "League of Arts Education Professionals."

The idea is to create a body of elite arts education professionals whose collective weight can be brought to bear on the institutions in which they are working and the entities that make policy for those institutions. The aim is to achieve a greater critical mass of arts programming in schools and institutions of higher education. DBAE is the

best extant example of the fulfillment of this aim on elementary and secondary levels.

The need for a strong group of "insiders" with professional status is manifest. The existing "guilds" do not carry enough weight in the political arena. They are diffuse in their advocacy, largely apolitical, too often apologetic and yielding, and generally divided against themselves.

B. Establish working relationships with a subset of the local school districts that are aggressively pursuing teacher professionalization experiments and with a subset of the leading graduate schools of education working on the conceptualization, analysis, and evaluation of these ideas. Rochester, New York; Dade County, Florida; Stanford University Graduate School of Education, California; and the Michigan State University College of Education come first to mind. A beginning phase of the effort might involve the convening of representatives from these organizations to introduce them to DBAE as a concept with intrinsic potential for fostering teacher professionalization and to have them help define the axis between DBAE and teacher professionalization.

An intermediate stage of the endeavor might include the writing and dissemination of a report on the topic. There is a paucity of literature presently available on approaches that are intrinsically supportive of teacher professionalization. Most of the literature focuses on extrinsic factors. A later phase of the work might involve joint ventures with a subset of the innovating local school districts and graduate schools of education for further work related to the topic, the districts to implement DBAE projects, the graduate schools to conduct research or to provide assistance.

Recommendation 4

Legitimate arts education by becoming an active force in the accountability movement. There is little doubt that the accountability debate as it unfolds will have a profound impact on the directions that education in general, and curriculum formulation in particular, take in the near future. The education reforms of the 1980s were instigated in large part by elected officials, and substantial additional investments from tax revenue were made in them. It is highly unlikely that their effects will escape exacting public scrutiny. This is beside the fact that public scrutiny of social programs is the general order of the day, anyway.

Furthermore, a major premise of DBAE is the assessability of student performance--not just the possibility of it, but its necessity. DBAE advocates should therefore seek to take advantage of the benefits that can accrue to a group that moves ahead on an issue like accountability. To be blunt, client confidence in an initiative and the worthiness of the initiative itself depend on attentiveness to this matter. An aggressive stance on assessment and accountability attracts greater support for an initiative while giving it added substantive strength at the same time, thereby in turn making it more attractive yet.

Specifics to Bolster Recommendation 4

A. With the support of national organizations such as the National Endowment for the Arts, develop a set of indicators of success for arts education in the United States: data on the numbers of art teachers in schools at different levels; allocations in local budgets for art and music programs; and levels of parent organization support for arts programs. All and more would be reported regularly as barometers of progress. Very simply, the idea

is to provoke increases in the size of the "tillable plot" available to arts education by commanding periodic public attention to the size of the plot. As a strategy its record of results has been persistently positive. This entry into accountability might be called something like: "The Annual Assessment of the State of Arts Education in the U.S."; or "Barometers of Progress: Arts Education Moves Ahead."

The aim is to draw the attention of the public, particularly political leaders and education professionals, to the accomplishments and needs of arts education in the United States. The means is crisp periodic reporting on the status of arts education. During the time this paper was in working stages, Toward Civilization received its congressional debut. Three quarters of National Public Radio's report of the event dwelt on the quantitative material contained in the early pages of the study, such data as numbers of arts teachers, course-taking behavior of students, and numbers of states with graduation requirements in the arts.

B. Amass more resources than are currently available for efforts to sophisticate the assessment of student performance in the arts. The University of Illinois and New York University and Project Zero and the Educational Testing Service have taken the lead in this area, but others should help. Assessment of student knowledge, ability, and performance is the crown jewel of educational measurement. No approach to evaluating the quality of education has much integrity absent the means of reviewing student performance. Further, because of the nature of DBAE, advocates have much to gain if others achieve even limited success in this difficult area.

For all of these reasons, it would be wise for DBAE advocates to muster greater financial support for projects like Arts Propel or the University of Illinois/New York

University endeavor. Perhaps there is the possibility, as well, of joint ventures undertaken within the confines of the Getty Center project to evaluate the impact of DBAE in selected local school districts. Such co-ventures would have the dual advantage of broadening the base of support for the evaluation report when issued, while enriching it in progress.

Recommendation 5

Develop exemplary materials supportive of DBAE: A healthy proportion should be on the cutting edge of what will be available to schools. What DBAE advocates do here, however limited, will be supportive of its primary aim, to have DBAE take greater hold in the schools. To fulfill this aim the advocates will not only have to foster to the development of materials specific to the conception, but will have to take into account the requirements presented in "DBAE in Context." In other words, materials development will have to be done with the following uppermost in mind: the promotion of students' thinking skills; the needs of "at risk" students; the warrants of teacher professionalization; the push for assessment and accountability; and the advent of the new technologies.

The development of materials must always be accomplished with context in mind and serve as a means to achieve larger aims. The shortfalls of "Man: A Course of Study," "Project Physics," and "The New Math"--all worthy attempts to alter the school curriculum--offer telling lessons in this respect. In each, conceptual merit overran the needs of educational practitioners for ownership of instructional approach.

Specifics to Bolster Recommendation 5

A. Develop one video disc product for the teaching of DBAE. Major hardware vendors have created rather

sophisticated video disc hardware on which there is still relatively little to play of good educational quality. They are searching for partners whose educational purposes could be furthered through the unique advantages of video disc. These advantages include enormous storage capacity, wide-ranging visual display, and relatively substantial participant control of content.

In many respects, DBAE is a "natural" for the utilization of the video disc medium. Its raw material is the visual arts and associated commentary on the visual arts. It would be exciting as a first step to compose a standard video disc program incorporating numerous slides of masterpieces and a plentiful amount of filmed commentary by historians, philosophers, and art critics. Teachers would be able to draw appropriate segments from this program for ready use in the classroom. Additionally, with interactive video disc, it would be relatively easy, using a large body of filmed interviews, to create the means by which individual students could actually query commentators about particular works of art. Follow-on projects might include the use of video disc for teaching studio techniques and skills.

The following titles suggest several forms that the development work here might take: "DBAE: A Panoply of Non-Western Art and Perspectives On It"; or "Using Video Disc Technology to Talk To Living Artists"; or "DBAE: Art Historians and Art Critics Speak."

B. Develop a video or video disc program on effective teaching practices in DBAE. When viewed in action in the classroom DBAE is most impressive. The image of "turned on" eight-year-olds concentrating for a substantial period of time on the essential character of a piece of art, then following up with their own production, is one that should be captured and transmitted. Such material is one way of

making the case for DBAE, highlighting its potential to foster teacher discretion, its motivational assets with tough-to-educate students, and its encouragement of thinking skills.

One important perspective on such a product is that it would be a fitting extension of some work that has already met with success, such as the special summer institutes for teachers sponsored by the Getty Center. When completed, the product could be used in local district projects and in efforts undertaken by the ten teacher training institutions supported by the Getty Center.[17] A piece of software or a video is one way-- limited to be sure--of reaching significantly larger numbers than summer institutes will ever be able to reach; the product can also be used long after the institutes themselves cease.

A CONCLUDING NOTE

Pervading the preceding pages is a healthy respect for the extreme difficulty of advancing the cause of arts education in American schools. The encumbrances are large, heavy, and numerous. With this almost all readers would agree. At the same time, this paper is little more than an insistent argument for the application of rigorous analysis to the political challenges facing arts education. Whether the same number of readers would agree with the need for this approach is debatable.

In a sense the study is blatantly optimistic, as is its author, about the prospects for the arts assuming parity among the disciplines. If it were to be dedicated to anyone, the study might well be dedicated to the paramaecium, that simple organism that keeps bumping up against obstacles in its way, eventually finding an opening through which to pass.

REFERENCES

Principal sources relied upon for the analysis in this monograph, beyond those listed in the notes which follow, include: the various publications of the Getty Center for Education in the Arts relating to Discipline-Based Art Education; a review of nearly a decade's worth of Art Education, The Journal of the National Art Education Association, Reston, VA and the Journal of Aesthetic Education, University of Illinois Press; telephone interviews with Professors Michael Kirst and Elliot Eisner of Stanford University, Professor Theodore Sizer of Brown University, Professor Richard Elmore of Michigan State University, Professor Howard Gardner of Harvard University, Mr. Sam Hope of the National Association of Schools of Art, and David Humphreys of the Alliance for Arts Education; and school visits as listed below.

1. "Perceptions of Disciplined-Based Art Education and the Getty Center for Education in the Arts," Unpublished Manuscript. The Getty Center for Education in the Arts, (July 1989), pp.3-4.

2. Thomas F. Green, Predicting the Behavior of the Educational Systems (Syracuse, New York: Syracuse University Press, 1980), Chapter II, pp.20-29.

3. Susan Fuhrman, William Clune, Richard Elmore, Research on Education Reform: Lessons on the Implementation of Policy, Center for Policy Research in Education (CPRE) monograph (New Brunswick, New Jersey: Rutgers University, 1988.), pp.10-14.

4. Telephone Interview of April 1988 with Dr. Theodore R. Sizer regarding his work through the Brown University-based Coalition of Essential Schools. These points of view are also well reflected in Sizer's recent book, Horace's Compromise and the work by Arthur Powell, David Cohen, and Eleanor Farrar, The Shopping Mall High School, and Mortimer Adler's work, The Paideia Proposal.

5. See Note no. 3 above.

6. Peter Drucker, Management: Tasks, Responsibilities, Practices (New York: Harper & Row, New York, 1974), Chapter 7, pp.74-93.

7. Of particular interest here is the work of Theodore Hasselbring and John Bransford at the Learning Technologies Center at Vanderbilt University in Nashville, Tennessee.

8. Daniel J. Boorstin, The Discoverers (New York: Random House, 1983), pp. 515-516.

9. "On the Third Realm: Two Decades of Politics and Arts Education," Editors, Journal of Aesthetic Education (Fall, 1982), p.5.

10. To gain perspective, the author visited approximately 8 classes in two schools in the Los Angeles area in March 1988 to see DBAE in action: Walnut School, Norwalk - LaMirada Unified School District; Center Street School, El Segundo Unified School District.

11. National Assessment of Educational Progress, Education Commission of the States, "Knowledge About Art" (1978) and "Art and Young Americans 1974-79: Results From the Second National Art Assessment" (1981). (Denver, Colorado).

12. The College Board, New York, Academic Preparation in the Arts, Teaching for Transition from High School to College (New York: 1985).

13. Green, Predicting the Behavior of Educational Systems, Chapter I, pp.4-7.

14. From an April 1988 telephone interview with Professor Michael Kirst of Stanford University relating to a study that had recently been completed by Policy Analysis for California Education (PACE), "How State Education Reforms Can Improve Secondary Schools," Policy Paper No. PC 87-12-14-SDE, principal authors Allan R. Odden and David D.Marsh (Berkeley, California: December, 1987).

15. Lisa Jenning "Consumer Guide Rates Schools in 500 Districts," Education Week (April 20, 1988), p. 6.

16. Scanning is a visual process akin to speedreading in which the eyes pass fairly quickly over a piece of visual art and the mind notes key features such as color, line, and contour.

17. The ten universities are: California State University, Sacramento; The Florida State University; Indiana University; Northern Illinois University; The University of Kansas; University of Nebraska; The Ohio State University; University of Oregon; Texas Tech University; Brigham Young University.

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