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ABSTRACT

This publication presents manuscripts and research reports by graduate students. Accompanying papers from their mentors establish a context for the student papers. In this volume the works are organized by sponsoring university. Student papers presented are: (1) "Interpreting Museums as Cultural Metaphors" (Michael Sikes); (2) "Key Theoretical, Philosophical, and Methodological Concepts Addressed in Two Major American Art Education Publications from 1948 through 1988" (Nanette M. Carli); (3) "Reform of Art Education in the Schools and Its Implications for Art Teacher Preparation Programs" (Linda Willis Fisher); (4) "Breaking the Mold with Humor: Images of Women in the Visual Media" (Sheri Klein); (5) "Orra White Hitchcock: A Virtuous Woman" (Theresa Marche); (6) "A New Look at an Old Barn: A Field Study of Twenty Appalachian Painters" (Lorrie Blaire); (7) "Gender and Genre: A Study of Children's War Drawing" (Robert Dalton); (8) "The Effect of Content Understanding and Pedagogical Experience on Art Teaching" (Elizabeth Kowalchuk); (9) "Aesthetic Attitude Theory as a Factor in Art and Art Education" (Timothy Hicks); (10) "Somatic Knowing and Art Education" (Jonathan Matthews); (11) "Philosophical Bases for Conceptions of Senior Secondary Level Student Evaluation in Art Education in Britain and North America" (Fiona Blaikie): (12) "The Shape of Life the Shape of Art, Context and Maya Women's Weaving" (Julia Kellman); and (13) "Disengagement in Art Education: Curriculum as Institutionalized Knowledge" (Marilyn L. Lapacinski). (MM)

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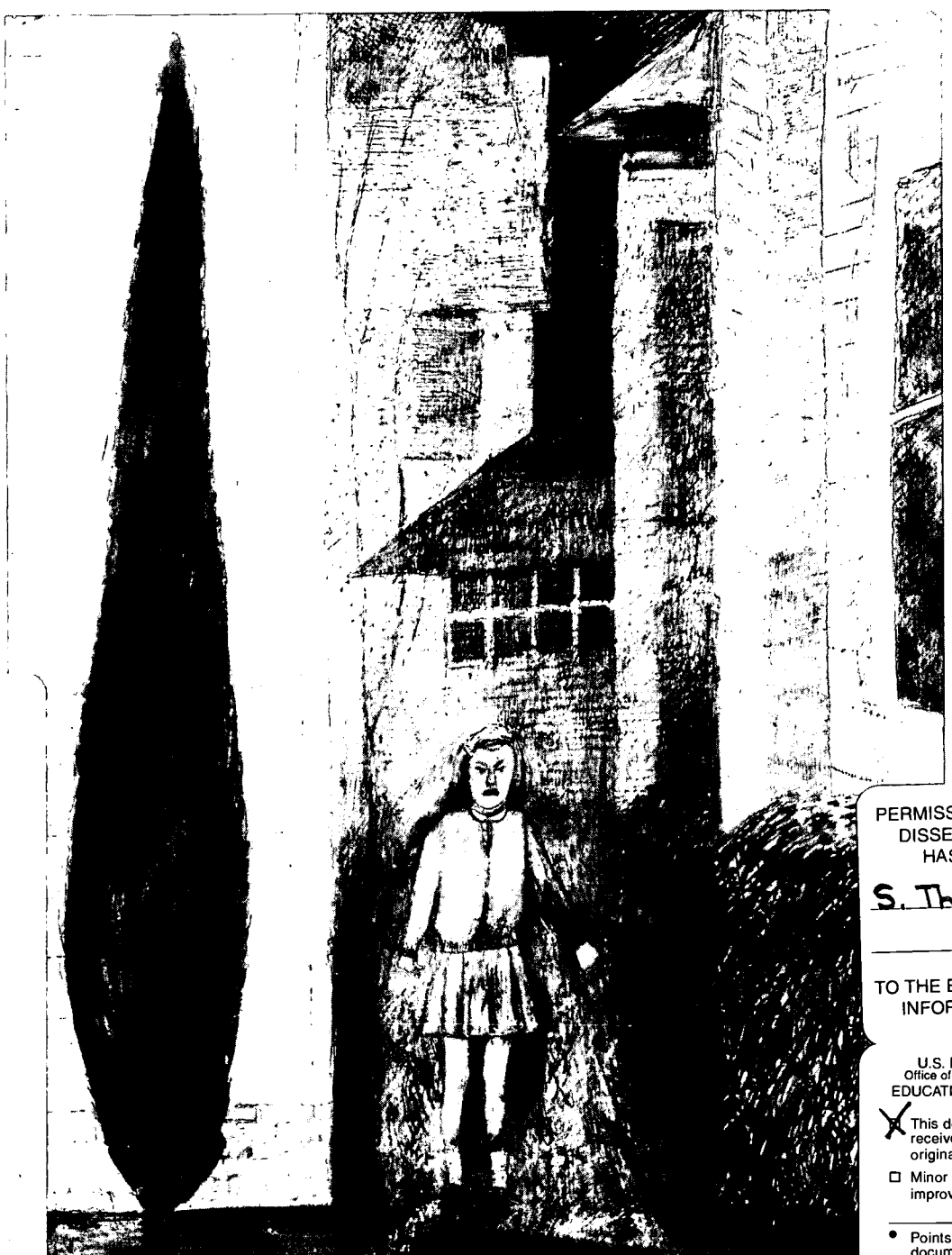
WORKING PAPERS IN ART EDUCATION



WORKING PAPERS IN ART EDUCATION

is published by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the **Publication Manual** of the American Psychological Association (3rd ed.) or the **MLA Handbook**. Send an original and one copy to: Dr. Marilyn Zurmuehlen, Editor **Working Papers in Art Education**, 13 North Hall, The University of Iowa, Iowa City, Iowa 52242.

Working Papers in Art Education, 1991

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introduction

"The Post-Modern Age is a time of incessant choosing," declared Charles Jencks (1986, p. 7) who is the most extensive explicator of this contemporary stance in the visual arts. These nearly infinite choices are not confined to artists; current graduate students in art education are likely to choose their research methods and subjects for inquiry from a plurality of possibilities. Methodologies for most of them are not transparent, traditionally given assumptions, but subjects for exploration and reflection. Neither are the contents of their investigations likely to be variations of topics on which someone else has bestowed the orthodoxy of research worth. This seems to me to be a healthy and heartening condition for them as individual scholars, and a state most likely to enhance the collective understanding of art in our lives. Their choices are evident in this 1991 collection of working papers.

Marilyn Zurmuehlen

Editor

Reference

Jencks, C. (1986). **What is post-modernism.** New York: St. Martin's Press.

Cover art by Lisa Schoenfielder, "Girl between Houses," pencil drawing.

mentor's introduction

TOM ANDERSON

The Florida State University

Mike Sikes has an amazing combination of abilities and a depth of sensibility which I have rarely seen in graduate school, or anywhere. He has an outstanding ability to analyze, interpret, and synthesize seemingly disparate information, picking unlikely threads that when he weaves them together, make perfectly sensible and often beautifully intricate tapestries. In the same paper--no, even the same thought--he might combine references to interactive video, medieval concepts of beauty, the nature of metaphor and arts administrators' responsibilities to their constituencies.

His background is as unlikely a synthesis as his thinking; one of which may explain the other, but which explains which is anyone's guess. He has been to colleges everywhere. The list is as long as my arm, with majors including photography, English literature, and art education. He has worked as an associate at the Institute for Instructional Research at the University of South Florida developing and piloting subject area tests. He has been an arts administration associate at the Florida State University and The Director of the Cultural Resources Commission in Tallahassee. He won an extremely competitive University scholarship, leaving philosophy and physics majors in the dust. But if you ask him about himself, he's likely to tell you about when he was a waiter. So, for the record, Michael Sikes is a doctoral student in the art education program at the Florida State University and a Research Associate for the Institute for the Arts, Art Department, Arizona State University.

The following paper speaks for itself in relation to the quality of Mike's thinking and writing. In it he kernalizes his ongoing concern with the idea of the art museum as cultural metaphor. This concept lies at the heart of his dissertation. Personally, I can't wait to read his next chapter.

Interpreting Museums as Cultural Metaphors

Michael Sikes

For anyone concerned with the educative role of museums, the question of what kinds of information the museum communicates is of basic importance. There is a body of research concerning the ways in which museums communicate, at least on a formal level through exhibits and programs. However, there is a deeper level at which each museum communicates, a level at which the site, the building, the people who work in it, and the objects that are exhibited there engage the visitor in a multilayered transference of meaning.

One of the ways in which a complex system of meaning is rapidly transferred is via metaphor. This is a process by which we understand the unfamiliar by comparing it to the familiar, and grasp the abstract by comparing it to the concrete.

The function and power of metaphor was known as early as the time of Aristotle, and metaphor was respected as a useful tool for the communication of knowledge well into the Middle Ages. This respect diminished following the Renaissance, until by the twentieth century metaphor was widely considered a mere linguistic ornamentation, incapable of conveying any meaning that could not be conveyed equally well, and more directly, through literal statement (Johnson, 1981).

However, metaphor has enjoyed a renaissance of its own in recent decades, with a seminal article by Black (1981), along with other influential works by Richards (1981) and Langer (1957), all of whom helped to establish that metaphor is capable of communicating original truth in a way that is uniquely powerful. Metaphor is now often regarded as essential to speech and even to thought (Lakoff and Turner, 1989), a cognitive structure whose power adheres in a swift transfer of vast fields or schemas of meaning from one conceptual domain to another. Metaphor strongly shapes our ability to conceive reality (Sarup, 1989).

Rather than only being spoken or written, metaphor can function within any notational system. For example, works of art have metaphoric properties (Anderson, 1989; Feinstein, 1982; Langer, 1957). But in these visual metaphors the referents (that is, the objects or concepts to which they refer) are often missing or implied (Johnson, 1981).

It seems only a small conceptual step to infer that the institutions built to house and display works of art have similar metaphoric properties, that they are in fact extended metaphors or allegories, representing the deep beliefs of

civilization and society. This concept is not totally new. Levin (19), for example, stated that contemporary museums are either "temples" or "showrooms." Through the use of these two metaphors he meant that museums could be placed into two categories, depending on a complex set of qualities, that combine to present an austere, exalted image or a commercial, inviting image to the potential visitor.

However, it is likely that museums represent even more abstract qualities, and refer to even vaster conceptual fields than Levin's typology suggests. For, as in the case of other non-linguistic metaphors, the referential meaning of the museum metaphor has been obscured in time. It is as if the two terms of the metaphoric proposition have become disjointed. It is this researcher's idea that such institutions are "blind metaphors," because they refer to hidden or invisible referents. To discover these referents is the challenge involved in understanding the museum as a cultural metaphor.

What is that referent or set of referents? To what in human experience does the museum seem to relate? To what value system, set of beliefs, or underlying world view? In asking these questions, we may find that from an initial attempt to understand changes in the contemporary museum through their relationship to ancient historic trends and structures, we may come to understand the ancient trends and structures through their relationship to museums, perhaps an even more important attainment.

One perspective on the metaphoric possibilities of museums is offered by Campbell (1986), who noted that metaphor is strongly connected to mythic structures of human experience. Campbell suggests that human experience can be separated into cultural monads, or great traditions, whose existence would imply that museums function metaphorically at more than one level, and that the different levels are tied to different mythic structures and the attendant meanings therein.

For example, art museums might relate metaphorically to at least two such mythic structures. One structure is that of capitalism and its associated forms, which first arose with the trading class, the burghers, and the bourgeoisie in Europe in the second millennium (Dewey, 1934). The second is the longer mythic structure of civilized society itself, with its attendant structures of sacred and secular art. It is likely that these mythic structures are in constant tension and flux. Further, it is likely that differing activities in and attitudes toward museums, as well as the changes that are taking place in museums, unconsciously reflect this tension and flux.

This power to represent a much vaster conceptual realm is not limited to art museums. Postman (1990) observed that science museums metaphorically communicate the popular perception that technology can solve all of our social problems, which in turn represents the modern mythic structure of rationalism and empiricism. Moreover, a historical museum

serves as a metaphor for the human need to exert control over historic time (MacDonald and Silverstone, 1990).

Another possible perspective on the metaphoric and mythic relations of museums comes from postmodernist philosophers such as Lyotard, who notes that many of the grand traditions or "metanarratives" of history have lost their power over contemporary institutions, casting the later adrift in a vast shift of informational collection and use (Sarup, 1989). This would explain much change in contemporary museums.

Examples of the tendency of museums to represent abstract qualities metaphorically abound: Many of the museums of Washington, D.C. symbolize America's cultural maturity and cultural independence from Europe. On a much smaller scale, the typical museum in a smaller American city may reflect imbedded concepts of local civic pride. Moreover, a museum may have a split personality, referring to two traditions simultaneously, such as the local museum that collects ancient Greek objects, thus serving as a metaphor of a much longer tradition, that of Western civilization itself. This is an example of the relationship of two monads or mythic structures mentioned above.

In another vein, three Florida museums, the Dali Museum, the Appleton, and the Ringling speak metaphorically about the tastes and the times of individual collectors; yet the Heard Museum in Phoenix, also the product of a family vision, overlays this statement with reference to another tradition that reaches back into a non-European past.

But is there something that all museums represent, something that is characteristic of all people? We know that some cultural artifacts mirror fundamental structural qualities of all people: for example, all musical instruments seem to correspond to the general range of human hearing, and most visual art media reflect our ability to perceive only the visible spectrum of light. In the same way, is it not probable that the structure of museums reflects certain necessarily human cognitive processes and social structures? If so, what does the museum mirror, what do its reflections show us?

At one level, they show us where we have been, by reaching across layers of time to gather the things that people have thought worth preserving, and by using these objects to represent traditions and experiences both great and obscure.

Perhaps more significantly, these reflections illuminate who and what we are. They show us that people have ideas and experiences that they choose to record or express through the creation of objects; and that people also have a need to create forms that possess no practical significance, but exist only for their own sake. They reveal that people need to see and understand the world through other persons' eyes; and that people also need to preserve and experience certain objects because of their beauty, their

rarity, or the skill evinced in their making. They reveal that people gather socially to celebrate the possession of all of these qualities. These reflections show us much about the basic human condition, and about the human view of that condition (Postman, 1990). In short the museum is an immensely complex metaphorical statement about the nature of life on earth.

Research Grounded in the Museum Phenomenon

In view of this dynamic function as cultural metaphor, it is imperative to form some basic knowledge or ground structure for understanding the workings of the museum. Thus, this researcher proposes the following position which is grounded in his critical acquaintance with art museums: The modern art museum stands in metaphoric relationship to sociocultural and economic structures, not only of modern Western society and of world civilization, but of local people and communities. It is likely that intensive study of the attributes of a museum, including sampling of the perceptions of those who participate in the museum ritual, would portray more clearly the form and structure of the metaphor, and the specific social structures which it predicates.

This researcher intends to test the credibility and usefulness of this theory through intensive research in the museum setting. This research will utilize naturalistic methods of inquiry, which are more suited for discerning the "deep structure" of social or cultural phenomena (Patton, 1990). Such methods typically include personal observation of and participation in the activities of the institution and extensive investigation of the perceptions of participants, including museum visitors, museum professionals, and others close to the museum, through interview, focus groups, and conversations. A third key component of this research will entail personal critical analysis of a specific museum as a holistic, aesthetic entity.

Discerning the Deep Structure: Multiple Perspectives on and Practical Applications of the Museum Metaphor

The questions that might be asked in the research process vary across a wide range and yet share a common focus. For example, the researcher might ask civic leaders who helped to plan a museum, "What is the message that you wanted to convey by placing a museum in this city? What did you expect it to tell people about your aspirations, perceptions, and progress as a community?" For the administrators and board members of existing museums, the questions might be, "What is the meaning and relevance of this institution? What experiences is it providing, and for whom else might it provide meaning?" The researcher might ask the curator, "What is the symbolic meaning of the objects that you collect, and how is that meaning shaped through their display?"

The museum educator has a central role in interpreting the meaning of the museum to its visitors, and this interpretation involves not only the

separate components, the collections and exhibits, but the entire holistic phenomenon of the museum experience. The researcher might inquire of the educator, "What kinds of ideas and meanings do you wish to communicate to the visitor, about not only the objects in the museum, but the museum itself?" An even more basic question might be, "What kinds of experiences and meanings does the visitor already have, that may influence what he or she is likely to learn?" And finally, the educator might be asked "What other kinds of worthwhile ideas might arise from the visitors' experiences in the museum, beyond those expected and planned?"

The museum visitor might be asked, "Why is this place important to you? How have you changed as a result of your experiences here? What do you hope to gain from a visit?"

Beyond the interests of pure research, these questions may have a practical payoff. For in answering these questions, visitors, museum educators, curators, administrators, and planners may be led to think more deeply about the meaning of their shared experiences. They may find that the meaning of their museum is basically metaphoric, that metaphor is a basic process of complex human thought, and that in their museum, beneath the surface of its everyday activities, lie infinite pools of meaning, a meaning that is strongly symbolic of essential human qualities.

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mentor's introduction

MARILYN P. NEWBY

Illinois State University

Today's news is tomorrow's history. If it is difficult to understand today's news, it is proportionately more difficult to understand yesterday's news, last year's news, or the accumulated news of fifty years--particularly as filtered through the eyes and ears of hundreds of interpreters.

Compared with other aspects of the culture, American Art Education has a relatively short history and literary representation of the field has an even shorter history. Limited by their professional values and guided by theories prevailing at any particular moment, professional readers respond by embracing or attacking, thereby tempering and filtering the points made by the author. In the tradition of the Hegelian dialectic, the Art Education pendulum swings in a particular direction far enough to create a response pulling it back into the opposite direction; it then swings in the second direction until opposing forces are sufficient to return it to the first. In order to gain a comprehensive view of the pendulum of themes swinging throughout the lifetime of the Art Education profession, one must come to understand as many as possible of the forces at work throughout that lifetime, both intrinsic and extrinsic.

Nanette Carli has undertaken such a task. Understanding the urgency implicit in covering a topic before it becomes inextricably interwoven with peripheral disciplines, obfuscated by interminable and unresolved debates--too long to catalog, she has sorted, classified, and analyzed the internal and external forces at work in her field. Interested in clarifying confusing issues, she has sought the guidance of others who have preceded her in finding order in the growing diversity of themes within Art Education publications. Further, she has relied upon the insight and evaluation of colleagues representing a fifty year range of education and experience in the teaching of Art in the schools.

Encouraged by renewal of interest in historical study of Art Education, as evidenced through important new publications, and particularly through gatherings of Art Education historians at Penn State in 1986 and 1990 and in sessions of recent NAEA conferences, Nanette and other scholars who represent the new generation of researchers in Art Education, are making important contributions to a professional identity, complete not only in knowing who we are and what we think, but also in knowing how we came to

be where we are. Such knowledge is vital in making decisions about directions for the future of Art Education.

Key Theoretical, Philosophical, and Methodological Concepts Addressed in Two Major American Art Education Publications from 1948 Through 1988

Nanette M. Carli

Introduction

Dating from the mid-twentieth century to the present time, the history of art education has not been well documented in journal articles or in texts which indicated a need for a comprehensive study aimed at the identification of concept patterns and trends. According to Barkan (1958), "An historical perspective is always necessary, because awareness of when and why many current and prevailing ideas came into being sharpens our sensitivity to the current signs and signals of changes which are now in process. Recently, there seems to have been a fragmentation in art education belief systems. It has been this "schismogenesis," the breaking apart and restructuring of art education beliefs and methods as outlined by Lanier (1963), that generated the basis for this investigation. By focusing on concept patterns and trends, it was felt that practicing art teachers could gain a broader perspective on the past and relate it to prevalent belief systems. However, an examination of available sources in art education contained limited information relative to concept patterns and trends in the past 41 years.

A variety of sources was consulted to identify and define a need for this study. Among the texts that have been widely used in the study of art education were: Logan's (1955), **Growth of Art in American Schools**, Belshe's (unpublished doctoral dissertation, 1947), **A History of Art Education in the Public Schools in the United States**, and Wygant's (1986), **Art Education in the Nineteenth Century**. The most common journals include **Journal of Art Education** and **Studies in Art Education**. Numerous recognized authors and researchers have identified a need for historical insight in understanding education today. Carr (1965) believes: "The past is intelligible to us only in the light of the present; and we can fully understand the present only in the light of the past." Support for historical research of conceptual development was substantiated by two senior researchers that presented at the Pennsylvania State Conference on the History of Art Education (October, 1989). Presenting at the conference, Eisner and Efland emphasized the importance of focusing historical research on understanding, identifying parallels, and relating the findings of the past to present issues in art education. Efland further stressed that :

> To do this requires that we organize our understanding of the past into patterns, enabling us to see similarities between the issues that arose then with those of the present, for though

history does not repeat itself, we are inclined to make comparisons. . . .

Eisner (1989) affirmed the process of selecting, categorizing, and analyzing specific concepts found in articles from professional art education journals as a framework to aid in the understanding of art education today.

By making connections to the past, this study was intended to compensate for the present omission of this type of historical research in the literature. The study also examined the historical chronology of the development of theoretical, philosophical, and methodological art education concepts. Hamblen (1984) maintains that "Through the reporting of history, whether in chart format or in discursive essay, relationships are revealed, patterns appear, and influences become evident." Keel (1962) also noted, "Although there may be some value in further efforts to reinterpret the general history of art education, the main opportunities lie in the domain of specialized studies, in the pursuit of institutional, biographical, topical, and local problems" (p. 47).

This investigation was concerned with identifying and categorizing specific trends of conceptual development in art education from 1948 through 1988. Chipley (1978) identified and used ten key concepts of 22 originally identified in the art education literature from 1965 through 1975. Those concepts were applied in relation to art materials used by 12 state art education coordinators (randomly chosen) from a 50-state survey. The ten concepts identified by Chipley were: aesthetic education, interrelated arts, unified arts, perceptual awareness/visual literacy, environmental/ecology design, education of exceptional children, art education of culturally different children, humanistic education, community resource utilization, and concept-based programs of education. The substance of nine of these concepts was used for this study. A review of the Chipley study and articles in **Art Education** and **Studies in Art Education** over the past 40 years yielded the following concepts: creativity, aesthetic education, environmental influences/ecology, humanities education, integrated activities/interdisciplinary approach, art for special needs, sensory perception, evaluation, emergent trends, and multi-cultural education. Several of Chipley's earlier categories were deleted or replaced by concepts which appeared more frequently in contemporary studies. The concept of evaluation replaced "community resource utilization" because it seemed to be more closely associated to state art education programs than with key concepts that are identifiable in practice of art education. Creativity was substituted for the broader "concept-based programs in education" category and emergent trends was used in place of "unified art" since it was closely related to integrated activities.

The major national journals considered as possible data sources for this investigation included: **Art Education, Studies in Art Education, School Arts, Journal of Aesthetic Education, Review of Research in Visual Arts**

Education/Review of Research in Visual and Environmental Education/ Visual Arts Research, and **Design for Arts in Education**. Some of these journals, however, did not include writing of a theoretical or philosophical nature or were not published within the time period identified for this study.

Of the eight national journals surveyed for this study, **Art Education** and **Studies in Art Education** were selected for their status as major journals of art education and significant data sources. Hamblen (1988) affirms that these journals provide a "continuous, stable source for analysis." The art education concepts were charted to delineate the development of historical perspectives as indicated in the research journals, **Art Education** and **Studies in Art Education**, both of which are published by the National Art Education Association. According to Hamblen (1988), "Encyclopedic fact gathering, surveys, historical overviews, and record compilations are essential in establishing a sound data base."

Procedures

The investigator's initial curiosity concerning art education trends led to a charting of the articles contained in **Art Education** by title. Through examination of these articles, it became evident that many titles were not clearly descriptive of the actual content of the articles. Therefore, the charts, as organized by title, were not considered to be reliable research tools. However, the possibility of identifiable trends in specific content areas suggested a need for a system of identification of major art education concepts which could be used to analyze and classify the writings and research included in this study. A review of **Dissertation Abstracts International** provided evidence that there was an absence of dissertation research concerning specific American art education concepts for grades kindergarten through twelve for the years 1948 through 1988. Ten theoretical, philosophical, and methodological concepts were used to chart, codify, and analyze the content of relevant articles in two major art education journals, **Art Education** and **Studies in Art Education**. The key concepts and related subcategories were used as descriptors for identification of the content of pertinent articles. Concept "refers to a descriptive general term used to label an idea frequently proposed and/or discussed in art education literature to improve some aspect(s) of art education" (Chipley, 1978).

The study included only those articles that pertained to art education in the United States, kindergarten through the twelfth grade. A concept chart was developed to represent the "ebb and flow" of trends within the specified time span, using the following descriptors:

Categories:
1 Aesthetic Education
2 Art for Special Needs
3 Creativity
4 Environmental Influences/Ecology
5 Evaluation
6 Humanistic Education
7 Integrated Activities/Interdisciplinary Approach
8 Multicultural Education
9 Sensory Perception
10 Emergent Trends

The identified descriptors and the related subcategories were cited in the **Thesaurus of ERIC Descriptors** and the **Education Index**. These sources, chosen for their internal validity and acceptance as major indexes in the field of education, were further confirmed by Lee Stout, archivist at The Pennsylvania State University (personal interview, The Pennsylvania State Conference on the History of Art Education, October, 1989).

The selected concepts were not believed to be autonomous and mutually exclusive. Frequent overlap was expected due to interchangeable phrasing within the categories and subcategories. Therefore articles may have been categorized under more than one concept.

An Education Resource Index Center computer search was used to identify relevant articles from 1970 through 1988. References from **Education Index** were used to locate articles appearing prior to the operation of ERIC, including articles published between July 1961 and 1968, when the two journals were first included in the **Education Index**. To reduce researcher bias, contributing articles appearing before July of 1961 were selected and categorized by the researcher and a panel of 22 art educators who comprised a pool of independent raters for the investigation. The art educators comprising the panel of raters were chosen for their teaching experience and educational level. Each rater had a Masters or a Doctorate in the field of art education and/or a minimum of three years of teaching experience.

The articles to be rated and classified were randomly assigned to the raters from the total number of articles published in the two selected journals from September/October 1948 through June of 1961. Each rater received up to 25 articles for categorization. The investigator was aware that consistency of assignment to categories was dependent upon the objectivity of the individual juror. Hamblen (1984) asserted that:

> Sinister intentions need not be present; however well-intentioned and conscientious the research may be, within the very nature of historical study a distortion occurs. . . . There is no one history that is the past; rather history is a collection of perspectives consisting of selections and interpretations.

Articles for the study were those chosen by the respective editorial boards of each journal. Deleted from the readings were editorials, book reviews, research reviews, advertisements, convention, and membership news in order to decrease their influence on the raters.

Jurors' ratings were summarized by year and frequency within the concept categories. Data were examined from 1948 through 1988 to identify periods of time when specific concept trends occurred. The Excel computer program was used to chart possible trends in the descriptors as used by the raters and as found in ERIC and the **Education Index**.

Segregating the data into decades indicates the emphasis of the ten concepts within those time frames.

Concept Frequency Distribution Table of Categories by Decade

1	Decade	CAT1	CAT2	CAT3	CAT4	CAT5	CAT6	CAT7	CAT8	CAT9	CAT10
2	1	46	20	53	16	41	42	37	23	17	58
3	2	68	60	55	10	75	38	47	17	27	105
4	3	60	26	12	23	76	14	29	15	30	47
5	4	125	50	9	5	41	6	24	10	39	75

The distribution of the data identifies decades when greater or fewer articles were submitted in relation to the categories. Consistency within categories and the frequency of concepts in the articles from 1948 through 1988 becomes apparent in the decade table. In decade one, 1948-1958, categories 1, 3, 5, 6, and 10 received the most attention with 40 or more articles citing those concepts. Categories 2, 4, 7, 8, and 9 appeared in the literature 23 times or less in decade one.

Articles in categories 1, 2, 3, 5, and 10 had the highest frequency in the journals for decade two, 1959-1968, with 50 or more references. Those mentioned fewer than 50 times were categories 4, 6, 7, 8, and 9. Those in category 4, environmental influences/ecology, received the least attention in decade two with only 10 evident citations.

Figures

The following four figures represent the distribution of the categories for each decade. The vertical axis numbers will vary according to the highest number of articles in each decade array. Figure 1 illustrates the first decade, 1948 through 1959.

The distribution of each category from 1948 through 1959 illustrates the frequency of inclusion for the two journals studied. All categories are represented in the journals with 16 or more categories represented across the decades. Categories 1, 3, 5, 6, 7, and 10 were recognized in 37 or more articles. The remaining categories show no more than 23 citings. Categories 1, 3, and 10 were referred to most often. Consistency was observed between categories 5, 6, and 7 with 37 to 42 references. Between categories 2, 4, 8, and 9, from 16 to 23 occurrences were found. Figure 2 represents the second decade, 1959 through 1968. The highest frequency of concept inclusion in the journals in all four decades, 105 references, was in category 10, emergent trends.

The first three categories displayed a degree of consistency with 68, 60, and 55 articles concerning aesthetic education, art for special needs, and creativity. Categories 6 and 7 have also remained more consistent in this decade with 38 and 47 articles. More attention was given in 75 articles to category 5, evaluation. The fewest concepts and correlative subdescriptors were in categories 4, 8, and 9. The third decade, 1969 through 1978, is illustrated in Figure 3. Category 5, evaluation, received the highest frequency of attention in 76 articles.

The most consistency across decade three was observed between categories 2, 4, 7, and 9. The number of articles in these categories range from 23 through 30. Twelve, 14, and 15 articles were found in categories 3, 6, and 8 illustrating relative consistency. Categories 1 and 10 received the highest attention in this decade having been the subject of 60 and 47 articles. Figure 4 shows the fourth decade, 1978 through 1988, showing the greatest emphasis placed on category 1. One hundred twenty-five articles were found on aesthetic education.

The highest frequency of articles in relation to emergent trends was observed from 1984 and 1985 with 16 articles each year. This concept was emphasized in 1958-1961, 1965-1966, 1976, 1984-1985, with no fewer than 11 articles. The greatest resurgence showed a growth in articles from two in 1975 to 13 in 1976. No mention of emergent trends nor related subdescriptors was found in the journals in 1970 and 1979. Fifteen of the 41 years exhibited five or fewer articles. The mean score for this category was 6.95.

Figures

The following four figures represent the distribution of the categories for each decade. The vertical axis numbers will vary according to the highest number of articles in each decade array. Figure 1 illustrates the first decade, 1948 through 1959.

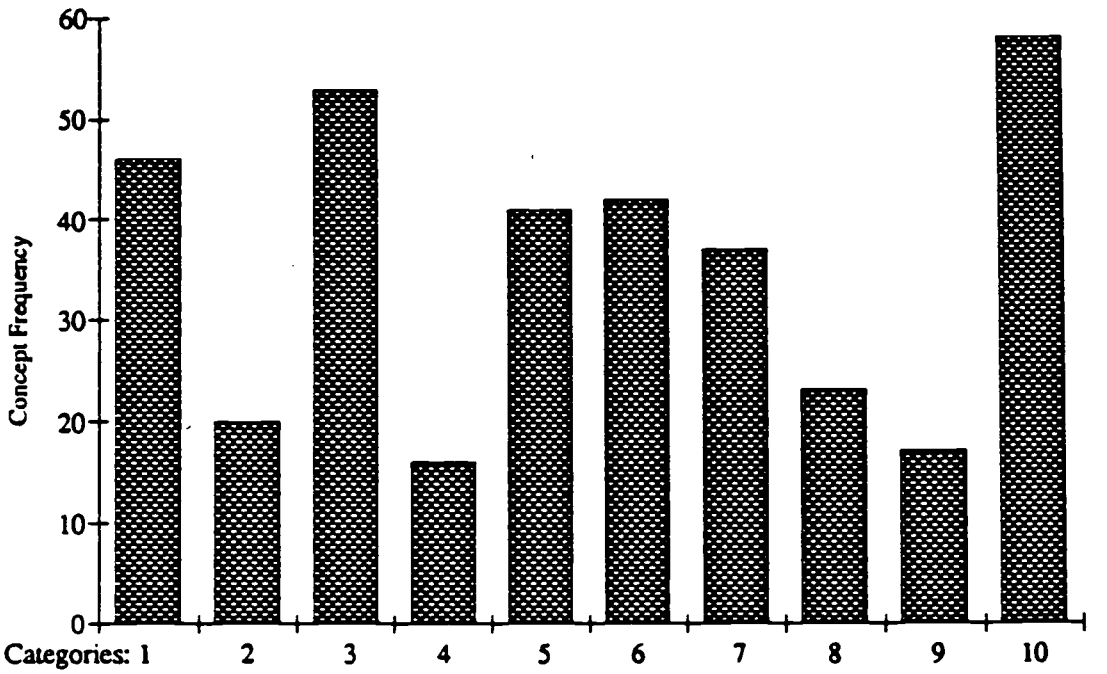

Figure 1. Decade Chart 1, Categories 1 - 10, 1948 - 1958

The distribution of each category from 1948 through 1959 illustrates the frequency of inclusion for the two journals studied. All categories are represented in the journals with 16 or more categories represented across the decades. Categories 1, 3, 5, 6, 7, and 10 were recognized in 37 or more articles. The remaining categories show no more than 23 citings. Categories 1, 3, and 10 were referred to most often. Consistency was observed between categories 5, 6, and 7 with 37 to 42 references. Between categories 2, 4, 8, and 9, from 16 to 23 occurrences were found. Figure 2 represents the second decade, 1959 through 1968. The highest frequency of concept inclusion in the journals in all four decades, 105 references, was in category 10, emergent trends.

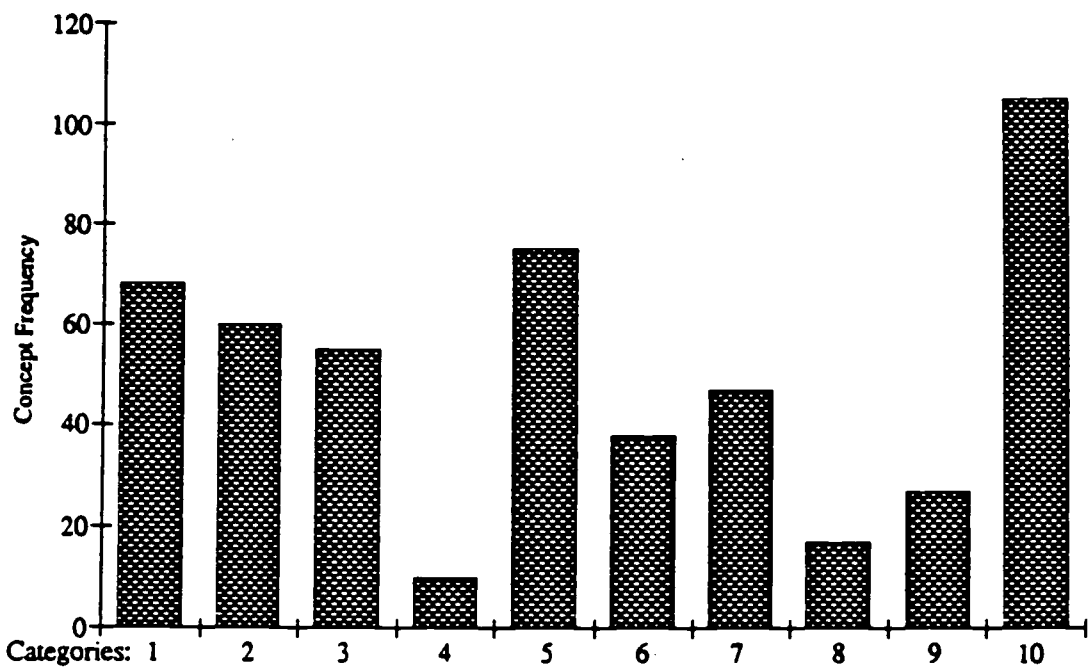

Figure 2. Decade Chart 2, Categories 1 - 10, 1959- 1968

The first three categories displayed a degree of consistency with 68, 60, and 55 articles concerning aesthetic education, art for special needs, and creativity. Categories 6 and 7 have also remained more consistent in this decade with 38 and 47 articles. More attention was given in 75 articles to category 5, evaluation. The fewest concepts and correlative subdescriptors were in categories 4, 8, and 9. The third decade, 1969 through 1978, is illustrated in Figure 3. Category 5, evaluation, received the highest frequency of attention in 76 articles.

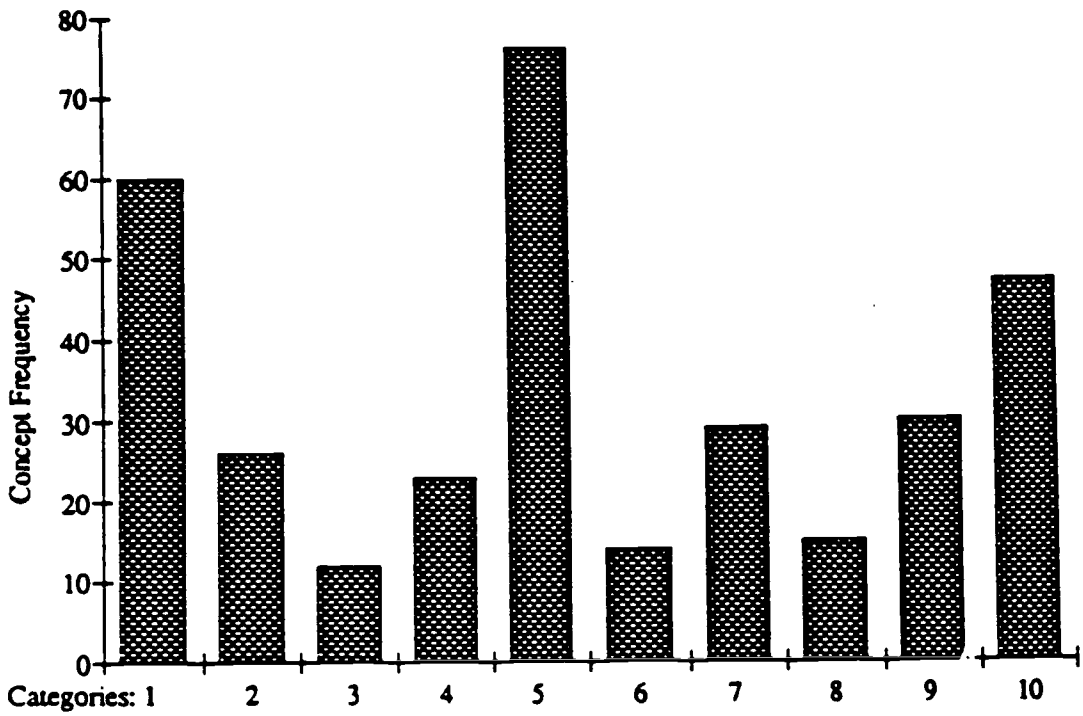

Figure 3. Decade Chart 3, Categories 1 - 10, 1969 - 1978

The most consistency across decade three was observed between categories 2, 4, 7, and 9. The number of articles in these categories range from 23 through 30. Twelve, 14, and 15 articles were found in categories 3, 6, and 8 illustrating relative consistency. Categories 1 and 10 received the highest attention in this decade having been the subject of 60 and 47 articles. Figure 4 shows the fourth decade, 1978 through 1988, showing the greatest emphasis placed on category 1. One hundred twenty-five articles were found on aesthetic education.

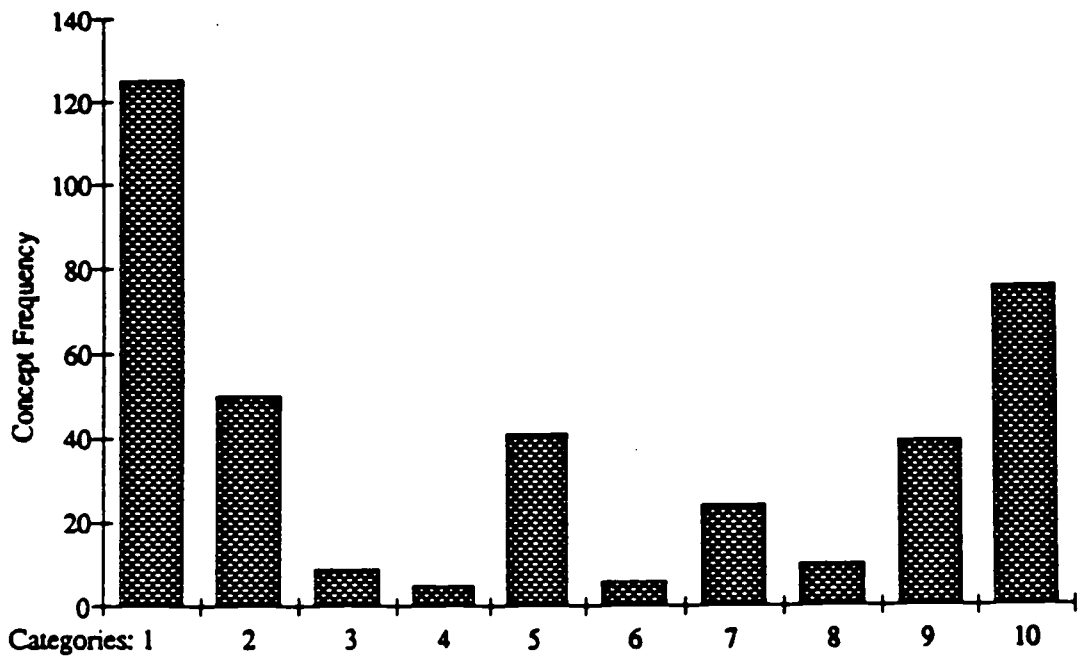

Figure 4. Decade Chart 4, Categories 1 - 10, 1979 - 1988

The highest frequency of articles in relation to emergent trends was observed from 1984 and 1985 with 16 articles each year. This concept was emphasized in 1958-1961, 1965-1966, 1976, 1984-1985, with no fewer than 11 articles. The greatest resurgence showed a growth in articles from two in 1975 to 13 in 1976. No mention of emergent trends nor related subdescriptors was found in the journals in 1970 and 1979. Fifteen of the 41 years exhibited five or fewer articles. The mean score for this category was 6.95.

Summary

The greatest frequency of concept inclusion in **Art Education** and **Studies in Art Education** has been observed in two of the ten categories. These two categories were aesthetic education with 299 references and emergent trends with 285 citings. The lowest frequency occurred in category 4 (1979 and 1988), environmental influences/ecology, when five references to that concept were found. A decline of concept frequency was found for creativity, environmental influences/ecology, evaluation, humanistic education, integrated activities/interdisciplinary approach, and multicultural education in the last decade studied. In the same period of time writings, in the categories of aesthetic education, art for special needs, sensory perception, and emergent trends increased in the journal articles.

mentor's introduction

RICHARD A. SALOME

Illinois State University

Linda Willis Fisher's paper does not argue for or against Discipline Based Art Education or the many advocations from national and state agencies, and from prominent art educators for changes in public school art programs. Her paper is an objective assessment based on a stratified random sample of the kinds of changes currently taking place in college and university art education programs that prepare elementary and secondary art teachers.

Linda has utilized her extensive experience as a public school art teacher, and curriculum designer for the State of North Dakota, and her doctoral research at Illinois State University in preparation of a survey of the kinds of changes currently taking place in university art education programs to prepare art teachers to instruct art history, art criticism, aesthetics, and art production in the schools. Ms. Fisher's paper is based on the assumption that changes in the content of college and university art education methodology courses will affect changes in public school art programs. While this paper is a preliminary report of her ongoing research, Ms. Fisher's review of the literature established that there is very little information about what art teacher preparation programs in public and private institutions of varying sizes are doing to prepare future art teachers to present content in the four areas of art. In addition to providing that information, her study will also give some indication of the importance that university art educators attribute to the advocated content changes. Based on the care that Ms. Fisher has taken in defining the problem and objectives of her survey and analyzing and interpreting the data that have been collected, the findings of her study should be of considerable value to the field of art education.

Reform of Art Education in the Schools and Its Implications for Art Teacher Preparation Programs

Linda Willis Fisher

During the last decade, there has been considerable debate concerning ways to increase the quality of art education in the schools. Advocation and ideas for reform have come from several educational agencies and organizations including the United States Department of Education (Bennett, 1987); National Endowment for the Arts (Hodsell, 1988); College Entrance Examination Board (cited in Stastny, 1988); Association of Supervision and Curriculum Development (Lehman, 1988); National Education Association (Futrell, 1988); National Art Education Association (Qualley, 1986); and the Getty Center for Education in the Arts (Greer, 1984). Many art educators, including Clark & Zimmerman (1981), Eisner (1986), Greer & Silverman (1987/1988), Hatfield (1986), and Qualley (1986) also advocate substantive changes in school art programs to include the study of aesthetics, art criticism, and art history in addition to the making of visual images (art production).

If improvements in school art programs are to occur, change will be necessary in university art teacher preparation programs. Future art teachers will need to be adequately prepared to meet the challenges of the advocated curricular changes. Teacher preparation programs have traditionally placed more emphasis on learning studio skills and less emphasis upon the study of art history (Hastie, 1984) and even less on the study of aesthetics and art criticism (Miller, 1983).

Wide-spread change in school art programs will not occur until changes in art teacher preparation programs are in place. If art teachers lack sufficient instructional confidence to follow a multi-content approach to art education, the discrepancy between public school practice and theory will remain.

For a curriculum reform to succeed, the necessary curriculum changes either have to be mandated by some authority or be established through the teacher training process (Kern, 1984). Since teachers tend to teach the way they were taught, revisions of current curricular practices are necessary.

Of the art education surveys found in the literature review concerning art teacher preparation, only two (Arnold, 1976; Sevigny, 1987) sought information about the program content and teaching methodology of aesthetics, art criticism, art history, and art production. The samples in both studies were quite small, 17 and 14, respectively and chosen from a selective

population. Two surveys (Rogers & Brogdon, 1990; and Eads, 1980) were limited to the number of required and/or offered hours in the studio (production) component and the art history component which included, rather than separated, aesthetics and art criticism.

While experts, educational organizations, agencies and many art educators agree on the importance of the content of the four components in art education, there is a lack of current information about what is being done in university art teacher preparation programs. Studies of art teacher preparation programs described in the literature review did not provide information as representative as that to be obtained in this study; they utilized small, selective samples, and/or were completed five to fifteen years ago.

To the best of this author's knowledge, there has not been a representative survey of university art teacher preparation programs concerning the current status of the four content areas: aesthetics, art criticism, art history, and art production; nor the gathering of information concerning methodologies of teaching those four components.

The purpose of the study is to examine the requirements and content of current art teacher preparation programs in a representative sample of colleges and universities across the nation. The findings of the study will provide the field with information concerning the requirements and content of current art teacher preparation programs, and the extent to which the methodology of teaching the four components is being addressed. The study will also provide some insights concerning the attitudes of the respondents toward the advocated art education reforms and their perceptions of necessary components for quality art teacher preparation programs.

A questionnaire is the research instrument for this study. The questionnaire is divided into five parts. Part I requests demographic information about the institution and the art teacher preparation program. Part II requests information about the number of credit hours required of art education majors in studio (art production) courses, art history courses, and courses in aesthetics and art criticism. Part III includes questions about course content in the methodologies of teaching aesthetics, art criticism, art history, and art production. Part IV requests the respondents' views of the reforms advocated for art education as well as their own perceptions of the necessary components for a quality art teacher preparation program. Part V seeks information about the direction of each institution's art education program.

The population from which the sample was drawn is the 749 institutions that have state approved art teacher preparation programs as identified in the Price-Richard study (1989). Thirty percent, or 225, of the 749 state approved programs were randomly selected as described below.

The undergraduate enrollment including full and part time students of each identified institution was determined by data found in **Peterson's Guide to Four Year Colleges** (1991), **GIS Guide to Four-Year Colleges** (1990), **The College Handbook** (1991), or the **College Blue Book: Tabular Data** (1989). Enrollments ranged from 233 to 40,122 students.

The population was divided into five strata based on size of undergraduate enrollment, with 20% of the institutions in each stratum. Proportional sampling was utilized and 20% of the sample was selected from each stratum. Identification numbers were assigned to cases in each stratum. Using a table of random numbers, 45 universities, or approximately 30% of the population of a stratum, were selected from each stratum.

A questionnaire, letter of introduction, and a stamped, addressed envelope were sent to the director of art education at each of the colleges and universities included in the sample of 225 institutions. A follow-up letter was sent to nonrespondents three weeks after the initial packet was mailed. The incentive of receiving a summary of the results of the study was offered to all respondents.

Six weeks after the first mailing, 76 (33.78%) of the questionnaires were returned. In an effort to obtain a greater rate of return, an attempt was made to contact by phone 30% of the institutions within each stratum not responding to the initial request. Nonrespondents within each stratum were assigned identification numbers and 30% of those were randomly selected.

After contacting the art department at each selected institution and obtaining the name of the person(s) responsible for the art teacher preparation program, an effort was made to talk with the identified art educator to request completion of the questionnaire. A personalized letter of introduction, a questionnaire, and a return postage-paid envelope were sent to each identified art educator.

Difficulty was experienced in contacting individuals from institutions in strata one and two. If there was no answer in the art department or if a recorded message was reached, two additional attempts to contact that institution's art department were made at different times of the day and on different days of the week. If no contact was made after three attempts, a replacement was randomly selected from remaining nonrespondents.

At the end of twelve weeks, one hundred eight questionnaires or 48% were returned. Ninety-seven or 43.1% are useable. Although proportional sampling procedures were carried out, 55.7% of the useable responses fell in strata four and five, with 44.3% distributed among the other three strata.

The study is currently at the data analysis stage. In addition to analyses of total responses, the data will be examined for differences and similarities among universities that vary in undergraduate enrollment, the size

of the art education faculty, and attitudinal orientation of the respondents. Differences and similarities of responses within and between the strata will also be examined.

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mentor's introduction

ENID ZIMMERMAN

Indiana University

For over ten years I co-directed the Indiana University Summer Arts Institute, a residential summer program for junior high and high school students who demonstrate art talent. One of the students' favorite elective classes at this Institute was a drawing class titled Visual Narratives. In this class, students studied essentials of drawing as applied to narrative art. They began by studying the history of narrative art, learned to tell stories through drawing techniques, and finally created a story of their own in words and pictures. The artist-educator who taught this class emphasized that in the twentieth century some of the best examples of visual story telling are found in comic books and cartoons.

Indeed, comic books can be a valuable source for teaching youngsters drawing techniques through the art of storytelling. Many talented art students are interested in reading comics, learning to draw from comics, and creating their own comics. Cartoon and comics also have great potential as tools for teaching students about the society in which they live and how that society is viewed from numerous perspectives. Often I have asked pre-service teachers to explain "what's so funny" about a comic strip or cartoon. One cartoon often is worth at least a half an hour of good discussion about how art, the art world, and art study are depicted by contemporary artists who tell stories in the tradition of the visual narrative. In fact, giving students comics or cartoons and asking them to explain "what's so funny" is a powerful means of teaching aesthetics from authentic, local materials.

Sheri Klein is interested in using comics and cartoons to teach students about how stereotypic views of women have been perpetuated through a popular visual medium. Within the past decade, many illustrators and writers of cartoons and comics have challenged these stereotypic views of women and replaced them with new images of women in contemporary society. Although the content of some contemporary comics may be deemed offensive by some community members, there is enough "good stuff" that can be used in most contexts for teaching about women, art, and education. Klein provides explanations and examples for teaching students how not only to create their own personal and political views of the world through integrating drawing, writing, design, and humor, but also how to use comics to study the inequitable treatment of women in our society.

Presently, Klein has a summer grant to study humor and conflict resolution in children's drawings. She was given this McArthur grant from an Indiana University center in which peaceful resolutions of world-wide conflicts are studied. By using humor, as depicted in a popular art form, to study important concepts about contemporary society, Sheri Klein is making a most worthwhile contribution to the field of art education.

Breaking the Mold with Humor: Images of Women in the Visual Media

Sheri Klein

Comics as visual media humor have shaped, reinforced and revisioned generations of attitudes and beliefs about ourselves and others. While the majority of comics have perpetuated stereotypical and limited views of women, comics in recent years have challenged these images.

To explain how images of women have been challenged in comics I will address: (1) the construction of femininity and sexuality in comics and their roots in 'fine art' images, (2) fragmented images of women in mainstream comics, (3) images of working women in mainstream comics, (4) alternative images of women in feminist and underground comix and (5) the importance of including visual media humor in a visual arts curriculum.

Femininity in Western Art

In order to understand the portrayal of women in the visual media, we can turn to images in western art. Visual images throughout art history have revealed the status of women judged by their appearances, their femininity created by dress and bodily attributes. The 'ideal' woman, clothed and nude, appears in art beginning in the Renaissance through the present day. An example of the ideal woman is seen in the painting **La Grande Odalisque** by Ingres (1780-1867). The woman in the painting is arranged to display herself to a male voyeur, the surveyor, as she looks away out of the picture (Berger, 1977).

Both comics and painting traditions have produced particular ways of seeing the feminine body with the male viewer in mind (Betterton, 1987). The spectator is always assumed to be male and the ideal woman is always assumed to be there to flatter him. As women are depicted surveying themselves and their femininity, they do to themselves what men do to them. The woman turns herself into an object and she comes to consider the surveyor and the surveyed as part of her identity (Berger, 1977).

Feminist analysts of film agree that women are presented as objects of the male gaze (Aronowitz, 1989). The male gaze represents longing and desire; in contrast to the female gaze which is coy, empty, and non-confrontational. This can be seen in the comics "Anne Howe" (ca. 1930) and "Dumb Dora" (ca. 1920) where the female characters are objectified as desire, but not desiring themselves.

Pollack, Winship, and Conrad argue that we cannot separate the representation and objectification of women in visual images from social construction of gender and sexuality (Betterton, 1987). Mainstream comics involve the marketing of erotic appeal of women's bodies at the expense of fostering unfavorable stereotypes. These social constructions and narrow definitions are reinforced in comics where women are arranged and posed like mannequins. They often hold "props" which refer to domestic or feminine activity as in the comic "Tiffany Jones"(ca. 1964). Smiling coyly, "Tiffany" holds a mixing bowl while entrenched in thoughts of domestic life.

If you open any popular woman's magazine, you can find women: (1) caressing objects, (2) standing behind men or animals, (3) turning their heads to the side or down to suggest appeasement, (4) grinning widely, (5) posed in a bashful knee pose, (6) gazing at their hands, (7) talking on the telephone and smiling, and (8) snuggling with children, animals, and men (Goffman, 1976). Women in comics and advertisements are visually and symbolically fragmented. Signified by their hands, lips, feet, legs, eyes, mouth, nose, ears, and hair, their identities revolve around the manipulation of their body parts as if they were mere instruments (Le Moncheck, 1985).

In the comic "Dilly" (1958-1962), the main character, who is a woman, is objectified and fragmented into glamorized body parts. In one comic "More fuller, luscious lips" refers to her sexuality and ultimately her desirability. The sexuality of women in advertisements and in comics is dependent upon the presence of a man or the ability to get a man. Women are seen through the eyes of a real or potential man. These images of women tell us what femininity and sexuality are supposed to be in the time and place that they were created (Connell, Davis, McIntosh & Root, 1989).

The sexuality of women in mainstream comics is defined by accentuated legs, eyes, mouth, and breasts to connote beauty and allure the viewer. Long, flowing, wavy hair, signifying passion and sexual power (Berger, 1977), occurs in many mainstream comics. The women in "Petting Patty" (ca. 1920), "Minnie Ha Cha" (ca 1930), "Betty Boop" (ca. 1930), and "Babe, Darling of the Hills" (ca. 1949) are depicted as flirtatious and suggestive, with great attention paid to their body parts.

These strips are a few examples of mainstream comics which contribute to the construction of superficial images of women in the media. The roles of women in mainstream comics have included the seductress, as in the above examples, the plotting girlfriend ("Olive Oyl" ca. 1930 and "Betty and Veronica" ca. 1960) or the scheming wife ("Blondie" ca. 1930, "Kitty McCoy" ca. 1920). Once married, women in the comics lose their sexual prowess and often evolve into scheming and clever wives.

Working Women in Mainstream Comics

Historically, women's work in mainstream comics has primarily centered around romance and domestic life. Women were seen in stereotypical work and supporting roles to men. Yet, as social and political changes have occurred in our society, these changes are echoed in contemporary comics in which new roles for women are depicted.

Women were first seen working in the comics around 1905; suffragettes were marching for the right to vote. (Franzen & Ethiel, 1988). These comics, which were drawn by men, depicted these women with ridicule, contempt, fear, and little sympathy.

"Somebody's Stenog" (ca. 1917-40) is the first example of an image of an independent working woman in the comics, an office worker, who was neither tied to husband or parent (Horn, 1977). In the 1920s, "office girl" strips, such as "Tillie the Toiler" and "Winnie Winkle", continued to be presented. Women were seen in traditional and non-professional roles which glamorized working and focused on romances of the female characters.

Coinciding with these images of working women in the comics were images of women in the military. It was not until World War II, however, that women were depicted on the newspaper page and in comic books as going to war. In the 1930s and 1940s, women were seen in adventurous and daring roles, such as "Brenda Starr", reporter, "Connie", private eye and explorer, "Debbie Dean", journalist and "Jenny Dare", navigator. Probably, the most important strip of the 1940s was "Wonder Woman" that mirrored a bold image of women in the comics. Representative of early feminist comics, her adventures revolved around the rescue of other women and her message was self-reliance and personal strength.

Post-World War II images of women in the visual media reflected a conservative social and political climate. Women's place in the home was reinforced in the media by idyllic images of family life and happy homemakers. Love and romance comics reinforced women making choices and sacrifices for love, always with a happy ending. (Benton, 1989).

Despite the image of security and contentment presented at this time in comics, images began to surface expressing discontent. Rhoda Kellogg's cartoons (ca. 1954), expressed anger and frustration about expectations for women. In her autobiographical text combined with doodle-like caricatures, she expressed a wide range of emotions. In one of her comics, she says, "I will feel better in something light and fluffy." This emphasis on appearance reveals that the real source of self-esteem still for many women laid in the way they looked (Le Moncheck, 1985).

The women's movement took on the politics of the visual image in mass media and feminists challenged the shallow depiction of women. As a

result, comics began to reveal a new and diversified image of women and their experiences.

What resulted were comics depicting independent women striking out on their own. The "Girls of Apt. 3G", "Joannie Caucus" and "Friday Foster" (ca. 1960) are examples of career girls living an active lifestyle, having unconventional attitudes, seen in professional careers (teaching, law, and fashion photography) and not dependent on men.

Feminist Comic Humor

Humor expressed through the comic character did not occur until after the women's movement had begun. Women were not supposed to have a sense of humor as it was associated with (male) intellect (Walker, 1990). Women's humor in mainstream comics centered around domestic life and women were often the target for humor. Feminist comic humor recognizes that the personal is political by confronting sexism, gender and economic issues. Women in feminist comics have a consciousness and an awareness about the inequities and problems they face as women.

The cartoons of the 1970s shared the same women's struggles and conflicts with early twentieth century cartoons. Humor in the feminist comics of the 1980s continued to raise consciousness and protest existing conditions of oppression (Walker, 1990). Feminist cartoonist, Balbul, who confronts social, political, and economic issues in her work says:

> Cartooning is dominated by white, male consciousness and its white, male definitions of humor. Feminist humor involves reflecting the struggle. (Walker, 1990, p. 51)

In her work, Balbul expresses social inequities and sexism with a biting sense of humor. We can see the difference in consciousness when we look back to the comic "Miss Peach" (ca. 1950) who always managed to keep her sunny disposition even in the face of outrageous provocation (Horn, 1977).

Another feminist comic artist, Nicole Hollander, now seen in daily newspapers, exposes the inequities facing women while challenging assumptions about male and female relationships. Humor as a vehicle for expressing frustration about overwhelming social problems is also seen in "Mafalda". A comic written by an Argentinean man named Quino, it portrays a young feminist who is misunderstood as she confronts social injustice (Foster, 1980).

Feminist comics also challenge stereotypical definitions of femininity and feminine behaviors with humor. Lynda Barry, in her "I Love My Body" comic, parodies the conventions that women buy into, to construct and reconstruct themselves. Implants, dental bonding, cosmetic surgery, are a

few ways she describes for a woman to become an object of desire. At the extreme, contemporary French cartoonist, Claire Bretecher, depicts women as androgynous (Sherzer, 1980).

Similarly, contemporary artist, Cindy Sherman, questions the meaning of glamour and beauty. In her photographs, she moves in and out of feminine as well as androgynous roles (Pelfrey, 1985). Another photographer, Robert Mappelthorpe, in his photograph of "Lisa Lyons" a professional body builder, demonstrates the potential for women to be viewed as strong and glamorous. These current images, which integrate masculinity and femininity, offer the possibility for redefining traditional gender roles (Betterton, 1987) and provide a source for new images of women in the comics.

Humor in Underground Comix

"Mafalda", like the other feminist comic characters, presents her raised consciousness in an approachable manner. In contrast, underground comix (not comics) present the realities of women in a rather straightforward manner with greater realism. Confronting socially conditioned expectations, these comix depict fat women, women in conflict between real and idealized love, and women with economic and marital problems.

Much of the humor in these comix is based upon appearances, clothing, cosmetic and hair styles, and household furnishings which delineate a wide variety of life styles, from working women to middle class parents to commune tenants. Women underground comix artists draw strength from their experiences, and most women have been indoctrinated since childhood with the need to be sensitive to nuances of appearances (Mitchell, 1981).

Women in these comix struggle to survive and succeed, without depending on men for fulfillment. The comix "A Visit with the Artist" (ca. 1980) by Trina Robbins presents a harsh reality of a struggling artist with a child. Trina is depicted glamorously attired by her drawing board as the voice of her child interrupts her fantasy of romance, leisure, and high style (Mitchell, 1981). As the women in mainstream comics often wait to be rescued by a man, or act as a subordinate helper to dominant, active males, women in the underground comix realize they are their greatest resource.

Dianne Noomin's comix explore the grotesqueness of glamour, the social expectations placed upon women to be glamorous, and how women construct themselves to be objects for the male gaze. Her glamorous bank robbing character, Didi Glitz, exploits society's tendency to judge respectability by costume. Artist Lee Marr confronts society's expectation for women to be thin in her comix "Pudge, Girl Blimp". In an adventure about an overweight girl, Marr delves into issues of societal rejection, standards of perfection, and self-acceptance with a complex plot and numerous subplots (Mitchell, 1981).

Yet, in visual mass media images today, females more often than men, are still presented in passive roles (Branbant & Mooney, 1986). Young girl readers of comics, due to the nature of most story lines in mainstream comics, are not engaged with a heroine who is making moral and/or intellectual decisions. Influence of these comics is far reaching and entraps young readers with ideology that is sugar-coated and with content that is escapist rather than conscious raising (Barker, 1989).

Comics in a Visual Arts Curriculum

In a fine arts curriculum, the study and production of visual media humor is important for several reasons. First, comics are of high interest to both female and male students; they enjoy reading, making, and collecting comic books. This interest can be carried into the art classroom to provide opportunities for comic book production, aesthetic, art history and art criticism experiences. The comic book can be a format for integrating drawing, painting, writing, design and humor with personal, social, and political issues, resulting in dynamic visual narratives. There are now even comic book designing programs for the MacIntosh and Amiga computers on the market which can unite students' interests in comic art with computer art.

Second, there are strong connections between images of women in 'fine art' and in the comics. Students can understand the enormous influence of graphic arts, including comic art, on modern art. A recent exhibition from the Museum of Modern Art, "High & Low: Modern Art and Popular Culture", links comic art traditions and styles with twentieth-century painting such as Pop Art (Weiss, 1991).

The idea of comics as art is gaining wider acceptance as more exhibitions like this are devoted to showing the work of contemporary comic artists. "Misfit Lit: Contemporary Comic Art" is another example of a recent exhibition (at the Center on Contemporary Art, Seattle, WA) which celebrates the diversity of contemporary comic art work by both established and lesser known artists.

Comics in a visual arts curriculum can also teach students how to read mass media images for obvious, intended, and subliminal messages. Images in magazines with male readership can be contrasted with magazines for purely female readership. Props, text, elements and principles of design, fashion, and gestures can be analyzed as well as social, political, and gender issues.

Students can be sensitized to inequities through the study of comics. They can realize that women of color are rarely seen in comics today and that men are represented more than women (Chavez, 1985). The stereotyping of ethnic groups in the visual media can be discussed and students can learn a great deal about the global portrayal of women through cross-cultural comparisons of images of women in the comics.

The study of images of women in the comics can present opportunities to discuss and analyze humor. Humor as I have shown can be used both to subordinate and liberate. Humor in mainstream comics often has demoralized and dehumanized women, poking fun at their appearances and ineptness. Feminist humor is never a joke as it disrupts the male comic traditions based on the humiliation of women (Betterton, 1987).

The power of humor should be to help us see in a new way and it can expose us to what it means to be human, enlarging our view of ourselves and others. For example, the humor of comic artist Andrea Natalie, in her strip "Stonewall Riots", helps us to expand a notion of what constitutes a family, as Ida Marx's "Apples and Oranges" examines class and economic barriers.

Studies of mainstream, feminist, and underground cartoonists can be particularly inspirational to young female students. Girls can learn that women cartoonists work in editorial, magazine, newspaper cartooning, and animation (Horn, 1977) as well as in many areas of media production. Female cartoonists today who are gaining exposure and recognition are helping to reconstruct more positive ways to represent women's realities. As most female cartoonists remain unrecognized, the study of visual media can help students rediscover these artists of merit.

Conclusion

More comic books have been printed, read, and sold than all of the Top-Ten best-selling books of the last fifty years (Benton, 1989). Comics have and will continue to reach generations of readers, shaping their consciousness and raising it (Walker, 1990). I believe that comics will continue to play an important role in our culture because of their mass appeal and world-wide circulation. At their best, comics hold up a mirror to our society.

Differences in class, race and age produce different understandings of visual images. Humor in visual media images can communicate messages across cultures barriers, and time. As a tool, humor has the power to break the mold, change perceptions about ourselves and others, and reduce the fragmented image of women in the visual media.

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mentor's introduction

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In 1982, Mary Ann Stankiewicz and I co-edited the first volume of **Women Art Educators**[1]. At that time, we wrote that although research about women has been conducted in psychology and education, there was little written about women in the field of art education. Now, almost a decade later, there have been a number of published research studies and several books about women who taught and teach art at all levels, time periods, and under a variety of circumstances. There still are, however, contributory women art educators yet to be discovered.

Many women played major roles in establishing methods, strategies, and curricula that are familiar today in current art and art education contexts. Knowledge of the contributions of these women, and the societal constraints they faced, can lead to an awareness and understanding of women's issues, past and present, in the field of art education.

Of concern to those who are interested in researching the lives and practices of women who taught and created art in the past is how to present these women's lives and accomplishments fairly and equitably. Many current histories about such women are based on tracing their contributions through collections of established references written after events occurred. Often in such sources subjects are depicted through present day points of view rather than through understandings of the time period under consideration and the social environment that conditioned reality.

Theresa Marche' has written about Orra White Hitchcock with candor and sensitivity. She has built her evidence using many primary sources that are supplemented with secondary sources that have been carefully authenticated. In addition, Marche' has been non-judgmental and approached her subject, Orra White Hitchcock, through the lens of the time in which she lived. Marche' has not attempted to cast Hitchcock as a feminist, rather she has told her story and written about her legacy in light of nineteenth century conventions and constraints under which Hitchcock lived and worked.

Theresa Marche', like Hitchcock, is interested in science and art and this may explain, in part, her empathy and understanding of her subject. I hope that this brief glimpse of a "virtuous woman" that Marche' has presented will be expanded and curtains will open to provide an even fuller view of Orra

White Hitchcock's life and her contributions to the fields of art and art education.

Footnote

[1]Published by the Mary Rouse Memorial Endowment at Indiana University

Orra White Hitchcock: A Virtuous Woman

Theresa Marche

As an artist and teacher, Orra White Hitchcock initiated major changes in her school's art program for young ladies. Her interests joined the two disciplines of art and science, and she was among the earliest published female scientific illustrators in this country. Much of her life was devoted to raising six children, keeping her home and serving the needs of her husband. In this, she would seem to be a perfect example of the subservience of female accomplishment to male initiative as was the ideal in Victorian times. But a closer look will reveal that this was not completely true and that she actually countered many stereotyped conventions of that period.[1]

Orra White was born on 8 March 1796, in South Amherst, Massachusetts. The only surviving daughter of Jarib White, "a farmer of easy circumstances," (Tyler, 1863, p. 3) she seems to have become his favorite child, despite having three brothers.[2] Because her father believed firmly in education for women as well as for men, he hired a gentleman tutor (identity unknown) for his daughter, and until about age ten she studied at home (Worman, 1989).

She began at an early age to draw and paint, producing by age seven an "endless knot" in pen and ink, "with little figures of birds and flowers in the openings of the knot and as a border" (M. R. Hitchcock, 1937, p. 191). She also created some paintings in color, including landscapes, flower pieces, and imaginary views when she was about eleven.[3]

Sometime between 1806 and 1811 she was sent to South Hadley, Massachusetts to attend the boarding school of "the Misses Wright."[4] Later she went to "the then famous school of Roxbury"[5] and became proficient in Latin, Greek and the natural sciences, including astronomy and mathematics (Tyler, 1863). She was allowed, even encouraged to pursue subjects that have to this day been largely reserved for males and her competence went beyond the mere dabbling deemed sufficient for most females of the time.

A drawing book survives from this period, bearing an inscription on the cover in her handwriting, "Orra L. White, Boston" (Worman, 1989). It contains many drawings of "views" and flowers, subjects that presaged her later interests (M. R. Hitchcock, 1937). Her mathematics notebook includes chronological problems, methods of computing the moon's longitude and determining syzygies, the alignment of earth, moon and sun necessary for both solar and lunar eclipses. (White, 1810). Though a product of her early

schooling, this notebook probably proved useful in her later teaching of both mathematics and astronomy.

In the back of this same volume are found eight handwritten pages entitled "Eloquence" that may provide insight into Orra's developing values and ideals. They are an excerpt from "Curran's speeches" and were possibly intended to be memorized or delivered as an exercise. This quotation begins by questioning the treatment of wives, raising "the inevitable consequences of thus treating them like slaves" (White, 1810) Next is an exposition of the effects of adultery on each member of a family, and ends with a call for the adulterer to stop and consider the results before acting. In all, the selection reaffirms the sanctity of family, home, and the mother's place within it.

Upon completing her education, Orra did not follow the usual custom of returning to her father's house until a suitable match could be made. She instead chose a career, and in 1813 took a position as assistant teacher at Deerfield Academy, some ten miles north of her home. (Tyler, 1863) There she taught both the exact sciences and the fine arts to female students.

In the Victorian period, female education was aimed at preparing ladies to be "obedient daughters, faithful wives and prudent mothers; to be useful in the affairs of a house; to be sensible companions and affectionate friends" (Flynt, 1988, p. 12). To be considered an educated woman, mastery of the basics was required; to be considered a lady, mastery of the ornamental accomplishments was also essential.

Ornamental accomplishments in the earliest years at Deerfield involved learning to create embroidery, especially mourning embroidery. Illustrations from literature, family coats of arms, and elaborate allegorical scenes were painted on silk or linen and then stitched with silk thread. Lessons in this skill required an extra payment of twenty five cents, with the charge for framing often amounting to more than a school term's[6] entire tuition (Flynt, 1988).

With Orra White's arrival, this emphasis on embroidery changed dramatically. Under her tutelage, drawing and painting, in ink and watercolor, as well as map making were elevated to front rank. Subjects were derived from popular literature, prints of romantic English landscapes, as well as motifs of flowers and shells. Decorative wooden boxes were painted by her students, as well as hand fire screens used by ladies of the day to shield their faces from direct fireplace heat. "Extant paintings and drawings by Orra White's pupils form the largest body of artwork produced during the first quarter of the nineteenth century at Deerfield Academy" (Flynt, 1988, p. 32.)

Orra continued her own artwork at this time, copying portraits and landscapes from published works. Perhaps as an aid for her teaching of botany, she compiled, in 1818, the "Herbarium, parvum, pictum" that contains fifty illustrations in watercolor,[7] half being grasses and the other half flowers

(Worman, 1989). All the paintings were done from life, using specimens collected and identified by Edward Hitchcock. When these plants were later completely destroyed by insects, Orra's paintings became a unique and valuable pictorial record. Although the "Herbarium" was never published, it was sent many years later to Professor Asa Gray of Harvard for verification of the names and his pencilled notes remain in the text.

The Young Ladies Literary Society had its beginnings at Deerfield Academy in 1813, the same year as Orra's arrival. It is probable, but not certain, that she had some part in its founding. She was a charter member and one of the signers of the Society's constitution. With the goal of attaining moral excellence, the members studied science and literature to "enlighten, expand, and embellish the mind, to cultivate and purify the heart" (Sheldon, 1896, p. 827).

During her years at Deerfield, Orra not only completely realigned the arts program for young ladies, but she also modeled an interdisciplinary relationship between the arts and sciences that is becoming so much a part of modern educational discourse. By the time she first met her future husband, Edward Hitchcock, Orra was an independent, self-supporting professional in an academic world.

Between Orra White and Edward Hitchcock there seems to have been an immediate attraction and they developed a relationship of mutual respect, interest, and affection. They first met sometime between 1813 and December of 1814. At that time, Hitchcock was recovering from a serious illness that had affected his eyesight and which also changed the course of his life. As an outlet during his convalescence, he had written a poetic drama of about 500 lines entitled, **The Emancipation of Europe, or the Downfall of Bonaparte: A Tragedy** which was published in 1815. When the drama was performed, Edward cast himself in the leading male role as Alexander, Emperor of Russia. His leading lady,[8] in the part of Maria Louisa, Empress of France, was played by Orra White (Worman, 1989). In his **Reminiscences of Amherst College**, Hitchcock recalls that the play "was loudly called for by the rural population before whom it was acted with much success" (E. Hitchcock, 1863, p. 388).

In 1816, Edward took the position of Preceptor at Deerfield Academy. It is highly probable that Orra encouraged him in this and also possible that she even exerted influence on his behalf at the Academy. Attaining this position marked the end of a very difficult period in Edward's life that saw, among other things, the end of his dream for a career in astronomy. Many years later, in the dedication to his **Religion of Geology**, Edward acknowledged his debt to Orra:

> Early should I have sunk under the pressure of feeble health, nervous despondancy, poverty and blighted hopes, had not your sympathy and cheering counsels sustained me. (E. Hitchcock, 1851, p. iii)

Orra and Edward found opportunities to be together, not only at the Academy and in mutual scientific pursuits, but also in those means that have been used by young people for ages. One note from Edward has survived:

> Do you think Orra, if you would go up to Harriet's toward night we could make it so muddy, dark and rainy this evening that it would be **impossible** for you to get back tonight? If such should be your belief I avow [?] you I should be very happy to be placed in the same predicament (after Mr. Eliphalet and wife have gone to bed) or in other words "I'll be with you bye and bye.' E. (E. Hitchcock, 1816-?)

Shared excursions for the study of geology and botany took Orra and Edward into the Connecticut River Valley. Of one such trip, Hitchcock wrote, "From this spot a view of these falls was taken in 1818, by a friend" (Worman, 1989, p. 652). Their visit resulted in Orra's first known published art work, "Falls on Connecticut River, at Gill, Mass." printed in **The Port Folio**, December, 1818 and accompanied by a descriptive note signed "E. H." (M. R. Hitchcock, 1937)

Sometime during 1818, Orra left Deerfield to return to Amherst, her hometown, to take the position of Preceptress at Amherst Academy. Although she taught there only one year, it was long enough to begin a lifelong friendship with Mary Lyon, a student in chemistry. Lyon was a "large strong country girl, careless of dress and manner, but with a superior intellect and an absolute passion for learning" (Worman, 1989, p. 654) who later went on to found Mount Holyoke Female Seminary (now Mount Holyoke College). Lyon would later study science under Edward and learn drawing and painting from Orra. In 1838, Orra produced the designs for the Great Seal of Mount Holyoke and for a vignette to appear at the top of this college's diplomas (Worman, 1989).

Edward remained at Deerfield Academy until 1819 when the institution was forced to close temporarily for financial reasons. By that time he had received an honorary A. M. degree from Yale (E. Hitchcock, 1818) and had begun to study for the ministry.

On 31 May 1821 Orra and Edward were married in a tavern in Amherst. Three weeks later, Edward was ordained as a minister before taking charge of the parish of Conway, a small rural community fifteen miles northwest of Amherst (Worman, 1989).

Orra's decision to marry carried with it the same choice between family and career that has been an issue for women to this day. Following the tenants of her Orthodox faith, Orra elected to give up her career and become a dutiful wife, a decision that would seem to be inviting mental and psychological suffocation. Her survival was probably due to her refusal to become isolated within her home and her abhorrence of idleness (O. W.

Hitchcock, 1847). There was also the continuing dialogue with Edward on matters of science, mathematics, theology, and teaching as he pursued his various researches.[9] Orra's contribution to this dialogue did not go unnoticed or unappreciated:

> March 30th 1840 the greatest temporal blessing which I have ever received from the hand of God was in permitting me to be allied to such a woman as my wife has proved to be. I feel quite sure that had it not been for her friendship previous to marriage I never should have surmounted the difficulties in my way. And since our marriage she has been everything to me that I could expect of any mortal. (E. Hitchcock, 1829, p. 63)

Orra's attempt to fill her new role as a pastor's wife was made more difficult by the death of their first child and separation from the academic life the couple had previously known. Edward compensated by immersing himself in scientific work and excursions. A true intellectual, he seemed ill suited to the calling of parish minister. Orra seems to have adapted better. Despite the loss of her own career, she involved herself socially in the community A model of refinement in a small rural town, she taught the young ladies, elevating their tastes, without giving the "least impression of conscious superiority" (Tyler, 1863, p. 5).

She also continued with her art, and in 1821, filled a sketchbook with watercolor drawings of mushrooms. Entitled "Fungi selecti picti," its twenty pages each contained from one to a dozen specimens, numbered and named in Orra's handwriting (Tyler, 1863). Her only known oil painting, of the first building at Amherst College, was also done in this period. A series of prints illustrating her husband's publications appeared at this time (1823) and included drawings by Orra of fossil fish and plants (Worman, 1989).

After four years, Edward requested a release from his charge at Conway, pleading exhaustion, and in October, 1825 gave up the congregational ministry (Worman, 1989). The Hitchcocks next took up residence in Amherst, where Edward had been appointed Professor of Chemistry and Natural History at the newly founded Amherst College. This situation proved so suitable for the Hitchcocks that they remained there the rest of their lives. Edward eventually became President of the College while Orra's presence was felt in numerous ways, academic, social and religious: "It should be recorded that Mrs. Hitchcock, by holding a reception every two weeks for the undergraduates and opening her house on Monday evenings for prayer meetings, was a genuine cultural force in the community" (Fuess, 1935, p. 147. Her skills in art were well known and esteemed by the students who, after graduating, sent sketches from distant places for her criticism (M. R. Hitchcock, 1937).

During this time, Edward frequently turned to Orra for illustrations of his many scientific works, which led to a completely different outlet for

her artistic skills. Perhaps most important was the **Report on the Geology, Mineralogy, Botany, and Zoology of Massachusetts** (E. Hitchcock, 1833), prepared while Edward held the appointment of State Geologist. A monumental work that was later re-published twice, it was for the most part, illustrated by Orra. These sketches include a set of nine landscape plates of scenes from the Connecticut River Valley signed, "Mrs. Hitchcock del[ineavit]." `Anonymous' was not a label that this woman used. While these landscapes comprise the most famous part of her published work, it has been noted of them that "Although intended as scientific illustrations, Orra Hitchcock's prints are more picturesque than topographically accurate" (Flynt, 1990, p. 10). For instance, the "Gorge Between Holyoke and Tom" became much narrower in her hands to permit a larger scale rending of the mountains, and the "View of Sugarloaf Mountain" shows the more dramatic eastern rock face superimposed on the western side.

Another landscape drawn by Orra for this volume is one labeled "West View from Holyoke." It was first lithographed in 1833, but was probably drawn a year or two earlier. This print bears a striking resemblance to an oil painting by Thomas Cole entitled "The Oxbow" (The Connecticut River near Northampton, 1836). There is good cause for the similarity; both artists were working from the same vantage point. Though the location is unmistakable, the treatment of it by each artist is quite different.

In Orra's drawing, the oxbow is pushed so far to one side that it had to be distorted in order to fit on the page. Her river flows through a pastoral landscape of neat farms surrounding the village of Northampton. Inclusion of this village was so important to Orra that she placed it much closer to the oxbow just to fit it in. By rendering the various buildings at a relatively large size, she reduces the strength of the river by comparison. A few fluffy clouds drift in a bright summer sky. This is a peaceful scene of ordered calm.

Cole's version, on the other hand, seeths with action. He has placed the oxbow near the center of his canvas and then cut off a portion by overlapping the high cliff of Mt. Holyoke in front of it. This give the feeling of deep space to the composition. While he does show the land marked off in fields, one must look closely to find any buildings at all. Those that do appear are depicted so small that the river becomes impressive by comparison. Meanwhile, the trees on the mountain are swirling in the fury of an oncoming thunderstorm.

Where Orra has chosen to portray serene order, Cole has painted a turbulent wilderness. One might be inclined to argue that this reveals some type of feminine sentiment as opposed to a masculine power. However, it might be closer to the truth to remember that Cole was born and raised in England. Unlike most Americans of the day, including Orra, who regarded the wilderness as a force to be battled with and pushed back, Europeans had a tendency to revel in the very wildness so long vanished from their native lands. Also, Cole had been trained in the Romantic style of painting then

prevalent in Europe, and this painting was done specifically to appeal to that popular taste. Orra's scene depicts the triumph of order (good) over the uncontrolled wilderness (evil). Cole portrays the Romantic ideal of the primal wilderness as good in itself, until marred by human hands.

Orra also produced numerous plates of specimen illustrations for the **Report on the Geology, Mineralogy, Botany, and Zoology of Massachusetts**, and in these her rendering is scientifically accurate. Even today, her illustrations have proven critical to identification of individual specimens in Edward's geological collections (Marche', in press). By her husband's count, Orra had, over the course of her lifetime, created the greatest part of the "232 plates and 1134 woodcuts" in his works.

Along with her published works, Orra produced a vast number of drawings and paintings for Edward's use in the classroom, some of which were quite large[10] (Flynt, 1990). One life-sized drawing of an Iguanodon was said to be 70 feet long. About 60 paintings on cloth, some as much as eight feet long, depicted various geological subjects, while another 11 showed fossil skeletons or footprints (Worman, 1989).

The dedication to Edward's **Religion in Geology** presents a moving tribute to Orra as the wife and friend who had so greatly influenced the course of his life. There he gave full credit for her artistic accomplishments:

> Furthermore, while I have described scientific facts with the pen, how much more vividly have they been portrayed by your pencil! And it is particularly appropriate that your name should be associated with mine in any effort where the theme is geology; since your artistic skill has done more than my voice to render that science attractive to the young men whom I have instructed. (E. Hitchcock, 1851, p. iii)

Orra's production of artwork continued at least until 1850, when two allegorical landscapes were prepared for a book by her husband on phenomena of the four seasons. Another volume was a biography Edward prepared of their good friend the late Mary Lyon (E. Hitchcock, 1855). It contains four illustrations. One of them, a portrait of Mary, is drawn in Orra's style and may have been done by her. If so, then it would appear to be her last known published work (Worman, 1989).

In 1855, at the age of sixty, Orra suffered a fall from a high piazza onto a brick pavement, from which she never fully recovered. Despite progressive weakness and poor eyesight, she tried to remain as active as possible, but was unable to continue with her art. When a cold turned into pneumonia late in May, 1863, she died surrounded by friends, family and a husband who had always expected that their fates would be reversed and he would die first (Tyler, 1863).

As a teacher, Orra White Hitchcock completely re-directed the course of the arts for young ladies at Deerfield Academy. Bringing together science and art both in her teaching and in the illustrations that gained her public recognition, she was able to excel in the public sphere as a scholar, teacher, artist, friend and confidant of those who moved among the highest circles of academic life at Amherst. She displayed strength, intelligence and talent in an era that valued very different female virtues. But Orra carried herself with such refinement and grace that she won the esteem and admiration of all who knew her.

> Good common sense, and the perfect balance of all her faculties, laid the foundation of her usefulness. Those who know her most intimately have often remarked that they never knew such repose and quietness united with so much energy and efficiency. No one... will say that she wanted any of the principal features of the `virtuous woman'. (Tyler, 1863, p. 11)

Footnotes

1. In researching the life of Orra White Hitchcock, one find few primary sources. Other than her sketch books, art work, and one mathematics notebook, Orra left very little record of her life. Her only known written works are three diaries from her trips to Richmond, VA in 1847 and Europe in 1850. These are now part of the President Hitchcock Papers in the Special Collections/Archives of Amherst College Library. The single best account of Orra's life is to be found in the biographical sketch given at her funeral, and later published by the Reverend William S. Tyler, a close family friend. Edward's personal papers and other published works are also essential for insights into Orra's married life.

Eugene Worman has written the most complete modern account that focuses on Orra's life and published works. Conversations with him and with Tina Cohen, Archivist at Deerfield Academy, were invaluable in preparing this paper. Two recent publications by Suzanne Flynt give insight into the history and operation of Deerfield Academy.

Visits to some of the locations in Massachusetts rendered by Orra gave this writer a clearer sense of her approach to illustration.

2. Only one brother survived beyond early manhood and he later became estranged from the family (Tyler, 1863).

3. These early childhood works are reportedly still owned by her great-granddaughter's family (Worman, 1989).

4. The "Misses Wright" were actually Miss Abigail Wright and her half-sister Sophia Goodrich (Worman, 1989).

5. For all its fame, the name of this school is never mentioned, and has been impossible to document (Worman, 1989).

6. The school year was divided into quarters of eleven to twelve weeks, corresponding to the seasons of the year. Students were usually in their teens although some were as young as ten and as old as thirty. They enrolled by the quarter, attending from one to four quarters per year. Summer was by far the most popular quarter for females. It was not unusual for parents at this time to send their daughters to more than one academy (Flynt, 1988).

7. In a note that later accompanied the donation of this work to the Deerfield Academy Archives, Orra's daughter, Emily, stated that the watercolor paintings were done with a fine brush since there were no lead pencils or erasers at that time. (Emily Hitchcock, personal note accompanying the manuscript, date unknown.)

8. Hitchcock was aware of the jealousy among the local ladies over his choice of Orra who was an outsider newly arrived from Amherst. "The girls here will, like Satan, `look askance with eye malign' because I go out of town for an actor, but thank heaven I have a right to choose whom I please" (M. R. Hitchcock, 1937, p. 191).

9. Her involvement with Edward's studies led her at one point 775 feet deep into the earth as one of the few women of her station to descend into a coal mine. This occurred at the Richmond, Virgina Midlothian Mine in 1847. Her diary details the protective clothing donned in preparation for the descent as well as the ride in a basket lowered from above (O. W. Hitchcock, 1847).

10. Many of these classroom visual aids were displayed for the first time, along with much of the rest of Orra's work, at the Charles P. Russel Gallery, Reed Center for the Arts, Deerfield Academy, April 7 to June 9, 1991.

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Figure 1
"WEST VIEW FROM HOLYOKE"
Pocumtuck Valley Memorial Association,
Memorial Hall Museum, Deerfield, Massachusetts

Figure 2
"THE OXBOW" by Thomas Cole (1801-1848).
The Metropolitan Museum of Art, Gift of Mrs.
Russell Sage, 1908. (08.228)

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A New Look at an Old Barn: A Field Study of Twenty Appalachian Painters

Lorrie Blaire

This present study arose from my desire to better understand Appalachian art and culture. This is no easy task. The boundaries between Appalachian and mainstream society have shifted so often, they now are only a blur. In the past one hundred years, Appalachian society has been rapidly modified, and this change is evidenced in many aspects of Appalachian culture. Quilts grace mobile homes and satellite dishes loom by log cabins.

Appalachian painting is one of Appalachia's newest and perhaps least understood artforms. While a plethora of Appalachian crafts' documentation exists, the fine arts have not been sufficiently examined, as determined by an extensive literature search. The purpose of this study is to identify selected Appalachian painters and describe their work. A major objective is to examine the nature and significance of painting in terms of the makers' world views, values, and aesthetic considerations. This study asks if Appalachian painters share ideas, beliefs, and aesthetic values, and whether these values are incorporated into their paintings. In addition, this study seeks an understanding of the interactions among the painters, their paintings, and their society.

A better understanding of Appalachian painting may begin with a trip through the mountains to meet the artists. To do so, you must leave the busy highways, since many Appalachian painters are secluded in emerald hollows or in coal camp ghost towns. Sightseeing here is difficult because of curved mountain roads and a steady flow of oncoming coal trucks. Frequently roads wash out after a rain storm, resulting in a lengthy detour. A ten mile trip can take thirty minutes of cautious driving. It is not easy to venture, but the reward for seeking these painters is an invitation to relax on their porches to watch night fall. Fog creeps slowly up from the layers of blue ridges, and the rhythm of the porch swing matches the song of the crickets. Conversation becomes colorful and philosophical.

Research Strategy

For this study, I travelled the highways and back roads of southeastern Kentucky, and met with twenty painters. I visited their homes and studios; although most paint either in spare bedrooms or at the kitchen table. I saw paintings in progress, as well as finished works framed and hung on walls or carefully stored away. The painters' homes are galleries filled with their work, and occasionally with paintings made by community members. Many also collect wooden sculptures, baskets, and woven rugs made by

mountain craftspeople. Overall, I viewed more than twelve hundred paintings, five hundred drawings, and two hundred slides of paintings taken by the painters. These slides were of paintings that had been sold or given away.

The painters shared their stories and hot, strong coffee. I also met their families and heard what they had to say about the paintings. These fragments formed the data I am using to tell a likely story about Appalachian painting.

The Location and Participants

Prior to this study, I conducted two pilot studies, one in southeastern Ohio and another in central Kentucky. These pilot studies helped shape my research questions and clarify terms that I would use, and enabled me to hone my interviewing skills. The first study was conducted in the town where I had taught high school. With the help of former colleagues, I selected four painters and one photographer. I interviewed each selected artist once. The second pilot study involved five women who were painters. In both studies, location and participant selection were idiosyncratic and unsubstantiated by a method which could not be replicated.

For this dissertation, I began in three adjacent counties in southeastern Kentucky. I selected Knott, Leslie, and Letcher Counties, in part, because of the existence of a significant body of historic and scholarly literature that deals with this area. Literature about eastern Kentucky has dominated Appalachian literature for three reasons. First, many prolific writers such as Fox, Frost, and Allen were from Kentucky. Also, eastern Kentucky, with its feuds and moonshine, was considered by many to be quintessential Appalachia. Lastly, many major organizations which encourage Appalachian studies are headquartered in Kentucky. This anthropological, folkloric, literary, and sociological bibliography serves as a foundation for my study. In addition, this area was selected because the sparse population and continued dependence on the coal industry creates a somewhat homogeneous population. Kentucky's first coal mines were opened in this area, and many small mines are still in operation.

I wrote to county librarians in Knott, Leslie, and Letcher counties and asked for names and addresses of Appalachian painters in their counties. In addition, I wrote to county extension agents and asked for the same. I knew that in rural communities, county extension agents travel the county extensively and are in charge of festivals and fairs. Many painters exhibit at these festivals, and mailing lists are maintained and kept up to date.

The lists contributed by librarians and extension agents provided a place to begin data collection. I later interviewed librarians and extension agents to ascertain information about their roles in the community, their relationship to the painters, and about their decisions to include or omit local painters. All librarians and extension agents reported they had included all

painters they knew, and omitted only those few who did not wish to be contacted.

The second phase of participant nomination came from painters who were interviewed, and from community members I met while staying in southeastern Kentucky. I asked them for additional names and painters, taking careful note of what they said about their paintings.

Methods of Data Collection

Intermittently, I spent about two years collecting background information, building rapport, and interviewing painters of southeastern Kentucky. Family and financial obligations prevented me from staying in southeastern Kentucky for an uninterrupted year. Instead, I stayed as much as possible during summers, long weekends, and holidays. Many Friday nights I would load my camera and tape recorder in my car, find a country music station on the radio, and head south with other cars sporting Kentucky license plates.

Rapport was built over a period of three months with the help of one Letcher County painter and his family. I met Jeff Chapman-Crane in the spring of 1989 after a lecture he gave at the Columbus, Ohio, Cultural Arts Center. He became a primary informant and a constant support during this study. He first introduced me and the purpose of my research to other painters and community members, and then acted as a liaison for me. When I was interviewing in Letcher County, I stayed in a cabin I rented. I stayed in homes of other painters when gathering data in Knott and Leslie counties.

I interviewed all of the painters nominated by librarians, extension agents, painters, and community members when contact was possible. In some cases, neither phone numbers nor addresses were provided. I found postmasters to be helpful in locating some painters whose addresses were incomplete. All of the painters I contacted granted permission for interviews. I interviewed twenty painters: twelve women and eight men. Their ages ranged from twenty to eighty-six, but most were in their thirties and forties. Most listed their occupation as "artist" although some were art teachers in the county schools. They had a wide range of education, ranging from tenth grade to Master's degrees. Eighteen painters were native to central Appalachia, one was originally from northeastern Ohio, and one was from New York. All painters reside in eastern Kentucky.

When possible, I met with the painters before I interviewed them. During this time we chatted, looked at their gardens, or played with their children. I later returned to interview them. I conducted most interviews in the painter's home or studio. When I interviewed male painters, other members of their family were often present, but did not participate in the interview. Wives or daughters would talk to me only when the painter left the room to collect

more paintings or other materials. Usually women tended to children and fetched paintings or coffee.

Female painters who were mothers, on the other hand, occupied children and answered questions simultaneously. I had learned from the two pilot studies that interviews with women were more successful if their husbands were not present. In the pilot interviews, women became silent when their husbands came home, and these men, although not painters, dominated the conversation about painting. With this in mind, I made an effort to interview women in the late morning or early afternoon.

Interview length ranged from thirty minutes to three hours, depending on factors such a family or other obligations or time of day. Early afternoon interviews with women, for example, were brought to a close about four o'clock so they would have time to make dinner for their families. Open-ended questions were asked, and an unstructured format allowed painters to determine the direction of the interview. I wanted a relaxed atmosphere of conversation, rather than a question and answer session.

In all cases, painters had at least one original painting available during the interview. Some painters had made a large body of work, while others were just beginning to paint. Their paintings were frequently referred to and were an integral part of the interviews.

Most interviews were recorded by a small, battery operated cassette recorder. Five painters were hesitant to have their interview audio recorded. I honored their requests not to tape interviews and instead took notes. The painters and I agreed that after I transcribed all interviews, I would return them to the painter for approval. They were permitted to add, omit, or change any part of the transcript. Four returned their transcripts with no changes. Two painters requested permission to write their answers after viewing the transcript. Others corrected grammar or restated ambiguous statements. The painters consistently omitted any negative comments they had made about other community painters or community members in general. Often the painters added new and valuable information about things they remembered after the interview.

After reviewing transcripts, I often discovered valuable, but unexplored, bits of information introduced during the interview. Children and phone calls had often interrupted our train of thought. I made note of these missing pieces and conducted follow-up interviews when necessary. I interviewed some painters only once, and others I interviewed two or three times. I frequently corresponded with the painters by letters or phone calls.

Often after the interviews, we talked informally over coffee or lunch. I did not take notes during this time, rather relied on my memory and wrote this information immediately after leaving the painter's home. When I stayed in the painters' homes, it was customary to talk late into the evening. These

marathon sessions usually uncovered personal information. Although some painters gave me permission to use parts of that information because it was pertinent to my study, they asked to not be identified. In these cases, I will refer to "a painter."

I also photographed paintings that had been referred to during the interview and other paintings the painter wanted to have photographed. I made two copies of the slides and gave one copy to each painter. Slides were taken both for record keeping and to use along with the written information as primary data. In addition, I collected referential materials, such as photographs, copies of reviews, and materials written by or about the painters and their paintings. For example, some painters had written artists' statements or had other painters write statements about them. These statements were often used as press releases which announced their exhibits.

Methods of Data Analysis

An emic approach was employed for data collection and analysis. An emic approach seeks to accept the native's point of view and his or her way of perceiving the world. This approach has been summarized by Pelto and Pelto (1978) in the following terms:

1. The researcher's intent is to seek categories of meaning, in nearly as possible in ways "the natives define things."

2. The people's definitions of meaning, their idea systems, are seen as the most important "causes" or explanations of behavior.

3. The methodological strategy is fundamentally inductive, for research cannot proceed until the "natives' categories of meaning" have been discovered. (p. 62)

This study began with no hypothesis, rather categories were permitted to emerge from data collection. Data were analyzed through the identification of cultural themes, or "any principle recurrent in a number of domains, tacit or explicit, and serving as a relationship among sub-systems of cultural meaning" (Spradley, 1979, p. 141). The sheer amount of data required management. I first conducted twelve interviews. I organized notes and interviews according to one of the eleven research questions. I then coded responses to each question according to themes such as religion, tradition, and gender roles.

After a first draft was written, I then went back to the field and conducted three additional interviews in order to test the information. I revised the draft and made adjustments in light of new data. I shared these drafts with key members of the study and with colleagues. I continued to write and revise using their suggestions and comments. In September, 1990,

I completed five additional interviews. While these interviews were interesting, no new themes emerged.

Methodological Limitation

My study is both aided and limited by my position as an Appalachian. As such, I hold inherent biases, and those biases have been at play while I defined the research problem, collected data, and analyzed the information gathered. I have attempted to reveal these biases to my readers. In addition, throughout the researching process, I kept a journal, discussed my work with Appalachians and colleagues, and tried to be aware of my cultural baggage. From the onset, my ambition to describe and interpret the art work of Appalachian painters has been tempered by the caveat that whatever I write about "them" may also be true of me.

To obtain greater objectivity, I have chosen to quote the painters liberally in order to allow them to speak for themselves. I did not reshape their answers into paragraphs or sentences. Instead, in an attempt to retain the dynamics of oral communication, I quote verbatim and indicate pauses in the thoughts by line breaks in the quoted passages. In some cases, this resulted in prose. An excerpt from an interview with a painter illustrates this.

> Didn't you watch "48 Hours"?
> The "48 Hours" that Dan Rathers did about Floyd County?
> Boy, I'm telling you.
> They fixed us good.
> They stereotyped us again.
> While we're spending all our life
> trying to get out of that.
> All they portrayed were people still with outhouses.
>
> One was a wife beater.
> One was a drunk.
> And these pitiful, poor looking people.
> And they talked "right chair"
> and "hits over thar."
>
> In a really pukey looking place called "Muddy Gut
> Hollow"
> They asked how it got its name and she said, "Well that cause it rains
> here so much and the road gets so muddy
> the hogs get their belly all muddy."
> There's all kinds around here . . .
>
> Sand Lick
> Clover Lick
> High Splint
> Cutchin

Defeated Creek
My mother came from Defeated Creek.
Thank God Eolia means something different.
Eolia means
Valley of the Wind.

Structure of Dissertation

This study is in six chapters. Chapter One provides an historical context of central Appalachia as foundation for the information gathered in the study. Chapter Two presents the methods employed. Chapters Three, Four, Five answer the study's questions by presenting the findings from the fieldwork. Chapter Three identifies twenty Appalachian painters and describes their training. Chapter Four is concerned with the nature and significance of painting in terms of the makers' world views, values, and aesthetic considerations. In Chapter Five, interactions among the painters, their paintings, and Appalachian society are detailed. The final chapter, Chapter Six, offers conclusions, sets forth implications for art education, and recommends areas for further study.

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mentor's introduction

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Bob Dalton is involved with an investigation which shows rare promise for a dissertation. When his findings have been more fully churned over and the good stuff picked from the mass of bricolage, I predict a few insights that will tweak the noses of many of our colleagues. Despite my cat-calls and baskets of red herrings and my consistent badgering, he has stuck with an instinctive urge to find out the answers to questions that have been itching to be scratched. Part bulldog in his tenacity and part bloodhound in his nose for following productive leads, he is sure to find more than some old well-chewed bones.

Two sacred cows he dares to challenge are the non-school values of drawing (i.e. stuff done by and for the youngsters selfish motivations), and the act of copying. In finding both of these behaviors culturally "natural" he questions the field's condemnation of the latter's so-called anti-creativity evil and the former's movement towards a national school-based curriculum. Dalton's clear-headed thoroughness; his attention to research canons; his meticulous care for details; indeed, his willingness to accept findings that would undermine his instincts have given his study a quality of validity and even significance that I've seen less frequently than I'd wish. I believe that the field would do well to spawn clutches of investigations suggested by his careful work. And I would hope that multitudes of art teachers won't wait for these studies to find their ways through the labyrinthine maze of publication in order to change current practice.

Gender and Genre: A Study of Children's War Drawing

Robert Dalton

Questions

"I won't be long," promised my wife as she slipped out of the passenger seat and went into the store. Saturday morning errands being what they are, the children and I settled in for a wait. An assortment of passersby soon engaged my interest, and my thoughts began to wander. But I was brought back to the present rather suddenly when a barrage of sounds erupted in the back seat: the high pitched whistle of a laser cannon; the sustained guttural roar of an exploding spacecraft. Armed with pencil and paper, Stephen was waging war.

Stephen is 9 and fascinated by war. He saved his allowance for weeks in order to buy an army helmet. He collects Desert Storm cards, a military equivalent to baseball cards. He brings home as many library books on the subject as he can carry. And he made a grenade launcher from a mouthwash bottle, paper roll, and several other found objects. Stephen also does war drawings--lots of them.

As a parent, I would like to understand my son's interest in war. I recall my own spontaneous drawings as a child, drawings in which tomahawk-wielding Indians always seemed to prevail over pistol-packing cowboys. And I wonder--what knowledge, skills, attitudes and values are gained through involvement in this genre or theme in drawing?

As an art educator, I am intrigued by the energy children pour into such drawings. No one makes them do it. No one tells them they must fill in all the white spaces. And no one tells them they should research their subject in order to make their airplanes look more like the real thing. They do all these things because they want to. As an art educator, I would like to learn more about the role of self-motivation in art education.

The literature suggests that what differences there are in subject matter preferences of preschool boys and girls seem to dramatically widen in the elementary school years. Boys tend to draw subjects involving sports, vehicles, superheroes, and warfare. Meanwhile girls tend to prefer tamer subjects. Girls draw horses, flowers, domestic scenes, and fashion models (Conrad, 1964; Lark-Horovitz, Lewis and Luca, 1973; Lowenfeld and Brittain, 1987; Wilson and Wilson, 1982).

Though it has been widely reported that such differences exist, little research has been published about particular genres. Wilson (1974) has

written about the superhero drawings of one boy. Fein (1976) has documented the development of one girl's drawings of horses. A few other studies have been published and these tend to investigate the output of a single young person. But very little has been done on the specific genre of war.

Sylvia Feinburg (1975) wrote about the war drawings of her son Douglas. This study has provided many of the ideas upon which my research is constructed. Feinburg takes issue with some psychoanalytic researchers like Naumburg (1947) who suggest that war drawing is an indication of social maladjustment and suppressed hostility. Noting that war drawing is a genre chosen almost exclusively by boys, she concludes that it has to do with issues of gender identity. In drawing soldiers and their military equipment, boys are coming to terms with what they perceive to be the adult male role. And they are exploring values of cooperation with age-mates in a highly competitive situation. With respect to the weapons and other military equipment, youngsters gain feelings of competence and mastery. Using complex technology is part of the adult world. Feinburg concedes that aggression seems to be part of what these drawings are about; but she reminds us that aggression within socially acceptable limits, is something to be valued.

Perspectives and Methods

In investigating the phenomenon or case, I am employing multiple perspectives. Each is used as a spotlight which, when trained on the case, will help to illuminate it. Various theories of gender identification are being called upon to contribute to the description and explanation of war drawing. So too are theories about imitation and imagination. Further perspectives have been gained by looking at adult art which deals with the subject of war. And children's drawings from war-torn countries have been examined as well. These works provide dramatic contrasts with North American pictures because they are based on children's real life experiences of war. In making such comparisons it becomes easier to see what knowledge and perceptions some North American children have about war. And from this one may speculate on the underlying motivation for making such drawings.

Other perspectives concerning children's play, popular culture, and so forth, have prepared me to see more clearly, and understand more fully what these drawings are about.

My method of performing the case study was first to devise a structure. For this I turned to Hasselberger (1961). The study began by examining the product--the drawings themselves. Next I considered the process by which the objects were made. This lead to an investigation into the intended use of the drawings. For what purpose(s) were they made? Next I inquired about the maker of the object--the "artist." And finally I looked at the culture which encourages such interests. The structure begins with a

very focused look at the drawings, and it moves back from the object through a series of steps to gain an ever-widening perspective.

In order to conduct the study, I asked teachers of students in elementary grades to identify children who do spontaneous drawings about war. So as not to foreclose on the possibility of finding girls who also like to draw in this genre, the appeal was for "children," not just boys. Through this and other contacts I was able to get a group of 17 youngsters who were willing to be interviewed. All of those recommended to me were boys.

I conducted a semi-structured interview with each one. The conversations began with our talking about the drawings. This gave me an opportunity to learn how the children define war drawing. This also gave me a chance to see if what I learned in talking with the child, could be found in the drawing. Observation extended beyond looking at the product, to watching the child at work on a drawing. This provided additional insights about the process. Visiting the children in their homes permitted the gathering of an even wider body of information. I was able to learn about the social and physical environment in which these drawings were made. I could observe the interaction between the boy and his younger sister. I could see the drawing of a helicopter taped to the refrigerator.

Stephen has played a special role in this study. I kept field notes over a 10 month period on aspects of his life which may contribute to his interest and involvement in war drawing. In addition I have engaged him as a key informant, asking him to explain some of the finer points of Nintendo games or whatever else may be a part of his world and that of youngsters like him.

The final element of the study involved a portfolio review. Here I asked the participants in my study to review whatever they had in the way of a collection of drawings. Besides seeing what other genres are represented in the portfolio, it more importantly enabled us to see how the drawings have changed over a period of months or even years. The review provided answers to questions of particular relevance to art education. How aware are these children of their growth as learners? Do they recognize their shifting interests and developing abilities?

Findings Thus Far

Thus far in my data collection and analysis of the product it is evident that there are sub-genres within war drawing. The first--and few youngsters seem to do this kind of drawing--deals with maps and strategies of war. These provide a context for drawings about action. And they appeal to the strategists who find satisfaction in deploying troops and arranging fortifications. Perhaps these drawings are most closely connected to an interest in war games. The second deals with the machinery of war. Sophisticated, high-tech weapons are presented in almost blueprint fashion with specifications such as speed and firepower listed. Here it would seem

the child is intrigued by the potential for speed, power, destruction. It may be that this particular interest is in some way related to the assembling of models. By so doing, the youngster comes into intimate acquaintance with the object, gaining some sense of mastery over it, perhaps even possessing some of its capabilities. The third sub-genre concerns warriors. There are Rambo-type contemporary heros, and there are heroes of history and fantasy. Like the machines of war, these carry an arsenal of weapons, and display fearsome power. Perhaps such a fascination develops out of the superhero genre. But unlike a Superman or spiderman, these heroes are not crime fighters. Nor do they operate on their own. These soldiers work in cooperation with others and do not possess such supernatural powers. However impressive their abilities may be, they cannot see through walls or leap tall buildings in a single bound. Finally there are action drawings. This I found, to be by far the most common of the sub-genres. Using a shallow "stage," children often stack the action vertically with planes above, ground forces, and perhaps even tunnels below ground. When more room is needed to extend the stage left and right, additional pages may be taped to the original drawing. Some referred to this as a "continuation drawing." The passage of time may be shown by separate "before and after" drawings. Or the child may choose to compress a number of events into a single page. The most dramatic example is where the scene is first carefully set up for war, and then the battle begins. Through scribbling, erasing, and re-drawing, the objects on the page are finally reduced to smoke and rubble. Here the entire war, from beginning to end, is shown on a single page. This type of drawing in particular, underscores the importance of process. Very little remains to view, when the drawing is done. And some youngsters simply discard the wreckage. If you missed the process, you missed an "event."

An Unforeseen Development

While preparing to begin this study of North American children's spontaneous drawings of fantasy wars, an international crisis developed in the Middle East which affected the drawings of many of the youngsters in my study. Iraq invaded Kuwait. In response, the United States and a coalition of countries joined forces in a defensive campaign known as Operation Desert Shield. This was followed by an offensive one--Desert Storm. Though none of the children in my study had a close friend or relative directly involved in the fighting, almost all showed the influence of these events in their drawings.

One girl who had not previously done spontaneous drawings about war, and so had not been included in the regular study, began a brief series in which she came to terms with her fears and concerns about the war. Her first drawing was of the televised announcement of the start of the air campaign, the initial phase of Desert Storm. In the drawings which followed, she dealt with issues of weapons and human suffering. Evident emotion is represented in the work. Civilians cry, soldiers frown--war is an unhappy business. Finally working through these concerns, her last drawing is much like those of her

brother. There is no more suffering. And the armies of dot figures are presided over by a smiling sun.

The others in my study ranged from showing no awareness whatever in their drawings, to aggressive pictures which taunt the Iraqi leader, or predict his demise. The taunting took several forms. One youngster drew characters from popular culture. A Teenage Mutant Ninja Turtle challenges Saddam Hussein. And television "bad boy" Bart Simpson, is dressed like a commando. Through his sharp teeth he growls "eat my shorts Saddom [sic]." Another youngster chose to copy editorial cartoons from the newspaper, ridiculing the Iraqi president. Most youngsters however, preferred to deal with the war by showing U.S. and Iraqi military forces engaged in combat. Here outcomes became important. Instead of drawing action for its own sake, there was greater interest shown in who the winners and losers might be. U.S. forces are provided with certain advantages. They have greater numbers of soldiers, their equipment is more modern, and they enjoy tactical superiority. In addition the Americans have luck on their side. An American gun discharges accidentally, hitting an Iraqi soldier. Fortune does not smile on the Iraqis however. When an Iraqi soldier shoots, he unwittingly hits one of his own comrades.

In making these drawings the children reveal a knowledge about details such as the appearance of Scud Missiles and Stealth Bombers, though within the same drawing there can also be aspects which are quite fictional. These depictions may be objects never before seen on a field of battle, or weapons may be given impossible capabilities: a single bullet may tear through a mountain and keep going or it may ricochet several times, each time touching off a chain of catastrophic events. There are other ways, too, in which fantasy and reality co-exist within the confines of the page.

Continuing the Study

The analysis is continuing as I investigate: use, artist, and culture. But it is clear that the process is a very important part of the drawing. Though children encounter difficulties and sometimes experience frustrations arising from the challenge of representing objects and events, they persevere. They do so because the satisfactions of the process make the struggle worthwhile. Observing that process has contributed to my overall understanding of the drawings and the children who make them, I began this paper by describing the sounds Stephen made as he waged war on the page. This is only one example of aspects of the process which go unnoticed by those researchers who attend only to the product.

And as I conducted the study it became increasingly evident that war drawing is part of a much larger picture. It relates to children's play and to the identity they project through clothing and posters on their walls. It is nurtured by popular culture and by an even wider culture through visits to museums,

television news, conversations with parents and grandparents who are war veterans, and so one.

My conversations with these children convinced me that they are well adjusted young people, secure in their identity, warm in their relations with others, successful at school. And most of all, they are clearly able to distinguish fantasy from reality. They do not confuse their graphite scratches on the page with real human suffering. On the whole they regard war as something to be avoided if at all possible.

There is much for the art educator to gain by such a study. We come to a greater understanding of the interests of some children and we can look for ways to connect and extend those interests. My study suggests that we look for effective ways of helping the educator to find connections between the interests of some children and the wider world of art. Looking to art history for example, some of the most potent works deal with the theme of war. Picasso, Goya, Kollwitz, Rivera and many others have created pictures which evoke emotional responses in all of us. Such works can become points of entry into dialogue with students. And such works provide multiple points of view on a complex and important topic such as war.

Children arrive in our classrooms having their own store of knowledge and a high level of motivation for some things. We are obligated to make education relevant for them and in so doing, more rewarding for ourselves. A greater understanding of children's spontaneous drawing can lead us in that direction.

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mentor's introduction

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Research in the field of art education has embraced a multitude of topics over the years. while that trend is to be expected given art education's interdisciplinary nature, our approach to research can be viewed as a problem. With so few active researchers in a field and with so many topics to investigate, it is not surprising to find we have a history of spreading ourselves too thin. That is a serious concern because fundamental research questions cannot be adequately addressed without systematic and prolonged inquiry by many researchers. Dialog within a community of scholars is essential for several reasons, including the need to build consensus on what questions are indeed fundamental and which ones are in most urgent need of study. Substantive disagreement among scholars is equally valuable, particularly when those involved share the same research agenda.

I gauge my effectiveness as a mentor on my students' grasp of these principles. Gaining expertise in research requires the acquisition of a body of knowledge. All good mentors work to ensure their students develop such expertise. However, at the doctoral level, students should also be expected to understand the value of collaboration, both in setting research priorities and in executing investigations. They should demonstrate potential for sustaining a line of inquiry beyond their dissertations. And they should show promise for making substantive contributions to theoretical dialog with scholars who pursue related research.

Elizabeth Kowalchuk is a student of mine who has learned these lessons extremely well. Her choice of a dissertation topic could not be of greater importance. She intends to study how teaching is affected by a teacher's knowledge of art and of pedagogy. Many of us recognize that teaching is limited by the knowledge a teacher possesses, yet evidence is lacking to demonstrate the nature of those limitations and how they might be overcome. Liz' research will begin to study this problem. Her findings should be of great value to those of us who seek to improve teacher preparation and inservice programs.

Liz' interest in this problem grew out of her experience as a public school art teacher. She establishes its significance as a national priority, citing such sources as: **Toward Civilization: A Report on Arts Education**, by the National Endowment for the Arts (1988); **A Nation Prepared:**

Teachers for the 21st Century, by the Carnegie Task Force on Teaching as a Profession (1986); and **Tomorrow's Teachers**, by the Holmes Group.

From the earliest stages, Liz conceptualized her research as a long line of investigations, not a single study. Her dissertation will comprise the first three phases of this larger program of research. Subsequent phases will provide rich opportunities for collaboration with other educational researchers and with K-12 art teachers.

This dissertation is also exceptional because Liz intends to use a variety of methods for collecting and analyzing evidence on teacher knowledge. She has carefully chosen research methods to fit her research questions, not the other way around. One phase of the project involves conducting an experimental study, another phase relies on classroom observation, and a third phase involves interviewing teachers.

Liz is exceptionally well prepared to undertake this research. She possesses advanced knowledge of art education and related fields of educational research. She has an infectious curiosity that continually challenges her own knowledge, and she has earned the respect of her peers for sparking substantive debate on research issues. I, too, have learned a great deal from our numerous exchanges and look forward to continuing the dialog.

The Effect of Content Understanding and Pedagogical Experience on Art Teaching

Elizabeth Kowalchuk

Problem Statement

Greg is student teaching this term and shows every indication he will someday become a successful art teacher. His lessons include study of works of art as well as studio activities, and he approaches teaching as a continuing process of learning and reflection. When Greg talks about teaching art to children, he describes his job as one of simplifying art content into bits of information students can understand. Perhaps for this reason, Greg makes little distinction between his own understanding of art and the content he teaches. How does the depth of Greg's art knowledge influence the substance of his teaching? Although his teaching skills will eventually mature, will his knowledge of art and artists deepen with time as well? Will teaching experience lead him to make connections he does not now make between art content areas? Or, will other factors enhance his understanding of art content for teaching? These questions frame the problem I intend to explore in this study.

The Relevance of Teacher Understanding

The issue of teacher understanding is fundamental to problems now facing the general field of education and the specific area of art education. Both **A Nation Prepared: Teachers for the 21st Century** (Carnegie, 1986) and **Tomorrow's Teachers: A Report of the Holmes Group** (Holmes Group, 1986) offer recommendations to improve the quality of education that place teachers and teacher education at the core of the solution. In fact, both publications call for restructuring the way teachers are trained, focusing, among other things, on the depth of content knowledge held by teachers and the way they use their subject matter understandings to make connections between teaching and learning.

Toward Civilization: A Report on Arts Education (NEA, 1988) specifically addresses the importance of quality art teaching and art teachers. In this document, the National Endowment for the Arts states that research in arts education should "focus on matters that can actually improve what is done in the classroom" (p. 105) and include studies of learner knowledge and teaching methodology. All of these publications relate the quality of teacher understanding to the depth of student understanding. Without one, the other is unlikely.

The relationship between art teacher understandings and practice can be viewed as a complicated problem of knowledge transfer: teachers organize and translate what they know about art and pedagogy to content relevant for art teaching. Commonly accepted methods of art teacher preparation emphasize both art content knowledge and pedagogical training. Educators expect that art teachers will both understand and make connections between content areas in ways that are pedagogically effective. However, if content or pedagogical understanding is shallow, fragmented, or incomplete, then the degree to which teachers make connections among art history, criticism, aesthetics, and art making will be limited. This perspective is reinforced by research in psychology and education, indicating connections are difficult to achieve in learners unless they are prompted. Even then, transfer often fails.

Current research on teaching and learning provides evidence that deeper understandings and transfer can be fostered in learners by centering curriculum around related higher order concepts and principles (Perkins & Salomon, 1988; Prawat, 1989). Can the same be true of art teacher understandings? Do art teachers grasp relationships between art content areas more readily when curricular materials are structured and organized around key ideas and conceptually integrated contextual information? How does pedagogical experience interact with content knowledge to influence teaching? These questions frame the problem addressed in this study.

Overview of Research Methods

To investigate the effect of art content understanding, pedagogical experience, and contextual information on planning and teaching, a three phase study has been developed. The initial phase will focus on lesson plan development in elementary art classes. To infer the effect of contextual information and teaching experience on lesson plan development, 40 undergraduate art education students and experienced elementary art teachers will plan a lesson that focuses on Edouard Manet's painting entitled **Bar at the Follies-Bergere** and that includes a studio activity. Participants will be oriented to the task in the same way but will receive different contextual information about the artist and his work. Twenty participants will be given fragmented and shallow information, drawn directly from writings aimed at novice art learners. The remaining participants will read contextual information drawn from writings for art experts and focused around a single key concept.

So that the pedagogical choices art teachers make when presenting lessons can be examined, participants from each level of teaching experience and contextual information in the previous phase will teach the lessons they planned to classes of fourth, fifth or sixth grade students. A follow-up interview will be conducted with each teacher to provide opportunities for reflection and lesson assessment.

The participant's art content knowledge and approach to pedagogical tasks will be explored in Phase Three. Each participant from Phase Two will complete art sorting activities, discuss art content, and elaborate on typical lesson construction in upper elementary classes. Finally, the teachers will explain how they use their art knowledge in planning and teaching.

Data Analysis

Data analysis strategies generally recommended for analyzing qualitative data (i.e. Lincoln & Guba, 1985; Merriam, 1988; Siedman, 1991) will be combined with categories derived from previous research in learning, teaching, and understanding art. First, general themes and specific topics will be identified for comparison from notes made during preliminary readings of the data and from a review of research questions examined in this study. Illustrations of general novice-expert characteristics, explanations of novice-expert differences in understanding art, and descriptions of pedagogical content knowledge will provide a framework for data analysis as well (i.e. Glaser & Chi, 1988; Grossman, Wilson, & Shulman, 1989; Koroscik, 1990). Differences between levels of teaching experience and contextual information will be examined discretely between phases, and individual teacher profiles will be developed that examine the relationship between art content and pedagogical understanding and teaching practice.

Expected Results

It is expected that art knowledge, pedagogical experience, and contextual information will significantly influence how individuals plan and teach art lessons. Shallow subject matter understanding will most probably lead to lessons that lack conceptual focus and depth. Teachers with a shallow knowledge of art and teaching will make superficial connections between art content areas. Pedagogical experience should somewhat mitigate the influence of the contextual information on planning and teaching. However, it is predicted that even teaching experience will fail to counteract a lack of content understanding when teachers plan and teach lessons that require the integration of art history with studio activities. If contextual information is organized around key ideas and conceptual principles, then it is anticipated that even teachers with limited subject knowledge and teaching experience will make connections between the study of art and art making in their planning and teaching. Thus, these results will begin to reveal how art knowledge and experience, and contextual information influences art teaching.

Significance

In a few months, Greg will begin teaching art in a large suburban district. Although many factors influence his students' learning, Greg's teaching will be at the center of variables that effect what his students will ultimately come to know of art (Carnegie, 1986; Holmes Group, 1986; NEA,

1988). If he presents only partial pictures, treats subject matter superficially, or fails to make connections between content areas, it is unlikely that his students will deeply understand the subject they study.

Research in education has recently focused on the nature and organization of the teacher's knowledge base and its influence on teaching practices (Leinhardt, 1986, Shulman, 1986; Wilson, 1988). Current investigations have found that learning, influenced by prior knowledge, is domain specific (Shuell, 1988). Research in both areas indicates that experts are distinguished from novices in ways that relate directly to the depth, nature, and organization of their domain knowledge. These findings call into question the assumptions made by teacher educators regarding the ease with which teachers learn and apply content knowledge in teaching.

In art education, we assume teachers more than adequately understand art and are able to successfully transform these understandings to content for instruction in pedagogically effective ways. The results of research in related fields, however, demand that art educators examine these assumptions carefully. By focusing on the relationship between content understanding and teaching experience and its effect on art teaching, the results of this research will influence how art educators understand and approach the preparation of art teachers. Furthermore, exploring these variables will move the field of art education closer to an understanding of the knowledge base needed for successful art teaching.

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mentor's introduction

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Much has been written about aesthetics as of late, due in part to the influence of the 1960's seminars on Art Education which first introduced the idea that a grounding in history, philosophy and aesthetics is important to the field of Art Education. The Penn State Conference was wide-ranging and influential. It brought together such diverse fields as philosophy, criticism, aesthetics, psychology, sociology, education and, of course, artists and art educators. This conference set the tone of debate for decades to come. Subsequent conferences were based upon the dynamic set-up at this 1966 conference. One of the most recent spin-offs of this dynamic is DBAE which, borrowing some parts of the idea, dropped other disciplines including psychology, sociology and anthropology for reasons which remain obscure.

The various dimensions now being considered in Art Education will all require careful scrutiny. What will be the substance of history instruction, studio instruction, aesthetic instruction and critical instruction? And work remains in the process of clarifying just what will be meant by aesthetic instruction in Art Education.

This paper on aesthetic attitude theory opens, once again, the question of the nature and dimensions of a useful aesthetic theory in Art Education. Mr. Hicks develops a substantial review of the origins of such seminal concepts as **disinterestedness, contemplation, empathy** and **psychic distance**. He develops a grounding for using these aesthetic dimensions in thinking about teaching and learning and thus contributes to the on-going dialogue regarding suitable content in Art Education.

Aesthetic Attitude Theory As a Factor in Art and Art Education

Timothy Hicks

The Plight of Essentialist Thinking: Common Denominators, Generalizations, 'Real' and 'True' Definitions of Art

Aesthetic Attitude theory is fundamental to *essentialist* thinking. Ideally it is a logical, internally coherent set of ideas about beauty, the imagination, and the art experience. Although such ideas are deemed *necessary*--in spite of essentialist beliefs that the character of art is presupposed by an aesthetic referent--they are not always *sufficient*. In short, we might say that aesthetic theory is reducible to two reciprocal but not always complementary conditions: (1) *the subjective conditions*, and (2) *the objective conditions* of the aesthetic experience as prerequisites to the possibility of art. The latter conditions reflect interests in the sublimity of *space* and *time* in relation to the art object as the proper substance for a noumenal world of appearances; that is, as the embodiment of spiritual and magical powers; as the manifestation of a cultural and environmental synthesis; and as the signification of life in anticipation of the mysteries it holds beyond the phenomenal world. The former conditions reflect the *aesthetic attitude* and are grounded empirically in the free interplay of the cognitive faculties where attending to objects for their *intrinsic value*, *inherent beauty*, or mere *pleasure* is the uninhibited focus of the percipient. The search for verification and validity of aesthetical ideas is metaphysical. Proof of the attitude theory's internal coherence involves the verification of many supporting concepts and propositions, the deduction of which may be summarized as a kind of definition of art.

The Problem with Definitions of Art

Traditionally, the generic definitions for *art* and *work of art* function in a bipolar relationship as the substance of aesthetic theory thereupon giving rise to the *art experience*. In their role, they extend and amplify empirical concepts and are separated only by environmental and cultural manifestations; i.e., intuitions that arise from observed phenomena and noumena, psychological and axiological data, all constituting the *matter* and *form* of aesthetic theory. Aesthetic attitude theory is, therefore, the primary vehicle through which philosophical and critical issues in the fine arts are broached. But there are many problems in verifying and validating a definition of art or work of art. Wladyslaw Tatarkiewicz explains: "The problem is to find the feature or features by which art can be distinguished from other forms of human activity."[1] He suggests, "It is easier to proceed *intuitively*, i.e. to

consider *typical* instances of art and describe their properties."[2] However, the nature of these difficulties is semantic.

The *word* art possesses enigmatic qualities: magical powers obscured and hidden well within numerous connotations and within the many interrelated conditions in which it occurs. It is generally a reference to all art, and is objectified through any work that resembles our definition. The *work* possesses content, form, autonomy, and signifies itself. But the *word* incites thoughts, ideas, and feelings--although not always clear--and its signification is determined by the philosophical and aesthetical definitions rendered to it. Interpretations, criticisms, and judgments of the work of art are consequently attempts to rationalize the correlation between the *work*--as an autonomous thing that exists in and of itself--and the *work* as the manifestation of ideas and imperatives presented theoretically in philosophical aesthetics. And so, when we use the *word* art, do we address a *thing* or an *idea*?--Are we ambivalent or ambiguous?

Such vacillating runs on all fours with the semantic difficulty of distinguishing between definitions that purport what all art ought to be, and those which define the peculiar qualities of a particular visual arts medium, as if such a definition stands *paradigmatically* for all art as well. The definitions that shape our understanding of *essentialist* aesthetic theory are controversial; in part, because paradigms and imperatives are often dogmatic and because words are insufficient when descriptions of the subjective conditions of the art experience are desired.

Origins of Essentialist Aesthetics

"The ancient conception of art: art as production governed by rules, lasted from the fifth century B.C. up to the sixteenth century A. D. The years 1500 to 1750 brought a transition to the modern conception of art as the production of beauty. For some 150 years this definition went unchallenged until the year 1900 when doubts appeared whether the definition was as satisfactory as it seemed. By 1950 it was clear that it was not."[3] In Plato's *Republic*, Book X, Socrates asks the question: "Which is the art of painting designed to be--an imitation of things as they are, or as they appear--of appearance or of reality?"[4] Socrates' question is early evidence of the controversy between the dynamics of appearance and reality in the fine arts. To respond, we shall take *reality* to mean, *an imitation of things as they are*, and *appearance* to relate more subjectively as a matter of taste--our interest lies in the latter. Following essentialist thinking, the necessary attention under such conditions may be presupposed by finding a *common denominator* for the different activities of painting. Once this ingredient is found, we need to establish a purpose which renders this human activity necessary. That such a purpose is found necessary is determined by the sufficiency with which we understand the affects of certain cognitive states. The concepts of *Contemplation*, *Disinterestedness*, *Empathy* and *Psychical Distance* are cognitive states deemed necessary by essentialists; they form the ground to

the possibility of an *aesthetic attitude* and are, therefore, presuppositions to all matters of taste. To see truth or purpose in a painting requires proper preparation: a *necessary and sufficient cognitive state*. Such a mental predisposition is thus essential to answering Socrates' question. The following paragraphs offer a brief description of the range of these essentialist concepts:

Contemplation

Richard of Saint Victor, whose writings had a bent towards mystic theology, divides contemplation on epistemological grounds into six levels from the unintelligible free play of the imagination to contemplation of the supersensible--"that which is above reason and contradictory to it."[5] Clive Bell and Roger Fry, on the other hand, see it as a *necessary and sufficient condition* to all matters concerning subjective representations of the aesthetic objects. Leo Tolstoy views contemplation essential to his revelatory theory of art as *religious perception*. C. J. Ducasse explains that when a person is listening to music with an interest in its "emotional import" he is engaged in *aesthetic contemplation*. He writes, ". . . listening with aesthetic interest to sad music acquaints the listener with the taste of sadness, but does not ordinarily make him sad."[6] The enjoyment of music, say Robin G. Collingwood, is not simply a sensuous experience "it is an imaginative experience."[7] The taste of sadness that Ducasse mentions is an imaginal sadness: a sadness that is joyful rather than painful because sad music is *representational* not literal.

Empathy

The theory of empathy follows a deduction of various cognitive states which bring to view the psychological disposition of the percipient. Theodore Lipps, and Violet Paget, who used the pen name Vernon Lee, are the best known writers on the subject although they present different position. Lipps divides empathic acts into two types: (1) that of the contemplative self, a projection of self into the sensuously perceived object or "inner imitation,"[8] and (2) that of the corporeal or sensual self, a projection of self through the real or actual movements and postures in a preoccupation with *sense-feelings*. Lee, on the other hand, focuses a major portion of her theory on the sensation of rising--as if "the mountain rises." Empathy, she concludes, is the result of a *"a tendency to merge the activities of the perceiving subject with the qualities of the perceived object."*[9] They differ in their interpretation of the German verb *sich einfulen* that means *"to feel oneself into."*[10] This is more akin to Lipps' theory of "empathy as a metaphysical and quasi-mythological *projection* of the *ego* into the object or shape under observation."[11] The other interpretation is fundamental to *sympathy* which is implied in Lee's theory," . . . and turns it into a rather sympathetic, or as it has been called, *inner*, i.e., merely *felt*, *mimicry* of, for instance, the mountain's *rising*."[12]

Disinterestedness

Disinterestedness is traceable through the writings of Plato, twelfth century theologians (Aquinas and Richard of St. Victor), eighteenth century

British moralists (Lord Shaftesbury, Hutcheson, Addision, Alison, Burke and Gerard), and the writings of Immanuel Kant, particularly the *First Moment* of his third critique, *The Critique of Judgment*. British moralist, Archibald Alison writes, for example:

> To perceive disinterestedly is to make one self a pure, unflawed mirror prepared to receive without distortion all the impressions, which the objects that are before us can produce.[13]

And moralist Joseph Addison wrote: "The man of polite imagination is one who can look upon things without any desire for possession."[14] Jerome Stolnitz credits Anthony, Earl of Shaftesbury with being the "first philosopher to call attention to disinterested perception."[15] And Kant, who takes disinterestedness to be the subject of his First Moment, writes: "Taste is the faculty of judging an object or a method of representing it by an entirely *disinterested* satisfaction or dissatisfaction."[16] While a disinterested satisfaction is paradoxical, it is also a metaphor for the kind of attitude requisite to the possibility of an art experience. In the First Moment, Kant writes that "satisfaction is the good and the pleasant is bound up with interest;"[17] i.e., the satisfaction which determines the judgment of taste is [thus] disinterested."[18] In other words, the interest we bring in anticipation of a particular satisfaction inhibits our ability to experience the full intensity of the emotions imported by the art object. *Disinterestedness* is a necessary condition to minimizing *aesthetic bias*: those aesthetical ideas and prejudices which tend to colour our judgments of taste.

Psychical Distance

Edward Bullough, author of the theory of *'Psychical Distance' as a Factor in Art and an Aesthetic Principle*, does not use the term disinterestedness but his explanations of Distance require the same form of attention. For example, as an aesthetic principle Distance may be achieved by:

> . . . putting the phenomenon, so to speak, out of gear with our practical actual self . . . by permitting only such reactions on our part as emphasize the 'objective' features of the experience, and by interpreting even our 'subjective' affections not as modes of our being but rather as characteristics of the phenomenon.[19]

Bullough parallels Distance with our ability to objectify qualities of an experience concomitant with projecting ourselves vicariously into the phenomenon itself. By "putting a phenomenon out of gear with our practical self," he uses the concept of disinterested attention; by interpreting our being not as our own but as belonging to the phenomenon, he borrows from the concept of empathy; and through association of the former with the latter, contemplation is possible. Although Distance effectively employs

disinterestedness, empathy and contemplation, it differs, slightly, in that it is not concerned with an analytic of the cognitive faculties but with maximizing aesthetic sensitivity and art appreciation.

Anti-essentialist Claims

W. B. Gallie explains that the nineteenth century doctrine "art is essentially imagination has dominated philosophical aesthetics for the last hundred and fifty years and during this period the vocabulary and the presuppositions of artistic and literary criticism . . . has been profoundly affected by this Idealist doctrine."[20] Whether *imagination* or any other ingredient is characterized essential to the stability of a definition of art, most--if not all--writing on the aesthetics of *art* and *nature*, particularly nineteenth and early twentieth century writing, was essentialist. *Anti-essentialism* is thus a twentieth century phenomenon with published articles and books dating back to the late twenties, yet having a more substantial impact from the fifties to the present.

In 1956, anti-essentialist Morris Weitz asks: "Is aesthetic theory, in the sense of a true definition or set of necessary and sufficient properties of art, possible?"[21] Two questions comprise the one Weitz asks: (1) can art be defined, in the sense of one ubiquitous, real, or true definition? and (2) are necessary and sufficient properties antecedents to the truth or falsity of any definition of art? While Weitz acknowledges "theory has been central in aesthetics and is still the preoccupation of the philosophy of art" and that "its main avowed concern remains the determination of the nature of art that can be formulated into a definition of it."[22] he admonishes:

> Aesthetic theory--all of it--is wrong in principle in thinking that a correct theory is possible because it radically misconstrues the logic of the concept of art. Its main contention that "art" is amenable to real or true definitions is false. Its attempt to discover the necessary and sufficient properties of art is logically misbegotten for the very simple reason that such a set and consequently, such a formula about it, is never forthcoming.[23]

In his 1958 article: *Does traditional aesthetics rest on a mistake?* W. E. Kennick, points to two mistakes he believes are the fault of traditional aesthetics. The first mistake occurs in the aesthetician's compulsion to reduce the complexities of art and aesthetic concepts to simple, no-nonsense real and true definitions. The first mistake he claims is "the assumption that, despite their differences, all works of art must possess some common nature, some distinctive set of characteristics that serve to separate art from everything else . . . ."[24] There are two parts to the second mistake: (1) "Criticism presupposes Aesthetic Theory."[25] That is to say, ". . . . responsible criticism is impossible without standards or criteria universally applicable to all works of art,"[26] and (2) ethics and morality--as criteria for standards of critical

judgment and taste, or as denominators of good and bad art--are based on extrinsic evaluations. Susanne K. Langer also points out that: ". . . for a long time, philosophers hoped to find the true quality of meaning by collecting all its various manifestations and looking for a common ingredient. They talked more and more generally about "symbol-situations," believing that by generalization they might attain to the essential quality which all such situations had in common."[27] And Monroe C. Beardsley expresses the problem this way:

> There is one valuable--but inadequately appreciated--contribution that aesthetics has made to the growth of 20th century philosophy in general. Its generic concepts, art and work of art, have served as paradigm cases for most of the forms of waywardness to which concepts are subject: they worked overtime as horrible examples."[28]

The Essentialist Fallacy and Its Impact Upon Essentialist Thinking

What Kennick considers fundamentally *a mistake*,and Weitz, *all wrong*; what Langer describes as *misguided*, and Beardsley *condemns*, W. B. Gallie terms the *essentialist fallacy* and asserts:

> The [the idealists] presuppose, that is, that whenever we are in a position to define a substance or activity we must know its essence or ultimate nature--this by methods that are entirely different from those used in the experimental and mathematical sciences or in our commonsense judgments about minds and material thing. . . . I believe that they are vitiated through and through by the "essentialist fallacy."[29]

The *essentialist fallacy* deems common qualities contradictory to reason. But in spite of this, Gallie asks, should nineteenth-century idealist aesthetic theories, be consigned to oblivion? While such theories seem doomed to failure, he suggests essentialism is nonetheless a tough captivating doctrine and that philosophers have championed the cause of anti-essentialism "only to slip back--as soon as their philosophic interest flags or their acquaintance with relevant scientific procedures is defective--into unmistakably essentialist habits of thought."[30] He adds:

> For essentialism is not only deep-rooted in men's thought habits--or linguistic habits; as it penetrates different departments of human thought it works on these, at first stimulating them but eventually blunting or distorting them in markedly different ways. This is why the abandonment of essentialist habits of thought in mechanics did not lead automatically to the abandonment of them in other parts of physics, or biology, psychology, and the political and social sciences.[31]

Given the above explanation, it is plausible that *our ability to clarify associations is subordinate to our ability to make them.*[32] Our *thought habits* enable us to make associations, but our ability to clarify or make distinctions among these associations is restricted by our *linguistic habits* and by language in general. For example, the illocution: "This is a work of art!" is literally an associative claim. But if clarification is desired--for instance to: "What is a work of art?"--again as pointed out above, ordinary language suddenly seems ill-equipped to handle the numerous connotations of the word art. The problem this time, however, is with the *emotive, tacit, ineffable, supersensible, and non-empirical*, all of which are *non-literal*, but highly valued associations known to baffle even philosophers. There are, therefore, two sides to the empirical events that make up each aesthetic experience; one, *literal* and the other, *non-literal*. The task of defining art is useless without a reference to both, and the theorist or philosopher must find words to express that which is not only seen, as an outer experience but *felt*, as part of the inner self. The dilemma is therefore deep-rooted in the paradoxical task of transposing a non-literal side of the phenomenon into one that has objective validity--and to do this without loss of substance. The dilemma Gallie exposes has more to do with representing the language of feelings and emotions than necessary and sufficient conditions or common denominators. More importantly, he acknowledges the apparent unavoidable trap that finds its way into the language and thoughts of those who seek to disclaim the significance of essentialism in offering alternatives--"only to slip back into essentialist habits of thought."

Kennick states also that those who seek moral and ethical evaluations of art in the art object "may be looking in the wrong place, but clearly they are right in assuming that there must be something to find."[33] He continues:

> They are not looking in the wrong place so much as they are looking for the wrong thing. The bases of responsible criticism are indeed to be found *in* the work of art and nowhere else, but this in no way implies that critical judgments presuppose any canons, rules, standards or criteria applicable to all works of art.[34]

This tendency towards oversimplification, the reduction of ideas to simplifying formulae (e.g., common denominators, ingredients, generalizations, etc.) by the aesthetician, philosopher, critic, and even the artist, according to Kennick, "should not be scrapped merely because they fail to do what they are designed to do."[35] His solution is that:

> What fails to do one thing may do another. The mistake of the aestheticians can be turned to advantage. The suspicion that aesthetics is not nonsense is often justified. For the idea that there is a unity among the arts, properly employed, can lead to the uncovering of similarities which, when noticed, enrich our commerce with art.[36]

Concluding, he submits, "there is . . . a fruitful and enlightening search for similarities and resemblances in art that the search for the common denominator sometimes furthers . . . ."[37] Notwithstanding, the predicament with common denominators is real. The difficulty, Maurice Mandelbaum explains, is that:

> While we may acknowledge that it is difficult to define any set of attributes . . . which can serve to characterize the nature of art, . . . it is important to note that the difficulties inherent in this task are not really avoided by those who appeal to the notion of family resemblances.[38]

Whether similarities, or Wittgenstein's notion of *family resemblances* (an anti-essentialist position), the attributes which *all* works of art have in common--fleeting as they may be due to the nature of our thought and linguistic inhibitions in a phenomenal world--are always there for the verification and validity of aesthetic theory--but not without controversy.

Three Problems with Implementing Aesthetic Theory for Art Education

Problem 1. At the basis of all aesthetic theory is the problem of verification--the same holds for the fine arts and most importantly for art education. Simply stated, art cannot be verified--clearly this is a difficulty for art education as well. Only those qualities in the aesthetic experience that we know but cannot effectively put into words are verifiable, and only that with which we so vicariously attach ourselves is valid--therefore, the aesthetic experience is *valid for the percipient only*. Ineffable qualities and a noumenal world of experiences demand a different form of communication. Hence, to verify an aesthetic emotion, the task is to transpose our innermost feelings using mere words and to do so in a manner that will enable others to share, with equal or even greater intensity, that emotion. Metaphors and other forms of figurative language have traditionally provided words more befitting the problem. But metaphors and their referents are neither literal nor can they be verified. In the fine arts, for example, the *artistic* imagination is the vehicle through which feelings are transposed and the *medium*, a transcription of those emotions--but still no verification because *the aesthetic experience is a subjective experience* and cannot be verified for the community (culture, race, religious sect, etc.). Consequently the design of aesthetic curricula for children or adults may involve the whole class but must objectify the *individual*.

Problem 2. Definitions fail to adequately represent the art experience. A definition of aesthetics for art education would likely fare no differently although, historically, the role of aesthetic concepts and definitions could be construed as one *really big* attempt to define art--notwithstanding, mainly philosophers and aestheticians made such attempts. Aesthetic theory is surrounded by controversy much of which is due to a reduction of tenable principles to oversimplified definitions. Unquestionably, we need to know the purpose of aesthetic theory for art education, but is pursuit of a definition the

proper objective? It is to the principles of aesthetic theory that we attribute centuries of insight and illumination. Only with aesthetic principles: presuppositions to the possibility of art, do we have the tools to implement aesthetic appreciation into the art education curriculum.

Problem 3. Philosophobia:[39] A reference to art educators who regard reading aesthetic theory as an act of academic suffering--in some respects, they are correct. Only the problem is not going to vanish. To seek affirmation of our definitions of art, we must *read* aesthetic theory. The move from art education to philosophy may seem imposing but we cannot teach what we do not know, and we should not depend entirely on models and metaphors to supplement what we should be doing ourselves--reading! Aesthetic theory is philosophical and those aestheticians who are not philosophers (Bullough, for example, who is a psychologist), have very strong backgrounds in philosophy. Philosophical aesthetics is rich with ideas, concepts, and definitions all constituting a language of referents set in a logical schema. No one book can adequately prepare us for this type of aesthetic discourse; there are, however, many books and hundreds of scholarly articles in journals. Reading such materials may be augmented with courses in general philosophy and aesthetics, and through dialogical interaction with colleagues interested in aesthetic concepts.

Actually, this overview could have effectively been summed up in the words of Jerome Stolnitz(1961) who wrote: *"The meaning of a philosophical concept is often less important than its dialectical functions"*[40] Regardless of impending disagreement, the dialectical function of aesthetic discourse is its verification. In closing, I will share this sudden insight that came upon me one morning about 4:00 a.m. while I was perched in bed reading an article on aesthetic attention:

> Every time I read a new concept or theory or definition about art, it has the sobering affect of making me feel that I knew very little all along. It leaves me curiously apprehensive that much of what I do not know about art, may be found in what I have not read.[41]

End Notes

[1]Wladyslaw Tatarkiewicz, "What is Art? The Problem of Definition Today," *British Journal of Aesthetics* 11 (1971)138.

[2]Ibid, 137.

[3]Ibid (In the interest of space, this quotation is paraphrased).

[4]Plato, *The Dialogues of Plato*, 4 ed. trans. B. Jowett, M.A., (London: Oxford University Press 1892):472.

[5]Richard of Saint Victor, Selected Writing on Contemplation, trans. Clare Kirchberger (London: Faber and Faber LTD, 1957): 151-52.

[6]C. J. Ducasse, Art and the Language of Emotions, *Journal of Aesthetics and Art Criticism* 22 (1964):111.

[7]Robin G. Collingwood, *The Principles of Art*, (London: Oxford Press 1938): 148.

[8]Inner imitation, perhaps less formal than *aesthetic imitation*, describes the necessary ingredient for aesthetic empathy; i.e., as distinguished from *voluntary imitation* which Lipps attributes to empathy without an aesthetic referent.

[9]Vernon Lee [Violet Paget], *Empathy*, in Morris Weitz, *Problems in Aesthetics*, ed. (New York: 1959):758.

[10]Lee, 760.

[11]Ibid.

[12]Ibid.

[13]Jerome Stolnitz "The Origins of Disinterestedness," *The Journal of Aesthetics and Art Criticism* 20 (1961): 138.

[14]Jeseph Addison, *Spectator* no. 409, in *The Works of Joseph Addison*, ed. Green (New York: 1856) VI, 140, in Stolnitz, 143.

[15]Stolnitz, 132.

[16]Immanuel Kant, *Critique of Judgment*, trans. J. H. Bernard (New York: Hafner Press, 1951): 45.

[17](See Kant's *First Moment*: S1, S2, and S3): 37-45.

[18]Ibid.

[19]Edward Bullough, "Psychical distance As a Factor in Art and an Aesthetic Principle," *The British Journal of Aesthetics* 5 (1912): 89.

[20]W. B. Gallie, "The Function of Philosophical Aesthetics," *Mind: A Quarterly Review of Psychology and Philosophy* 57 (1948): 302.

[21]Morris Weitz, "The Role of Theory in Aesthetics," *Journal of Aesthetics and Art Criticism* 15 (1956): 27.

[22]Ibid, 27.

[23]Ibid., 27-28.

[24]W. E. Kennick, "Does Traditional Aesthetics Rest on a Mistake?" *Mind: A Quarterly Review of Psychology and Philosophy* 57 (1958): 319.

[25]Ibid.

[26]Ibid., 325.

[27]Susanne K. Langer, *Philosophy in a New Key* (Cambridge, Mass: Harvard University Press, 1957), 54.

[28]Monroe C. Beardsley, "On Art and the Definition of Arts: A Symposium; The Definitions of Arts," *Journal of Aesthetics and Art Criticism* 20 (1961): 20.

[29]W. B. Gallie, 302.

[30]Ibid., 302-3.

[31]Ibid., 302.

[32]"The mind has a tendency to associate the ideas corresponding to types of events that have always been observed in close succession: consequently, whenever the idea of the first type of events is present to the mind, it evokes the idea and expectation of an event in the second type." *A Dictionary of Philosophy*, ed. Antony Flew (New York: St Martin's Press, 1979):27-8.

33Kennick, 327.

[34]Ibid.

[35]Ibid, 323.

[36]Ibid.

[37]Ibid.

[38]Maurice Mandelbaum, "Family Resemblances and Generalization Concerning the Arts," *American Philosophical Quarterly*, 2 (1965): 223.

[39]*Philosophobia* is a word that I feel expresses the fear some art educators have (myself included at one time) of studies in philosophy and philosophical aesthetics. I prefer this term to the double noun hyphenated construction of "Philosophy-Phobia" which has seven syllables. Philosophobia (phi-los-o-pho-bi-a)--from Gr. *philos*, loving; Gr. *sophos*, wisdom or knowledge; and Gr. *phobos*, fear--has one less syllable and is,

rhythmically, a little easier to enunciate. See *Websters New Twentieth Century Dictionary Unabridged*, 2nd. (1983), s. v.(s) "Philosopher and Phobia."

[40]Jerome Stolnitz, "The Origins of Disinterestedness," *The Journal of Aesthetics and Art Criticism*, 20 (1961): 140

[41]Timothy O. Hicks, *Confessions and Hallucinations at 4:00 a. m.*, from note card no. 49 written by the author, 2 February 1991.

mentor's introduction

ELLIOT W. EISNER

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During the past decade a minor revolution has begun to emerge not only in the field of education but in the social sciences. Influenced mainly by behavioristic and positivistic orientations to the study and management of human behavior, scholars have been reexamining the ways in which humans function. The old dichotomies developed in the sixteenth and seventeenth centuries, and perhaps most acutely exemplified by Descartes, have begun to give way to a more unified conception of mind and body. Jonathan Matthews' work explores the unity between psyche and soma. He asks what it is that the body helps us understand. What function do the senses perform in knowing and what role should the body play in conceptualizing not only cognition, but the means and ends of education?

For those in art education such questions are of fundamental importance. A limited or narrow conception of cognition is likely to marginalize the arts and diminish their potential contributions to the young. With a fuller, more generous conception of the varieties of ways in which human understanding is enlarged, a broader and more firm foundation can be built for art eduction in our schools and through it the enhancement of human potential. Jonathan Matthews' dissertation is likely to make a contribution to that important goal.

Somatic Knowing and Art Education

Jonathan Matthews

By somatic knowing, I mean something different from, but not exclusive of, what cognitive psychologists refer to as kinesthetic knowing. I mean an experiential knowing that involves sense, percept, and mind/body -- whole organism-- action and reaction -- a knowing, feeling and acting that is independent of distancing, disembodying, discursive conceptualization. I mean a kind of knowing that is at the heart of the arts and physical culture and is at least as central to daily competence as the analytically discursive, distancing knowing that traditional schools cultivate. In short, I mean the embodied experience of being. This somatic knowing, which I will argue is of central human importance, is largely ignored by our schools, to the significant detriment of our students.

The Problem

Our schools fail many students. A growing number and proportion of students can't even competently read, write, and compute after 10 to 12 years of school. Most of these students first enter school with eager, if frightened, curiosity. They are both buoyed and burdened by the prospect of their uncertain potentials. They bring with them the felt-expectation that this place--this school--will help them to grow into their dreams.

Unfortunately, their hopeful expectations are often dashed. Too many young students find that school conflicts abrasively with who they are and what they need. Beneath this rough and heavy mismatch, these students' curiosity is ground down to tedium and their hopeful expectation pressed into downcast surrender and the habit of failure.

Looking for Solutions

Attempting to solve this problem, educators propose and implement reforms of curriculum, instruction, and school governance. Since nothing is more layered and complex than human understanding, many of these reforms have positive effects on some facets of students' learning. But reforms typically have a finite life and school culture seems to remain remarkably constant in spite of waves of change. It is my belief that one explanation for the high rates of continuing failure is that school reforms are generally alterations of the surface characteristics of an unchanging, underlying approach to human understanding. If the foundation is shaky or incomplete, not even the most elegant changes in the superstructure will yield a sound dwelling.

In my dissertation, I will argue that the dominant, body-denying mentalism of our school culture is an incomplete, shaky foundation for learning. As long as our schools deny students and teachers the full exercise of their sensate bodies, many students will continue to find schools alienating places ill-suited for learning. In this study, I will examine the generally unscrutinized basic assumptions about human understanding and learning that underlie much of what is done in schools. I will argue that these assumptions about learning and knowledge may be valid for particular facets of human understanding, but that the understandings that they specifically support are surprisingly limited -- a narrow band of frequencies that clamors for dominance with the vast scope of possible and necessary human resonance. I will also argue that it is the censorious dominance of this particular model of human knowing that underlies so many students' leaden descent from bright curiosity into tedium, rebellion, failure, and disengagement from school. In order to understand its position of dominance, I will examine the roots of this model within human cultural history. Having made my case against the given, limited model of learning, I will then present an alternative model of human understanding that supports a somatically full range of human knowing, including within its sweep the previously privileged narrow band. I will argue that an education built on this foundation is more likely to lead to fulfillment those students who would have failed within a schooling structured on a foundation of the narrow band. I will search for examples within past or current educational practice that appear to respect this wider conception. And I will imagine what an education built on this foundation might look like and what its consequences might be.

Overlooking the Coming Terrain.

The practice of denying, suppressing, and denigrating the bodily in human culture is, as in all thing human, complex. However, at this point in my investigation, I see these practices as being rooted in four philosophical, psychological, and material orientations: the ontological; the epistemological; the technological --that is, the material culture that reflects the society's dominant ontological and epistemological orientation-- and the soma-psychological.

The Ontological

One possible source for Western culture's ontological disaffection for things bodily grows from one ineluctable fact about bodies: all are subject to disease, decay, and death. Faced with this undeniable truth, several ontologies have nevertheless not regarded the body as negatively as the traditional Western orientation. Ontologies that don't denigrate "the flesh" will serve as potential sources for clues in my attempt to fashion a theory and practice of education that reintegrates the body.

The seeming naturalness, in our culture, of referring to each single person as having/being the separate entities of body and soul/consciousness

probably grows out of the desire to disassociate the personal feeling of being an immortally conscious individual from the observable reality of the fragile mortality of flesh. In my dissertation, I will argue that consciousness is co-extensive with a sentient body -- that it is a process or function of that body. Individuals, therefore, can never have direct personal consciousness of their own bodily nonexistence or death. Always existing within the bounds of a living body, many individuals believe that their consciousness will always live. Ironically, it is because bodily life has been the necessary preexistent and concomitant condition of that consciousness that many people believe or hope that their consciousness will survive their body's demise. This is the sense of immortality that I refer to above. It is this sense of conscious immortality and the fear of bodily death that creates in individuals the need to believe that their real selves, their consciousness or souls, are sustainably independent of their bodies. The disease-prone and inevitably aging body comes to be seen as consciousness's enemy, when -- in fact -- it is its only home.

The Epistemological

Likewise, the distinction of a separate body and mind within each person is supported by the feeling that the corruptible body must be unpollutingly distinct from the intellect. How could the faculty capable of the conventionally-agreed perfection of mathematical, logical reasoning be an absolutely dependent process or function of a coarse and corruptible body? All earthly bodies are subject to sometimes unpredictable alteration and demise. But an equation is forever. An idea is a pure conception. And some mathematical ideas are invariably regular in their forms, able to predict the perfect courses of the stars through the heavens. Those who value mind in distinction from body see mind's province as ideas, while assigning bare sensation and emotions to the province of bodies or, more accurately, what is left over of the body after mind has been excised.

Plato's conceptual distinction of body from mind has had a thorough-going influence on western culture. In his allegory of the cave (Republic, Book 7), ideas are reality and physical forms are mere shadows that these ideas cast. As in my discussion of ontology above, it strikes me that the motive force behind this move is a personal, human discomfort with the exterior physical world's less than consistently, emotionally satisfying nurturance. From the standpoint of the individual, bodily decay, suffering, and death are this world's defects. Denying their reality, Plato's conceptual dualism separated the mind from the body and its corruption. This dualism was later developed and strengthened by Descartes, and its severing power is at the root of western intellectualism. Ironically, Plato's positing of the eidos, the perfect world of ideas, appears to me to be rooted in spiritual-emotional pain, in a bodily rooted pang. That is, in direct contradiction to his thesis, it is the "imperfectly" physical that is the root cause and the ideas that are, in this case, the wishfully "perfect" projections. Contrary to his Republic allegory, I would say that the eidos are the "truer than true" Technicolor images

projected from the somatic world by Plato onto the wall of his painfully real cave. Because of the inevitable "imperfections" of his real somatic experience, Plato artfully creates a perfect world independent of the body. He calls this perfect world of ideas the real and demotes the somatically real world to the status of an imperfect imitation. The reality of suffering creates in humankind a desire for transcendence. The bodily imperfect fulfillment of desire creates in humankind a desire for a perfectly emotion-free world of ideas (logic, mathematics, and objective, positivistic science). In this world, our messily subjective, inevitably decaying, emotionally and physically hungry bodies are denied for the pure, clean, and perfectly rule-governed world of ideas, ideas that are analyzable through the algorythmic manipulation of conventional, logical symbols. Again, the arts' engagement with the bodily-resident world serves to degrade their status, pushing them to a minor spot in a school curriculum that accepts the given, anti-somatic orientation.

The Technological

Technology is the materialization of Plato's (and Descartes) disembodied eidos. It is the transfer of the perfect precision of logical ideas into a nonbody material form. It is the colonization of the realm of the body by the realm of the eidos. When considering this colonization metaphor, I am thinking of the relationship of the so-called first world with the third world. Those in power (the logical, discursive eidos) impose their Weltanschauung within a foreign land (the natural, bodily world), in an effort to master that new world. Technology's materialized ideas aim to tame, order, and control the natural, bodily world. My dissertation will examine the effect of modern culture's anti-somatic, technological orientation on art's place in the school curriculum, and it will examine the consequent effect on children's growth and learning.

The Origins and Implications of our Anti-Somatic Culture

An ontology afraid of bodily death and simultaneous loss of individual personal consciousness; an epistemology valuing distinction into otherness and precise logical categorization and manipulation of this objectified world above all else; and a technology that mechanically applies this intellectual predilection in the natural world: these are the three main anti-somatic forces that I have identified in our culture. Though modern westernized culture is becoming somewhat ubiquitous, it is telling to note that in most of the planet's human cultures, prior to western contact, these three anti-somatic features appear to have been far less forceful, if not largely absent. Why could this be? Is it an accident of chance? Is our accomplished technical culture and its anti-somatic bias an accident of a trade-and-empire driven blending of Mediterranean cultures maturing in the belly of a politically unstable medieval Europe?

The Soma-Psychological

Or am I looking too far from the source of our problem's root? Is the denigration of our bodiliness born in something bodily? Is it the culture-shaping residue of some physical act, some bodily moment, some early and deep problem that most of us have had with our bodies, with ourselves as bodily constituted selves? This is the soma-psychological root that I am also considering. Remember, my conception of the body includes the mind. Those conceptions that don't include the mind -- that see the mind as other, separate from the body -- are the dominant misconceptions whose damage-doing I am trying to name and repair. And even though there are cultures which do not consider the earth, plants, and animals as other than themselves, we consider our very own bodies as other than who we are. This relationship of antagonism to our somatic selves is likely at the root of many of our neuroses and the cause of our disengagement from opportunities for learning, for becoming one-with, for deeply, comfortably knowing (in the biblical sense: a presence-for and intimacy-with not unlike the union of committed lovers). Perhaps it is in some deep, soma-psychological soil that the germ of school failure is planted. My study will investigate this possible anti-somatic source as well as the positive role that the somatic integration necessary in artistic creation may play in the repair of this soma-psychological rift.

The Anti-Somatic Foundation of the Schools

Since schools always exist within the context of their surrounding culture, it is no surprise that the schools of a culture that has difficulty dealing with the body would have difficulty dealing with the body themselves. In light of Plato's and Descartes' concern for a bodily-uncontaminated intellectual purity, it is interesting that the earliest education laws of the United States were written by the Puritans (in the 1640's), whose concern was for a bodily-uncontaminated spiritual purity. Even the worst of current public school classrooms are surely an improvement over the stultifying environment of their Puritan roots, but their basic, anti-somatic bias largely remains. All too often, school works like this: Sit in your seat (still your body), learn each subject's facts and/or computational procedures, perform them on command. In this environment, art education can be seen as an idiosyncratic monkey wrench thrown into the predictably functioning school machine.

The Possibilities of Somatic Education

The standard academic curriculum prepares children for more academic curriculum -- a traditionally respected and culturally-specific, valuable aim -- but it leaves many children behind and short-changes even those fortunate enough to cope well with it. The standard curriculum squanders children's potential because it fails to address the universal heart of successful and fulfilling coming-of-age, the root education in corporeal sentience, learning to inhabit our bodies/lives in ease, joy, comfort, attentive

to other bodies and the rest of the signifying environment, interacting creatively, compassionately, competently, in community. It is my contention that schools are falling short of their potential to educate children because they create in the classroom highly artificial learning environments in which the students' bodily needs and resources are ignored and suppressed. As I have outlined above, I credit these somatic suppressions to particular ontological, epistemological, technological, and soma-psychological forces in our culture. These forces are currently operating in our schools, to many children's peril. Though the bulk of my dissertation will be concerned with the philosophical path into and out of anti-somatism, I will conclude my study with a consideration of what and how a soma-respecting school would be. I will propose a break from the Calvinistic, Cartesian, and Mechanistic fetters that have bound education. Rather than accepting the ground-rules of the given science of education, I will propose an aesthetic of education, an education through art (conceiving of art in the broadest sense, including craft and discipline -- and therefore including the sciences). My study will evolve with the help of many of the writers mentioned previously, and with the assistance of others from the fields of philosophy (including Dewey, Cassier, Langer, Read, Whitehead, and Beardsley), cultural criticism (including Barthes, Freire, Feminist critics, and other somatic theorists), psychology (including Freud, Ford, Gardner, Arnheim, and Lacan), and education (including Eisner and other theorists of a more somatically grounded education). With their assistance, I will write a philosophy of education that respects the whole of the sentiently embodied learner.

In addition to mining and refining a wealth of theory, I will also investigate past and present approaches to learning that appear to be more somatically sound (such as apprenticeship, coaching, progressive education, Waldorf education, thematic learning, "hands on" and cooperative learning, and the teaching of the young in non-technological cultures). I will look for educational successes and failures and the theories to make sense of them. From all of these sources I will synthesize and create a philosophy of somatic education, where attentive, thinking-bodies perceive, move, feel, interact, and create; where children learn a bodily-grounded, conscious being, not just an abstracted knowledge-doing or having.

mentor's introduction

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Fiona Blaikie grew up in South Africa, graduating from a school system where examinations in the arts were taken for granted. It is therefore not surprising if she should have been led first to wonder at the lack of assessment in those subjects in North American schools; then to inquire about assumptions held by various stakeholders that have resulted in very precise assessment, at one end of the scale, and no assessment, at the other.

Fiona Blaikie's topic could not be more timely, given the disarray prevailing in North America as administrators scramble to provide evidence of increase in competency among the student body, in skills, attitudes, and understanding. Abandoning those value premises on which art programs have reputedly been assembled, educational decision-makers have sought evidence of art competency in simplistic paper and pencil tests. The result can only be regarded as a lowest common demonstrator. Failure to account for all the ambiguities of interpretation that have brought so many cognitive tests into disrepute must make reliance even on that lowest denominator suspect.

Ms. Blaikie chooses to approach the topic from a totally different and, I am convinced, a more productive perspective. She is concerned with the elucidation of value systems, as these inform, or are evident in criteria for evaluation. Given her cosmopolitan background, she has looked beyond the confines of North America for her material. The study promises to compare and contrast material that is often considered the domain of philosophers of education, and the more pragmatic conclusions of bodies concerned with the development of methods of assessment and evaluation. If contrasts exceed comparisons, she will have documented evidence of a gap between theory and practice that will have to be lessened, if we are to have a more realistic accounting of what we do as art educators and teachers, and how well we do it.

Philosophical Bases for Conceptions of Senior Secondary Level Student Evaluation in Art Education in Britain and North America

Fion Blaikie

Introduction

There is ongoing conflict in the field of art education concerning what kind of art knowledge is most worthwhile. Consequently, art education is represented by a plurality of values and value systems. This conflict concerning the epistemological foundations of art education is reflected in models for evaluation.

The fundamental and ongoing debate is in determining the purpose of art education. In this connection, conceptions of evaluation and evaluation procedures have considerable impact in defining and determining the scope and purpose of art education. Thus, the problems of evaluation are linked in an essential way to the epistemological foundations and objectives of art education.

In addition to regional and national trends which represent a variety of positions concerning the purpose of art education, ideas are shared internationally, and in a cross-disciplinary way. Arguments are derived from related theoretical fields, such as aesthetics, philosophy, sociology, and politics. Some significant conceptions of knowledge in art education dominating the field in North America include discipline-based art education (Greer, 1984); a feminist emphasis in art education (Collins and Sandell, 1987); a child-centered conception of art education (Jeffers, 1990), which is linked to a studio-based conception of art education (Read, 1958; Michael, 1980), and a multi-cultural emphasis rooted in sociology and anthropology (Chalmers, 1981; McFee 1986). In Britain critical studies is dominant, and combines art, craft, design, art criticism, and art history (Taylor, 1986; Steers, 1987). On an international basis, radical postmodernist developments in both art and education have influenced many art educators.

Purpose of the Study

The purpose of this study is to examine the way in which theories about evaluation serve to further significant conceptions of art knowledge, and the way in which conceptions of art knowledge are defined indirectly by evaluation. I shall focus on those conceptions of art knowledge and evaluation which are visible and significant in the literature. Specifically, I shall examine current positions in North America and Britain, which address art education and evaluation procedures for senior secondary level students.

Preamble to Statement of the Problem

In recent history in North America, evaluation in art education has been almost taboo, particularly since the trend established by Lowenfeld (1947) in **Creative and Mental Growth**, against imposing adult conceptions of art on students. This reluctance to evaluate art learning is evident in the literature, both past and present. For example, Godfrey (1964) asserts that self evaluation through self reflection is the best alternative in evaluation in art. Similarly, Burkhart (1965) maintains that from 1957 on there was a movement away from the notion of developing aesthetic criteria for evaluating art products, to one based on the nature of the individual student's strategies and procedures.

However, with the current trend toward a more content based curriculum in art in North America, as Maling (1983) asserts, art educators are moving away from the trend which saw evaluation as

> distorting the processes of both art and teaching/learning in pursuit of a 'scientific' truth. Such a reaction, however relevant twenty years ago, is now, I believe, outmoded: the field of evaluation has shifted; the demands for evaluation have increased; the challenge is for art educators to respond --and there are now evaluative approaches available to the profession that can work for it rather than against it. (p. 29)

In light of Maling's proposal, Rubin (1982) describes a method for naturalistic evaluation, which includes informal evaluation through class critiques, and the evaluation of written work, while Day (1985) proposes a combination of formal and informal procedures for evaluating discipline-based art education.

In Britain, formal evaluation in art education has existed for so long that past and present art educators seem more concerned about the form which evaluation should take, rather than whether art should be evaluated. For example, Carwyn and Goddard (1977) are concerned about improving perceptions of the GCE examinations, while Aylward (1971) examines which qualities are evaluated in art: "a degree of intellectual thought; a capacity for original thought; a sound knowledge of materials and constructional processes; an understanding of human needs" (p. 37). Beaghen (1964) declares that evaluation should be formative rather than summative, and should not drive the content of art learning.

Statement of the Problem

The problem is in determining the relation between conceptions of art knowledge and evaluation in art education. Five issues define the problem.

First, the activity of evaluation is fundamental in both the arts and in education. Yet many art educators, particularly in North America, are

reluctant to evaluate student learning in art. Evaluating art work is considered by some to be a potential affront to the individual student's feelings. It is acceptable to evaluate the student in other subject areas, even those where a subjective response is required, such as creative writing, as well as mathematics, biology, and so on. This implies that the student is more sensitive about his or her art work than work produced in any other subject at school, and that the student is less disappointed when achieving poor results in other subjects. Thus, the notion of evaluation is problematic for many art educators, although it is a basic and fundamental activity in the arts in the real world, and in education.

Second, it is and has been difficult to define boundaries in art education, and therefore to define an exclusive conception of art knowledge. When it is difficult to define boundaries, and thus goals or purposes, it is difficult to evaluate, because there are no parameters upon which to operate. At the heart of this problem lie assumptions and varied perceptions of the role of art in the school, and the purpose of art education.

Third, problems seem to arise from the nature of making an aesthetic evaluation. As Burkhart (1965) points out, the problem is in deciding the meaning of an aesthetic judgement. As I see it, especially among North American art educators, the problem seems to lie in confusion between aesthetic and educational judgements, and a lack of confidence in making aesthetic judgements. It is essentially the educational value of aesthetic judgements which is held in question, as well as the validity of the aesthetic judgement itself. For example, Burkhart (1965) states explicitly that judgements about art products are problematic as they are subjective. This, Burkhart maintains, is because no objective or stable aesthetic criteria can be applied to the evaluation of art products.

A related problem seems to be that students and teachers alike may perceive the meaning of aesthetic quality in different ways. While subjective educational judgements may be made--for example, determining whether Mary is making an effort--aesthetic judgements made by art teachers are today still to some extent taboo because they suggest the Lowenfeldian notion that another (adult's) opinion is an unwelcome imposition, and anyway that what is important is not what is produced, but whether the **experience** of making the art product was worthwhile.

The idea that teachers cannot and should not make aesthetic evaluations is supported by Quast (1985), who maintains that grades "threaten the individual" (p. 149), and that art should be a place within the school system where "there should be a refuge from standard systems of marking" (p. 149). Quast's lack of a conception of art knowledge is implicit in his theories on evaluation, but conveniently he states explicitly that art knowledge is something to be determined by the student, rather than the teacher.

Fourth, problems seem to originate from the methods adopted for evaluation in art education. Hausman (1988) declares that these problems originate because the means adopted are inappropriate and antithetical to the values of art. Hausman believes that this is because the qualitative nature of art is forced into the quantitative measurement of other kinds of learning. Hamblen (1988), for example, conceives of art education as an experiential subject, unique in the curriculum, and threatened by evaluation. She limits evaluation to the notion of testing, as if no other alternatives were possible, such as the British system based on moderators and art teachers assessing art work together. Hamblen maintains that "testing is being proposed as a means to legitimate art study" (p. 11). In terms of art knowledge, she writes that in testing, art learning becomes a "boundaried entity that is carefully managed with standardized means and objectively testable ends" (p. 11).

On the other hand, British art educator Duthie (1969) acknowledges that the design of any test is a subjective, creative act, even when it is linked to instructional objectives--or even standardized tests. Yet Duthie maintains that when impressions of judges (that is, moderators and art teachers) are matched as a basis for assessment and evaluation, it is possible to quantify the uncountable. Similarly, Richardson (1980) declares that although the arts

> exist in what might be called the aesthetic realm of the human psyche and experience . . . This realm is characterized by its involvement with the emotional, the emotive, the subjective and the irrational. But it is quite possible to be clear thinking and rational about irrational things. (p. 3)

Richardson maintains that it is nonsense to ask whether it is ethical to evaluate. He states: "It is a psychological impossibility for a conscious human being not to evaluate every situation in which he/she is" (p. 5). Richardson believes that evaluation should focus on what has been learned. He believes that an important aspect of art knowledge to be evaluated has to do with learning to express ideas verbally about art:

> We must work diligently to refine our verbal expression about art--define our terms and use them consistently. Literary and music critics seem to have less of a problem in this regard. . . . That it must be possible to break through the communication barrier is shown by the way psychologists, who deal (as artists do) with the irrational (or arational or non rational, less loaded terms) are able to communicate pretty well. (p. 6)

Fifth, and finally, in adopting and implementing an evaluation method, one is also adopting the conception of art knowledge of the person(s) who proposed the evaluation method. In this regard, there has been much cross-disciplinary influence in the field of art education, so that often conceptions of art knowledge and of evaluation are determined by other

agendas, such as theories of aesthetics, sociology, politics, philosophy, and postmodernism. Theories which are associated with art education need to be evaluated in terms of the implications of conceptions of evaluation associated with that position.

Smith (1983) proposes radical changes in art education that relate to the problematic relationship between art knowledge and evaluation in the postmodern context: He believes current conceptions of art knowledge are inadequate. Like Efland (1976), Smith maintains that a school art style persists which is remote from both students' interests, and the real art world. According to Smith, a better conception of art knowledge would be one which deals with art as problem finding, rather than problem solving. The evaluation and examination of students should address this phenomenon, and also should allow "young people to sense the genuine values (of art)" (p. 84).

Conclusion

I seek to analyse which philosophies of mind and aesthetics are reflected in significant positions in the field of art education, with regard to both curriculum structure and evaluation. I will complete my investigation by arguing for a defensible conception of knowledge and evaluation at the senior secondary level. I shall address my argument specifically to the conflicting values inherent in current trends in art education, and to the sometimes confusing genre of postmodernism, as it affects art, culture, and education. My conclusions will focus on the implications of conceptions of knowledge for evaluation procedures in teaching practice, including the fit between ideology and evaluation, and which notions of evaluation a particular philosophical position can sustain and support.

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mentor's introduction

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"Context is meaning," Annie Dillard claimed (1982, P. 177). Her contention is echoed in a Maya woman's caution to Julia Kellman as she began her study of Maya women's weaving in Guatemala. Elena Ixcot urged Ms. Kellman to look not only at the huipiles, but also to consider their origins and uses in the lives of the women who made them--their contexts. In choosing narrative interpretation as the form for her research Ms. Kellman already had selected a methodology that is naturalistic and holistic and that strives to be empathic--to understand the perspectives of those who are studied--so Elena Ixcot's concerns were congruent with the intentions Ms. Kellman brought to her two summer's of field work in Guatemala.

Context is abundantly evident in the narrative from Ms. Kellman's dissertation that follows. Her account manifests that formalism is only one, culturally bound approach to interpreting art objects. With the current emphasis on multi-cultural art, these two understandings which are the foundation for her research are crucial if our studies of art are not to deteriorate into stereotypes or mere curiosity. Context is vital in understanding the meaning of any art, and formalism is a culturally bound approach to art, tied specifically to Western Modern art.

Shortly after presenting this paper, Ms. Kellman successfully defended her dissertation and accepted a faculty appointment at the University of North Carolina-Greensboro. Dr. Kellman will return to Guatemala for the summer of 1992 on a research grant to videotape Maya women weavers.

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The Shape of Life the Shape of Art, Context and Maya Women's Weaving

Julia Kellman

Context, it came to me one morning while putting out corn for the squirrels, is a kind of narrative itself; it has a beginning, middle, and end. It is a story which includes the long, broad sweep of history and the complex, small intricacies of usual setting; it describes routine activities and interactions, illustrates the shape and color of physical place, and reveals the approaching indistinct outlines of future events. Narrative is the great block of an individual's life matrix spun out into various shining threads, like a spider throwing its web, creating pattern and form from dark unobservable recesses, generating silvery lines that describe both structure and a universe.

Every individual is imbedded in the substance of life like an insect in amber, suspended and held forever in the red-gold material, contained, immersed, encased in the very content that defines them and within which they function. To come to know individuals or some aspect of their existence, it is essential to comprehend the setting in which they have their being. To begin to comprehend the huge shape of life's context, its narratives must first be isolated and spun, forming bright strands of meaning that yield insight into the richness of an individual existence unfolding, growing, and extending within the boundaries of an individual world.

Elena Ixcot, a Mam speaking Maya woman from the Western Highlands of Guatemala, was kneeling gracefully on the living room floor of my friend, Irma Otzoy. She was seated on her heels in her elegant, bright colored, traditional clothing or traje, in a posture that was to become familiar to me during my two summers in Guatemala. She was pleased to hear that I planned to investigate women's weaving of huipiles or traditional blouses since she herself was a weaver, but she was also firmly cautionary. Researchers and others from outside Guatemala always overlooked the context of weaving she pointed out. They were interested in how weaving was done she said, or in what the images meant, or in its many colors and complicated technique, but not in the woman who produced it, her history, or in the actual facts of Maya life. In her soft voice she remarked that understanding the weaving of huipiles was impossible without understanding the world of their origin and use. She was determined that I come to see the issue of Maya weaving from her point of view.

This conversation helped to direct me from the very beginning of my research into an interest in the personal narratives of three women who generously shared with me their time and weaving expertise, answered my endless questions, included me in their families and activities, and became my

friends. These women, from three Cackhiquel speaking Maya communities in the Guatemalan Highlands, provided not only a clear view of their personal approach to weaving huipiles, but showed me the complexities of **why** such work was produced and **how** it functioned within their world.

What follows is an excerpt of my examination of the context of Maya weaving set within the narrative of Petrona Mejia Chuta at the point where hosts and guest relax at last into the warmth, pleasure, and safety of our mutual humanity in the tiny village of Saquitacaj near San Jose Poaquil.

Dinner, pitch darkness, and the end of my questions arrive simultaneously. The family drifts toward the kitchen. Francisco, the father, again taking charge, invites me to wash in the pila, or outdoor cement sink. I scoop the cold water from the central holding tank into a small, round, red plastic hand basin, splash my face and scrub my hands, using my blue denim skirt as a towel. Refreshed, I enter the wonderfully warm kitchen, illuminated by the fire in the opposite corner and full of the rich smells of our meal. Felipa, the mother, has spent the time since my arrival here and, indeed, will begin laboring in this small space again at 4:30 the next morning in order to ensure a breakfast that includes fresh tortillas, just as other traditional Maya women do every day of their lives.

To the right of the door on the short end wall is a low platform of bricks that holds a pan of dishwater and extra plates, bowls, cups. The fire, with a comal, or griddle, made from the lid of a fifty gallon drum, shares this same wall and the brick sides of the hearth extend nearly half of the way along the rear wall as well. A small window opening, now closed with a rough shutter, overlooks the slope of trees that tilt both north and east, close behind the kitchen, temescal or sweat bath, and nearby rabbit hutch. Below the window and running to the corner opposite the fire are rickety shelves stacked with foodstuffs and cooking supplies. In front of these, squeezed into the tiny space left in front of the door and below another window, also closed now to the night air, are the table and two long benches. A chair has been fitted in at either end to give additional seating. The tight quarters and hot, smoky air feel good, safe, warm, reassuring, enclosed against the world, a tiny island of light in a sea of blackness. Far away, but hooked into a powerful P.A. system, the insistent voice of an evangelical preacher, a now not uncommon presence even in an out-of-the-way community such as this, exhorts without ceasing until hours later we are all finally in our beds. This born-again Christian movement is responsible for the breakdown or splintering of many aspects of traditional communal life, since it fragments the traditional community-wide religious celebrations and rituals, introduces conflicting dogma, and divides families through the introduction of differing social and religious values. It threatens to become more powerful in the future in this traditionally Catholic country. The sermon stirs the dogs and they bark without pause, agitated by the tone of the endless description of eternal damnation or endless bliss.

One tiny dark colored taper has been gotten from somewhere by my fourteen-year-old friend, Petrona, and Eulalia, her cousin; slightly breathless they dash in the door to install it with wax on a saucer placed in the center of the table. Francisco indicates that I should take the chair with its back to the fire. He sits opposite, his father close on his left on a bench. The children filter into the remaining places. Throughout the meal, Felipa silently serves as other Maya women do, baking tortillas, passing beans, greens, sweetened coffee, cheese, tomato salsa over my shoulder, washing dishes in a large orange plastic pan and placing them in another to drain, for there are not enough to serve the meal. I am given the only cup and saucer since I am a guest. The children have their coffee in small pitchers of various designs. Felipa herself eats while standing as she works in the flickering light.

Among the foodstuffs I have brought, banging on my legs every inch of the way from Antigua in a blue string bag, are two sweet breads, lemon and pumpkin. Francisco cuts the pumpkin loaf into huge hunks with his pocket knife and places them on a plate at the start of the meal. After we are seated he hands a piece to each person at the table. Formally, he thanks me for the bread. His father follows suit in grave tones. No one else in the tiny room speaks. I respond. I feel as if I am a part of a ritual, that we dance like cranes, lifting our long legs, flying up together, bowing. Everyone nibbles then, cautiously, at this unknown thing, not quite certain what it will be like. I hold my breath. At last, they smile. They remark to one another with pleasure in Cakchiquel, and Francisco and his father thank me again for this "cake" which is new to their brown board table. Midway through the meal I am glad to hear Felipa's soft voice asking for her share. She, too, murmurs in pleasure.

We talk of school, our various ages, my studies, the children, and eat until we are all nearly groaning. A tiny alteration takes place in our relationship during this meal. I like their food and know how to eat it. They clearly had fears, especially about the greens. They in turn like my "cake." We are all a little wiser about other humans. Perhaps we are also more real to one another, having shared this little communion.

When the last bits are eaten and the dishes done, Grandfather, Felipa, and Rosa, the youngest child, leave. Francisco remarks as he follows them, "You girls stay and talk." He turns to me, "We have a different bathroom here. I take a bath in fire." He laughs at his good joke about the temescal and steps into the darkness. I can hear them washing together at the pila. Then all is quiet after they enter the tiny adobe and tile building a short way down the slope, except for the preacher and the crazed dogs.

I am exhausted after the long day of buses and Spanish conversation and explain to the young women that I would like to go to bed shortly. Petrona and Eulalia finally escort me, carrying a candle, across the rough ground to the building nearest the road and to Petrona's bed in the front room near the altar; the bed has been made up in fresh, white, coarse cotton sheets, especially for my visit. They find a sleeping bag to open over it and a

blue quilt, for they are worried that I will be cold and urge me to crawl in immediately; they wish to see me settled before they leave with the light. Still in my coat and all my other clothing except my glasses and sandals, I creep in, hauling the covers over me at the same time. They confer, tug on the blankets, tuck in edges, smooth out wrinkles. Finally satisfied, they wish me good night and leave, plunging me into darkness to listen to the dogs snarling and yapping around the house, the coughing and groaning of Grandmother, who is dying in the next room of asthma and amoebas, the still fervent exhortations from the crackling P.A. of the distant minister bent on saving souls, and also the low conversation of Eulalia, Petrona, and now Felipa, on the narrow porch.

The cold rises like mist into the bed, forcing me to lie with ankles crossed, arms on chest, to conserve heat. An hour later, or perhaps an eternity, the room is bathed again in golden flickering light. I turn my head slowly in my cocoon to see a blur (without my glasses), three shawl-wrapped, dark shapes in a row watching apparently, candle held high, like three women in a monumental frieze, quiet, afraid to wake me, afraid not to, clearly wanting something. Petrona, Eulalia, and Felipa have brought another blanket for they are worried that I am still cold. They carefully fold me in a second time. Again the candle recedes as the women rustle away, the heavy cotton of their skirts sounding like enormous wings beating slowly. Like doves, I think. This time, however, they go to bed as well in the room next door. I can hear the entire family settling into their nests. I am warm at last.

With this meal and bedtime my further understanding of the context of weaving took place, the shape and sounds of night in the Highlands, the sudden darkness of the tropics, the necessary warmth of a heavy cotton huipil, the smell and taste of a supper of black beans, tortillas, cheese, and greens, the security of a kitchen fire on a tall brick hearth, the practice of wearing a huipil inside out to keep it clean, the various roles of men, women, and children, the sense of life lived on a high, windy ridge.

Anne truitt remarked, "Artists have no choice but to express their lives. They have only, and that not always, a choice of process. This process does not change the essential content of their work of art, which **can** only be their lives" (1982, p. 43). This being so, individual context can be seen in a new light, not as some merely interesting collection of small stories, anecdotal evidence of a life being lived, or details too tiny to count, but as the wellspring of each artist's work. Elena Ixcot was right to point out that to understand the weaving of huipiles it is essential to understand the world of their origin and use, for it is within the richness of each weaver's life that a huipil has its genesis, its life, and its reasons for being.

This elaborate, slowly emerging picture of life in the Highlands expanded my sense of the source and setting of Maya weaving and placed it firmly in its world of living women, rich, nourishing, complex, taking part in community, history, and the vast flow of human existence. Without this

context, the substance of these artist's weavings would dim to mere multi-colored threads worked into complicated patterns; a world would be lost and with it the story of a woman's life.

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Figure 1. Grandfather, Petrona, Maria, and Felipa with Francisco in back and Rosa in front.

Figure 2. San Jose' Poaquil Market

Disengagement in Art Education: Curriculum as Institutionalized Knowledge

Marilyn L. Lapacinski

Background of Study

The subject of this study is the issue of student resistance to art curricula and teaching. There have been a number of significant studies related to the issue of student disengagement, especially among working-class youth. There have also been some interesting theories as to what perpetuates disengagement, what can prevent it and how it is manifested in the schools. From my own experiences as an art teacher, I have evidenced some weaknesses, not only in the structure of course content, but also in the structure of schooling itself. As a function of the hidden curriculum, students are often placed or tracked into art courses because of class, race and gender. In the case of class, the working-class student may be placed in or encouraged to take a "hands-on" course in order to develop the technical skills of following directions, using tools, performing manual labor versus mental labor, and developing efficient production techniques. The inequalities can be evidenced as rough representations of future divisions of labor, such as skilled/unskilled, whitecollar/bluecollar, "dumb"/"smart", or verbal/non-verbal. From other teaching experiences, I frequently noticed that working-class disengaged students "got stuck" in art courses without intending to enroll. In one situation, I recall a group of five "potential dropout" students who were placed in a pottery course I was teaching. The class was apparently selected for them by their counselor because they informed me that they did not choose to be there. These students acted out their resistance in a manner in which they performed enough to get by, but their main objectives were to socialize and "goof off." By resisting the formal art curriculum, they also developed a sense of solidarity with each other based upon the development of aggressiveness, sharpness of wit, humor and sarcasm. Another view as to the reason why this goofing off may have occurred, is that the students may not have taken the course very seriously. Because this high school curriculum was similar in many ways to a hegemonic curriculum which centers around "academic" knowledge, other kinds of knowledge were marginalized. The pottery class did not have the academic stamp of approval, distinguishing it from the dominant form of knowledge, therefore it was thought of as subordinate. The marginalizing was done not only by the school, but also by the students.

In another example of tracking, I often noticed that more working-class female students would be in the art courses which were in three-dimensional media, such as weaving, batik, pottery, jewelry and textiles. The hidden curriculum was being implemented in these art courses, as the

girls were being channeled into courses which would prepare them for a career in the home; specifically those that taught tidiness, fashion, needlework and production skills which could be applied in the domestic realm. In the dominant, formal curriculum, girls are expected to be tidier than boys, thereby producing work which "looks pretty" more or less regardless of its content. Moreover, it is assumed that because girls are inherently neater, etc., they will also be successful in art courses. If a female student challenges her subordination and resists by deciding to pursue freedom of expression by being spontaneous with materials, thereby creating abstract, non-representational work outside of the established order, or more like the boys' work, she is seen as a failure. Consequently, through these classroom processes, inequities are made to seem normal and failure is made to appear as a personal problem. (Popkewitz, 1987)

I am particularly interested in looking at working-class youth, since it appears as if they have been targeted more often for hands-on courses, such as art, industrial arts and clerical training than for courses involving only mental activity. In fact, in some schools technical education is increasingly marginalized, and avoided by successful students. (Connell, Ashenden, Kessler, Dowsett 1982) In **Working Class Without Work: High School Students in a De-industrializing Economy**, (1990), Weis points out that public high schools in working-class communities serve to track students directly into blue-collar jobs. She quotes a passage from **Rusted Dreams**, by Ed Sadlowski who writes about how he and his friends were tracked into an industrial arts curriculum precisely because on the school questionnaire his answer to the question "What does your dad do?" was steelworker. "The counselor would put you into industrial arts. A fancy name for you know what. That's where me and my pals wound up making little holes in glass to make chimes." (Weis, 1990, p. 175) Clearly, this type of tracking is not meeting the needs of working-class youth who are being faced with different futures than their parents: a de-industrialized economy. Furthermore, what Weis found out through parental interviews, is that parents desperately want their children to attend college. Given de-industrialization, the parents in her study could not stress the importance of schooling more. (Weis, 1990) This data about what parents and families want for their children, parallels that of Connell, Ashenden, Kessler and Dowsett in **Making the Difference** (1982). In this well known study of Australian high schools, families, and social divisions, it is noted that working-class parents' support for their children's schooling is due to the notion that they believe more schooling equals better jobs, and a way of providing security for their children's futures.

Although there is evidence suggesting that parents want schooling and social mobility for their children, in some cases this may not be what students actually get or what **they** want. In **Learning to Labor: How Working Class Kids Get Working Class Jobs** (1977), Willis describes a working-class group of boys in an industrial city in England and their school relations. This study details some important theories and helps to clarify the notion of student resistance among high school boys. Primarily, he shows

how 'the lads', through their own activity, reproduce themselves as working-class through their opposition to authority and their refusal to submit to the requirements of a curriculum that would encourage social mobility. In this study it shows the opposition between the informal structure of 'the lads' and the formal structure of the school. To 'the lads' the formal school structure which represents mental work, carries with it the threat of a demand for obedience and conformism. Resistance to mental work becomes resistance to authority as learned in school. Clearly, these working-class boys cast aside the dominant cultural sphere. In contrast, the other students who conform and accept the formal structure of the school, the 'ear'oles', are seen as having lost a sense of autonomy, but also as having gained an important exchange: knowledge for qualifications, thereby gaining social mobility for their future world of work. Hence, in the minds of 'the lads' there is a direct link between school and work, therefore they have adopted and developed to a fine degree their school counter-culture working-class attitudes such as resistance, subversion to authority, penetration of the weaknesses of the formal and an ability to create humor and diversion in school or the workplace. The 'ear'oles'/'lads' division is seen as a very likely future division between skilled/unskilled or white collar/blue collar labor. Willis's study sharpened my thinking in relation to the difficulties inherent in reproduction theory. It seemed that a cultural approach would help create a point of view which could enable one to examine the schooling that appears to reproduce the existing social order, which is marked by disparities in wealth, power and privilege. An important view is that adolescents are not passive recipients of social movements or culture, whether dominant or otherwise. (Apple, 1982, Connell et. al, 1982, Everhart, 1983, Weis, 1990) According to Weis, the formation of working-class youth identity is related to the school and teacher culture as well as to larger social movements such as de-industrialization and the post-industrial society. (Weis, 1990) For example, jobs available in the United States are different from those even 10 years ago. The jobs which the white working-class depended upon have been severely eroded and white working-class youth are the victims or recipients of this post industrial society. Hence, the social identities of these youth are an interesting question as the formation of their identities will affect the struggles of the future. (Weis, 1990)

As part of their schooling, adolescents' identities may be encouraged or blocked by a variety of factors within the institutional culture. In Willis's study, there is the opposition between the formal or official ideology of the school and the informal which 'the lads' perpetuate and which is part of their culture. As part of the formal structure, there is the mental work which 'the lads' resist, and as a result excludes them from future social mobility. In the art curriculum, through discussion and observation of art works, working class adolescents can gain knowledge of themselves by identifying with the artist, by sharing conflicts and other aspects of the human experience. Art can encourage students to be freely expressive on their own terms, rather than in the dominant mode of academic, linear, rational conceptions. As has been detailed, working-class youth typically resist the formal structure of school. Therefore, this resistance could be redirected by engaging the alienated

students in a form of art learning which encourages them to make their own meanings of art. Their socially-constructed meanings may happen to coincide with what the artist intended, or their meanings may be resistant to it. Willis's study warns that disengaged working-class students respond not so much to the style of individual teachers, and the content of education as to the structure of the school and the dominant teaching paradigm in the context of their overall cultural experience. This has significance for art education, as there have been current reforms over the past two decades which have focused more on changing content and teaching styles than on rethinking the dominant teaching paradigm or the formal school structure.

One of these current reforms which attempts to implement changes in the content and teaching styles of art education, is discipline-based art specified by the J. P. Getty Foundation in **Beyond Creating** (1985). By searching for a way to reform the arts in order to achieve a higher status in the schools, the Getty approach tries to characterize other curriculum areas which stress the basics, the fundamentals, thereby making students believe they are learning the essential, cognitive skills. (**Beyond Creating**, 1985) The discipline-based form of art education can be described as perpetuating characteristic high status knowledge such as literacy, an emphasis on the written as opposed to visual presentation, individualism, and avoidance of co-operativeness, abstractness of the knowledge and its structuring and compartmentalizing independently of the knowledge of the student. As in this discipline-based movement, the persistence of arts reformers to distance learning from real life situations, by holding the arts up as icons or as ideals, produces a subject area which has little relevance for a contemporary high school student and can produce disengagement.

Design of the Study

Through this study, I hope to determine how secondary art students make sense of the institutionalized knowledge in the art classroom, and how they either accept or reject it. I would like to investigate in-use curriculum rather than printed materials, prepared commercial materials and so forth. I would like to experience the curriculum as a student in the class would, in order to see what substance one could derive from the class. Consequently, what emerged was a pilot study situated in a high school located in a small midwestern town. I primarily focused my participant observations on two Art I classes, one Photography class and one Commercial Art class. Within these classes, I observed two different art teachers, although on a few occasions I also observed one of the other art teachers who teaches in the school parttime. I took verbatim notes, conducted student and teacher interviews, gathered information on the written materials which the teachers prepared for these classes, and looked at the student art work. Hence, by triangulation, I was able to pursue answers to questions raised but unanswered by the other ways of gathering information. Of primary importance to note, however, is that the research design arose not from any desire to be scientific, but to apply common sense to the obtaining of information. Hence, since much of

the dimension of art is often expressed through attitudes and dispositions as well as through "factual" information, the research strategy had to include ways of discerning not only the perceptions of one observer of what was being conveyed, but also the intent of the teachers, and the perceptions the students held of what they were hearing.

Two sources which helped me understand the participant observation methodology are **Ethnography: Principles in Practice** (Hammersley and Atkinson, 1983), and **Field Research** (Schatzman and Strauss, 1973). Another study which was invaluable, was Cusick's **Inside High School** (1973). According to Cusick, the best method of gaining a reasonable understanding of a social situation is to study it from the viewpoint of the groups which create it. Hence, the most adequate method is the field method of participant observation. Some critics of this method argue that since the subjects are usually limited in number and selected by chance, the resulting data, although interesting, are not transferable to other situations. Cusick maintains that it only appears this way on a superficial level, as people are usually more alike than they are different, and a clear description of behavior in one situation, will in some ways be similar behavior for others given the same situation. In this case, I only selected one art department in one high school and only a small number of students were involved in the study. It is hoped that because of this school's similarity to other high schools, one can gain a better understanding of the secondary art student in general.

What I have observed in this setting is similar to my previous theories concerning student resistance to art curricula and teaching. I have evidenced some of the same weaknesses in the structure of course content, and the structure of the institution of schooling, as I had experienced during my years as a secondary art teacher. Moreover, through these participant observations and interviews, I discovered that the students acted out their resistance in a manner in which they performed enough to get by, but the main objectives were to socialize, goof off and have fun. By resisting the formal art curriculum, they developed a sense of solidarity among each other on the one hand, but on the other, they alienated themselves from the teachers and the institution. Hence, as 'the lads' cast aside the dominant ideology of schooling in Willis's study, these students also resisted the formal structure of the school. By opposing the dominant, formal structure of school, the students further exclude themselves from future social mobility.

Significance of the Study

There is the growing rise of educational conservatism, that is, a back to basics movement with basics defined as they have been traditionally defined--reading, writing, science and mathematics. At the secondary level, there seems to be a strong component of discipline which is an answer to society's demands to keep the kids under control, and to force rigor into the curriculum. However, with these issues, come other consequences, students' disengagement with the academic curriculum, further vandalism or retaliation

to the people who represent authority, and more students who are being tracked into the art courses as a last attempt to achieve enough credits for a high school diploma. This study is significant because it will reveal how the disengaged art student makes sense of the institutionalized curriculum. It will detail the many ways students learn about art through their own methods of learning, that is, through regenerative knowledge. Related to these ideas, is also the question which will be discussed concerning what happens to an art student when ideology is imposed from the top? From the studies previously outlined, the notion of a simple process of reproduction must be eliminated. Even though schools are acting as agents in the reproduction of an unequal society and there is a hidden curriculum which attempts to teach norms and values to students that are related to working in this unequal society, the notion of students passively accepting the imposed ideology should be rejected. Moreover, there is the production of a privileged class in the schools which further engenders them to accumulate power in the form of material and cultural capital, and deprives others of the ability to succeed. In addition to this inequality, empirical studies show that teachers are not neutral when evaluating student work, as they place great emphasis on language and style, which are dependent on cultural capital and one's cultivated family background. (Brubaker, 1985) It is hoped that through the in-depth study of one high school that similarities to other high schools will be evident and others will gain better understanding of disengaged secondary art students.

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