



Abstracts/Résumés pp. xv-xx

What Shall We Do in Art?

Roger Allen Clark

The University of Western Ontario

The title of this article has been taken directly from Florence M. Hart's 1957 book *What Shall We Do in Art?* It echoes a question that has been faced by legions of Ontario teachers since the creation of grammar schools in the mid-nineteenth century. While it is true that, by their very definition, provincial subject guidelines have always been statements of governmental policy and not courses of study, guidelines for art have long been notoriously vague. Producing art lessons and activities from skeletal subject guidelines can be challenging tasks even for art specialists; for generalist teachers charged with the responsibility of teaching art, however, they can seem to be insurmountable.

In previous articles, I have detailed the history of art education in the province of Ontario (Clark, 2006), explored Ontario subject guidelines for art (Clark, 2004a, 2004b), and looked at the work of Ontario art consultants (Clark, 2008). In this paper, I will be investigating how publishers have tried to help teachers answer the question, "*What shall we do in art?*"

© 2010 CRAE - RCÉA & AUTHORS/AUTEURS



At the outset, it is important to acknowledge that art education has undergone several re-conceptualizations since the mid-nineteenth century, so I have endeavoured to frame this paper around significant eras in art education. In this I have been guided by the work of noted United States art education historian Arthur Efland who has discerned two streams of influence that have coursed through the history of general education (Efland, 1990):

The first is a tradition of scientific rationalism; the other is the romantic-expressionist stream. By scientific rationalism I refer not to science proper, but to ideologies finding their warrant in science. By romantic-expressionist I refer to a loosely strung set of beliefs which place the artist in a vanguard position in social affairs. (p. 117)

Time Frame	Scientific-Rationalist Stream	Romantic-Expressive Stream
1900-1918	Social Efficiency	Romantic-Idealism
1929-1940	Instrumentalism	Creative Expression
1959-1965	Discipline-Centred	Counterculture
1956-1980	Accountability	Qualitative Inquiry
1980-	Excellence	Critical Theory

Figure 1: Historical Patterns in General Education (Efland, 1990)

While acknowledging the importance of Efland's two *streams of influence*, I have simplified and adapted his model as seen in Figure 2. Perhaps the most notable difference between the two models is the addition of the 1860-1900 time frame which takes into account the emergence of superior education, that is to say secondary schooling, in the province of Ontario during the final four decades of the nineteenth century.

Time Frame	Scientific-Rationalist Stream	Romantic-Expressive Stream
1860-1900	Art as Vocation	
1900-1940		Art as Design
1940-1980		Art as Expression
1980-	Art as Discipline	

Figure 2: Historical Patterns in Art Education (Clark)

I do not mean to imply that both streams of influence have not flowed continuously since 1860 for indeed they have. For example, during the 1860-1900 time frame the romantic-expressive stream was not absent from art education; it found its voice in the *accomplishments curriculum* that girls studied at academic collegiate institutes. Similarly, during the 1900-1940 time frame the scientific-rationalist stream found its expression in the progressive art curriculum at John Dewey's laboratory school at the University of Chicago. Nonetheless, I have structured the four time frames in Figure 2 based on the dominant stream of influence thus creating a model based on art as vocation, art as design, art as expression, and art as discipline.

For each of these four eras in art education I will be looking at a primary source document published to help contemporaneous art teachers plan lessons and activities. The goal will be to determine how well each document reflected the philosophy of the times in which it was published.

1860-1900 Art as Vocation

High School Drawing Course No.2: Object Drawing Rectangular. Casselman, A.C. (1894)

1900-1940 Art as Design

School Art Series: Grade III Book. Armstrong, H.F., Bellis, D.M., Buzzell, H.M., & Frayne, C.V. (1934)

Revue canadienne d'éducation artistique (37) 2010

1940-1980 Art as Expression

What Shall We Do in Art? Hart, F.M. (1957)

1980- Art as Discipline

Canadian Art/Works: A Resource for Primary, Junior, Intermediate and Senior Teachers. Blaikie, F. (2008)

Document 1 (1860-1900) Art as Vocation

Casselman, A.C. (1894). *High school drawing course No.2: Object drawing rectangular.* Toronto, ON: Canada Publishing Company.

Art, as we know it today, did not exist in the curricula of 19th century common schools; rather, the forerunner of modern art education was *drawing*. Drawing courses were designed to train draftsmen in mechanical illustration. They were based upon the South Kensington model which was developed originally in the United Kingdom and later exported throughout the British Empire including Canada, Australia, and New Zealand:

Beginning after the Great Exhibition in London in 1851, a new government Department of Practical Art, subsequently incorporated into the Department of Science and Art at South Kensington, initiated in Britain a system of state-aided and controlled art schools and examinations, supposedly concentrating on efficiency and consistent goals... The Department of Science and Art not only supervised the teaching of art throughout Britain, it also examined generalist teachers in art and trained art masters. The essence of what has been called "The South Kensington System" lay in the manner in which teachers and children were taught to exactly delineate plane and then solid geometrical forms. Only at an advanced stage was there any reference to nature. (Chalmers, 1990, pp. 71-72)

When superior education was introduced in the late 1800's drawing remained part of the curriculum for boys in technical schools. Superior education for girls was identical except

Canadian Review of Art Education (37) 2010

that girls could also study “a variety of ‘ornamental’ subjects that included fancy needlework, drawing and painting, instrumental music, dancing, French, and other modern languages (Gidney & Millar, 1990, p. 5). This *accomplishments curriculum* was taught in academic schools called collegiate institutes; enrolments in collegiate institutes greatly surpassed those of technical schools, ensuring that the girl’s version of art became the norm throughout Ontario. Classes in drawing and painting for girls, as opposed to instruction in geometrical drawing for boys, were defended on vocational and pedagogical grounds:

It was almost universally assumed that beyond the limits of a common English education, the schooling of boys and girls would be different, and that in turn reflected not just the separate spheres that they might occupy in adult life, but the differences in their mental propensities and capacities. (Gidney & Millar, 1990, p. 247)

The South Kensington approach to drawing can be very clearly seen in our first primary source document *High School Drawing Course No. 2: Object Drawing Rectangular*. Authorized by the Ontario Minister of Education, this 1894 textbook, containing 26 pages, was printed by the Canada Publishing Company and measured 9” x 11”. The author was A.C. Caselman, a drawing master at the Toronto Normal School.

High School Drawing Course No. 2: Object Drawing Rectangular is a fine example of the *copy books* widely used throughout Canada until World War I. In the following passage, Canadian art education historian Donald Soucy describes the use of such books in Nova Scotia:

Materials and personnel in the schools were generally insufficient to offer anything but drawing and picture study. Prang Drawing Books and the Augsburg drawing series were adopted in the province in the first years of this century and they continued to be used for decades. The student’s task was to copy drawings found in the text. Some schools had class sets of the books. In other

schools, teachers were expected to reproduce the drawings on the blackboard for students to copy. (Soucy, 1989, p. 39)

The Prang copy books that Soucy refers to were often made available to schools as a promotional device to sell Prang art supplies to local boards of education.

The Casselman text contains many of the features commonly found in drawing copy books of the time: (i) Individual lessons were typically found on the left side of a pair of facing pages; the right side was left blank so that students could complete the required drawing exercise(s) with the exemplar(s) still in view; (ii) The drawing course began with exercises focused upon the mechanical rendering of simple cubes and triangular prisms; (iii) Later lessons involved adding light sources and indicating areas of light, shade, and shadow using a variety of pencil- and ink-based techniques; (iv) Culminating exercises required students to draw very complicated objects with accurate linear perspective, such as a beach umbrella resting obliquely on a blanket; (v) The final lessons applied the techniques of mechanical illustration to still-life compositions and landscapes; earlier lessons on cubic and triangular forms were recalled to offer mathematical foundations for rendering such complex drawings.

The Casselman text differs from the Prang copy books, however, in one very important way. The Prang books were commercial enterprises designed primarily to sell art supplies, whereas the Casselman text was conceived as an official high school drawing course. On the final page, instructions were given as follows:

When a page in the drawing book is finished and passed by the teacher, he should initial it, and each drawing should bear the initials of the student, in ink, in the right lower corner. After the book has been finished and each piece of work passed by the teacher, he will fill in the following blank and sign his name: *"I hereby certify that the work shown in this book was done by (name of pupil)*

a pupil of (name of school) without assistance from any one, during the term (year of completion).” (Name of Teacher of Drawing).

It is unclear exactly what was to be done with the completed and endorsed copy books. Were the books simply presented to the local school principal for course credit, or were they subjected to provincial approval from the then Department of Education?

The copy of Casselman’s text that I referred to while writing this article was found on a Sunday morning haunt at the St. Lawrence Antique Market in downtown Toronto; you can imagine how startled I was to find this gem among the stacks of paper ephemera. Shrewdly, I pretended not to be very interested in the book and managed to wheedle the selling price down from \$15 to \$12. Once home, I began to pour over each page of the copy book which was complete with the original tissue papers protecting each pencil drawing still intact. I was truly impressed with how skilfully the pupil had completed all of the copy book exercises. The final pages were especially well executed. On page 18 the task was “as an outdoor exercise, select a simple building, as a barn or cottage, and draw it” and the completed drawing is fantastic. The amount of detail is quite astounding – one can still sense the love put into each pencil stroke. Was this rural house where the student lived? I so wanted to know who had completed this copy book but, alas, despite the effort put into completing all of the exercises in the copy book, the final page was unsigned by pupil or teacher. The only clue to this mystery was found on page 20; the exercise involves “drawing your school-house and its surroundings” and the name “Givins School” is clearly indicated within the finished drawing.

In summary, the Casselman copy book is an excellent example of the art as vocation era circa 1860-1900. The text encourages a surprising degree of student autonomy and creativity, however, and presages the advent of the art as expression era which was to follow.

Revue canadienne d’éducation artistique (37) 2010

Document 2 (1900-1940) Art as Design

Armstrong, H.F., Bellis, D.M., Buzzell, H.M., & Frayne, C.V (1934). *School art series: Grade III book*. Montreal, PQ: Renouf Publishing Company.

In 1904 the Ontario department of education renamed drawing 'art' and the use of copy books was officially banned throughout the province in 1910. Vestiges of the era of art as vocation remain with us as graphic arts under the umbrella of technological studies and in the continued emphasis upon value scales, golden section proportion, and linear perspective in visual arts. Perhaps the most enduring legacy of the copy books, however, is the lingering old chestnut that copying is verboten in the art room. Old habits die hard, though, and Bill Weston, art master at the Vancouver Normal School, retained copying as a pedagogic device to "stimulate the beautiful" (Rogers, 1990) in the 1924 publication *A Manual of Drawing and Design*. Even today, art educators in The Netherlands use prescriptive courses of study that ask students to complete studio exercises within a 'book-portfolio'. These book-portfolios, which allow for more student creativity than the copy books used in Canada before World War I, subsequently provide the basis for art assessment.

The copy books with their fixation upon geometric drawing were replaced with art activities that emphasized ornamental design. We can see this new orientation in the 1922 *Ontario Department of Education Examination for Lower School Art*:

Design and express in watercolours in a pleasing colour scheme, any one of the following: □ A cub-shaped lantern with pyramidal top, the whole to be seven inches high. Finish the decoration of one side of the lantern (both top and side sections). □ A rug pattern, five inches by eight inches, made up of a border and an interior of squares and rectangles divided and arranged in pleasing proportions. □ A poster, seven inches by ten inches, illustrative of coasting, and lettered H.S. COASTING PARTY. (Blackwell, 1989, p. 25).

Yes, Ontario had province-wide, standardized testing in art for a short period after World War I. In the mid-1960's, provincial departmental examinations were also briefly in existence for students completing grade 13 art courses.

Similar activities can be found throughout our second primary source document *School Art: Grade III Book*. Printed in 1934 by the Renouf Publishing Company of Montreal, this 7.5"x 9.75" paperback contained 32 pages of art activities for children in the third grade. The principal author was Professor Henry F. Armstrong, Chairman of the Department of Drawing and Descriptive Geometry at McGill University. As the title implies, this was part of a series: "The programme as contained in each book will provide an opportunity for progressive study and practice in each phase of art. The work in any one book must be considered as a foundation for that in the following book of the Series" (p. 2). This sequencing was not applied to the individual activities presented within each book, however:

It is not intended that the course should be done in exactly the same order as it is found in each book. The teacher is urged to cover some essential part of each kind of work contained in the book of the grade. After doing some of the work required by each kind of problem, the pupil should return and complete each assignment, so that the entire book may be covered in the school year. (p. 2)

Assessment and evaluation are virtually unmentioned by the writers, save a passing nod to student achievement (called "efficiency") in the preface:

Many of the examples given are to be considered by the teacher as suggestions; they indicate the ultimate standard to be attained, but simpler cases leading up to these examples should be given as preliminary studies...It may not be possible to acquire efficiency in every phase of art, but it is necessary to have a knowledge of the whole content in order to be able intelligently to undertake the course in the next succeeding grade. (p. 2)

Revue canadienne d'éducation artistique (37) 2010

As for the activities that Armstrong *et al* proposed for grade 3, I was astonished to find what was included and, perhaps even more surprisingly, what was missing. For starters, not a single painting activity is suggested, despite the fact that all five of the 'picture study' works are paintings. Instead, the activities are heavily oriented towards drawing with crayons and cutting with scissors; one can only surmise that the writers were concerned with limited school supplies in this regard. Second, not a single urban reference could be found in the entire book which is quite amazing given the Montreal milieu of the four-member writing team. Farm life reigns supreme in this book; the children are busy drawing roosters and pigs, decorating barns and silos, replicating pitchforks and milk cans, and creating entire rural dioramas with clay and construction paper. Three of the five picture study works depict rural life: *Guardian of the Flock*, *The Mowers*, and *End of the Pier*.

On the other hand, many aspects of *School Art: Grade III Book* are predictable and progressive in nature. For example, the activities authentically reflect the art as design philosophy of the time. On page 7, paper templates are used to create patterns of various root vegetables (presumably grown on the omnipresent farms), and on page 8 folded papers are used to create floral borders that "represent a pleasing arrangement or harmony of forms." The children are constantly exhorted to consider the aesthetic qualities of everyday objects. On page 10, the task is to beautify a barn by planting trees, shrubs, and flowers: "It would be easy to make beautiful the place where one lives." The project on page 20 involves the construction and decoration of a booklet: "Having completed the booklet, cut out suitable pictures or illustrations from magazines, etc. Paste these in an orderly and attractive way on the leaves of the booklet." On page 25, the children are asked to "try and get a pleasing effect" by colouring a blackline drawing of a rural lane. Even when using letters of the alphabet aesthetic considerations are underscored: "Good appearance in lettering can only be had by taking great care in the space of letters and words" (p. 18).

The importance of inculcating a sense of the beautiful is reflected in the inclusion of five picture study works: "A study of

recognized masterpieces of Art will develop an appreciation of beauty and a discriminating taste in the selection of pictures for home or school” (p. 3). All of the “recognized masterpieces” are Romantic paintings, mostly rural landscapes; in typically Canadian fashion, three of the painters are French and two are English. Surprisingly, however, the first picture study *Mme. Le Brun and Daughter* was painted by a female artist, and the important roles played by women on farms are highlighted in *The Mowers* (p. 28). A hint of multiculturalism can be found on page 24 where children of Scottish, Dutch, Japanese, and Aboriginal descent are pictured, albeit in stereotypical costumes of days long gone by. In summary, *School Art: Grade III Book* typifies the art as design era of its times:

The 1904 curricular revisions in general must have been dramatic, at least in presentation, if not too immediately in effect....Certainly the objective shifted from mechanical drawing based on official copy books to some concern for “the aesthetic” (whatever that meant at the time!), and a broader range of activities and materials. Clay modeling, picture study, and correlation with History, Nature Study, Manual Training, and English Composition were given emphasis. (Blackwell, 1989, p. 26)

Document 3 1940-1980 Art as Expression

Hart, F.M. (1957). What shall we do in art? Practical ideas for elementary schools. Toronto, ON: Book Society of Canada.

Although the era of art as expression spans the decades between 1940 and 1980, its roots can be traced back to the ideals espoused by the pioneers of creative expressionism, such as Harold Rugg, Ann Schumaker, Florence Cane, Caroline Pratt, and Frank Cizek, who looked to the arts as vehicles for progressive school reform:

The pupil is placed in an atmosphere conducive to self-expression in every aspect. Some will create with words, others with light. Some will express themselves through

Revue canadienne d'éducation artistique (37) 2010

the body in dance; others will model, carve, shape their ideas in plastic materials... But whatever the route, the medium, the materials – each one has some capacity for expression. (Rugg & Schumaker, 1928, p. 63)

Creative expressionism was propelled to the forefront of art education in the 1940's when psychologists such as Viktor Lowenfeld promoted art activities as ideal vehicles for the development of mental health in children. At the core of this marriage between creative expressionism and developmental psychology was a belief that children moved through stages of artistic development innately. This suggested that art instruction was unnecessary and, by extension, that direct instruction was actually harmful to youthful expression. By the 1950's, art was seen by many educators primarily as a teaching methodology rather than a discrete school subject. This philosophy became known as 'education through art' - a phrase borrowed from British pacifist Sir Herbert Read's monograph of the same name. In Ontario, Charles Dudley Gaitskell used his position as the department of education's first director of art to advance this approach through his seminal text *Children and Their Art* and organizations that he helped establish such as the Canadian Society for Education through Art:

During the 1950's and early 1960's, Read's textbook *Education through Art* (1943), Lowenfeld's textbook *Creative and Mental Growth* (1947), and Gaitskell's textbook *Children and Their Art* (1958), were regarded as three of the most significant art education textbooks available. They denoted a child-centred era...of analyzing child art as a means of understanding and evaluating the intellectual and psychological development of children. (Irwin, 1991, p. 34).

This tri-part philosophy is clearly enunciated by Gaitskell in his forward to Hart's text *What Shall We Do in Art?*:

To be acceptable in our contemporary schools, a book on art education must be compatible with the democratic credo, must do no violence to the great artistic tradition and must be in keeping with present-day trends in psychological thought. (p. 5)

Canadian Review of Art Education (37) 2010

Florence Hart, supervisor of art and crafts for the Oshawa Board of Education, was one of Gaitskell's disciples, and in 1957 the Book Society of Canada printed a 5.5" x 8.25" hard-bound edition of *What Shall We Do in Art?* which contained 160 pages of art activities for elementary students. On page 12, Hart disputes the value of courses of study in art since "establish[ing] a rigid pattern of instruction would seem to defeat the purpose of art education as we consider it today" nonetheless Hart devotes the remainder of her book to providing remarkably detailed courses of study for kindergarten and grades 1-8.

What Shall We Do in Art? devotes three whole paragraphs to issues of assessment and evaluation. While briefly acknowledging the idiosyncratic nature of self-expression and the cultural diversity of elementary students, Hart stresses the pre-eminence of effort as the foundation for achievement in art:

If a pupil has been trying to the best of his ability, his work should be rated *good*. If he has been careless, indifferent or uncooperative during any part of the art periods, his work should be rated *poor*. Reserve an *excellent* rating for the child who is gifted in art, and has also put forth his best effort. On the report card, only the effort column should be filled in for art. (p. 16)

On pages 13-14, Hart suggests activities that should be included in yearly art curricula:

- Modelling*: At least once a year in every grade. In kindergarten- grade 2 many times. □ *Murals*: In kindergarten-grade 4, at least four times a year. In grades 5-8, at least twice a year. □ *Picture-Making*: In kindergarten-grade 4, 75% of the art time. In grades 5-8, 50% of the time. □ *Poster-Making*: At least once a year in every grade (except kindergarten) with a reason for making them. □ *Craft Work*: At least four different kinds of craft work in every grade. □ *Painting*: In kindergarten-grade 1, at least once a week. In other grades, two periods a month. □ *Finger-Painting*: At least once a year in every grade. □ *Puppets*: In kindergarten-grade 4 two or three times a year. In grades 5-8 once every two years.

Revue canadienne d'éducation artistique (37) 2010

Chapter II is titled Suggested Subjects and Topics and offers elementary teachers 22 pages of art activities. Reading the various suggestions is certainly a trip down memory lane, at least for those of us old enough to remember the 1950's and 60's. Personally, I find some of the suggestions more than a little bit inappropriate. For example, on page 31 Hart suggests that children in grade 2 could be inspired by the "Hunting Season" which includes *unloading the hunting equipment* and *bringing in a deer*; and on page 33 Hart suggests that children in grade 6 could be inspired by "Trapping" which includes *setting our snares* and *skinning our catch*. Certainly, other topics are less dangerous and merely reflect activities long-since gone by, such as: "the coalman delivering fuel through a chute in the basement"; "the family doctor making a house call"; "the milkman delivering milk on a wagon"; "the school nurse conducting an eye examination".

Chapter III offers suggestions regarding Techniques with Wet Media and Wet Surfaces. I was surprised to learn that paint stations for primary grade children should never include yellow, and that half a paper towel is enough to provide each child for clean-up. Chapter IX, devoted to Picture-Making, begins with a reminder to teachers that copying is never appropriate in art, where self-expression should always be the primary goal:

When he copies a good picture, a child may be developing a well-trained hand, and even acquiring a sub-conscious appreciation of good composition. However, his mind is at rest. He is expressing someone else's emotional reaction to a subject, but his own emotions, for the most part, are unaffected. (p. 111)

What Shall We Do in Art? concludes with a chapter on art appreciation. As one might presuppose, Hart's exemplars are all Eurocentric paintings executed in High Realism by the usual suspects (p. 149) although a brief discussion of sculptural works and everyday objects is tacked on at the end. On page 151, Hart suggests that art criticism should begin in kindergarten and offers a four-stage approach that is remarkably

similar to Edmund Burke Feldman's sequence of description, analysis, interpretation, and judgement. Despite these essentialist elements, Hart's heart is not really in it when she pays lip-service to art appreciation. After finishing *What Shall We Do in Art?* I was left with the feeling that Hart favoured a remarkably teacher-centred art curricula, despite her central thesis which placed student self-expression at the core of art education.

Document 4 (1980-) Art as Discipline

Blaikie, F. (2008). Canadian art/works: A resource for primary, junior, intermediate and senior teachers. Victoria, BC: Canadian Society for Education through Art.

Although the art as discipline era spans 1980 to the present, its roots can be traced to the post-*Sputnik* years of the early 1960's when many people believed that education in the West was not sufficiently rigorous. While mathematics and science were the earliest and easiest targets for curricular reformers, all school subjects including the arts were pressured to prove that they were disciplines of essential value. In the United States, David Ecker's proposition that artistic activity was a form of qualitative problem-solving prompted Manuel Barkan to postulate that the discipline of art consisted of three modes of 'scientific' inquiry: studio production, art history, and art criticism.

During the 1970's, the soaring cost of public education, coupled with persistent doubts about the effectiveness of contemporary teaching methodologies, fuelled demands for greater educational accountability. Proponents of discipline-based education responded by providing behavioural objectives upon which assessments could be confidently based. This approach is known as positivism: a mechanistic view of the world that consists of competencies, checklists, and tiny behaviours that can be assessed (Ornstein & Hunkins, 1993). To understand the overly zealous efforts made by positivists to nail down even the most basic education tasks, consider the following unintentionally hilarious 'performance criteria' writ-

Revue canadienne d'éducation artistique (37) 2010

ten by noted Ontario curriculum positivist David Pratt (1980) as a response to the apparently simple activity “*The driver will be able to parallel park*”:

The driver will park the automobile in which he or she expects to take the official driving test between two cars in a space 1.5 times the length of the car driven. The driver will stop with the inside wheels within twenty centimetres of the curb, without the car touching any other car or the curb in the process. He or she will complete the task in not more than three manoeuvres, using correct signals and observing all traffic rules. This task will be performed once each on the left and the right side of the road, and on an uphill and a downhill gradient of between 2 and 10 percent. Front wheels will be turned away from/towards curb on upgrade/downgrade. The driver will meet all the above requirements on at least three of the four attempts and will not touch another car on any attempt. (p. 201)

All the elements of the art as discipline era are prominently featured in our fourth primary source document *Canadian Art/Works: A Resource for Primary, Junior, Intermediate and Senior Teachers*. The 9” x 11.25” document was published by the Canadian Society for Education through Art (CSEA) in 2008 and contains 215 pages written by Dr. Fiona Blaikie, professor of art education at Lakehead University. *Canadian Art/Works* is a visually stunning book of equal quality to publications offered by commercial printing houses such as Prentice-Hall and Davis Publications. CSEA is to be commended for making such an excellent resource available to Canadian art educators.

The book begins with a page devoted to The Visual. The author is extremely fond of the word *visual* and uses the term throughout the text without ever explaining how The Visual is a characteristic uniquely central to art, as opposed to music, drama, dance, or media arts. On page 5, Blaikie presents a conceptual model for art education consisting of visual creation, visual concepts, and visual response which roughly correspond to Barkan’s three modes of scientific inquiry – studio

production, art history, and art criticism. To this, Blaikie adds a fourth component called visual research which involves questioning, experimenting, searching, finding, and visual- and text-based research. On pages 7-13, Blaikie discusses each of these four 'integrated and interactive' components in detail; I was very impressed with how expertly Blaikie was able to move from conceptual framework/terminology to practice-based curriculum/activity. One of the most attractive features of *Canadian Art/Works* is its ability to seamlessly segue from theory to practice, and from art world to art class; user friendliness is achieved without any loss of academic integrity.

On page 13, Blaikie tackles the thorny issues of assessment, evaluation, and educational accountability. She explains how qualitative assessment via criterion-referencing works, again skilfully using very simple prose:

Criterion referencing means the teacher goes beyond making a subjective judgment about creative expression. Criterion referencing means each child is assessed individually: Susie's work is assessed in terms of the criteria for assessment. Thus, Susie is not compared with John (as in norm referencing where students are compared with one another in a competitive way). Rather, in criterion referencing Susie is assessed in terms of her individual work habits and work produced, and her personal potential. As well, Susie is assessed in consideration of many variables in art learning, not just creative expression. (p. 13)

On page 14, Blaikie demonstrates how curricular expectations for visual response, visual concepts, and visual creation can be evaluated using four-level rubrics similar to those mandated by the Ontario Ministry of Education.

Another way that *Canadian Art/Works* reflects the era of art as discipline is its emphasis upon sequential curriculum. The book has sections for primary, junior, intermediate, and senior units of study; the tripartite model of visual response, visual concepts, and visual creation is not reserved solely for secondary grades. Even youngsters in grade one are involved in authentic art activities and given the opportunity to experience

Revue canadienne d'éducation artistique (37) 2010

the intrinsic joys of studio production and art appreciation.

Whereas our earlier primary source documents viewed art appreciation as incidental to studio production, *Canadian Art/Works* employs works of art as primary vehicles for art education. Every unit of study begins with an exemplar as an instructional point-of-departure. The assembled works of art are splendid, indeed. All of the works have been produced by contemporary Canadian artists and reflect a diverse cornucopia of media, techniques, styles, and subject matter. As an added bonus, many professors from Canadian faculties of education submitted art for the book, including such prominent academics as Kathy Browning, Bob Dalton, Donal O'Donoghue, Jennifer Pazienza, Harold Pearse, Lise Robichaud, and Bill Zuk. Several works by First Nations artists have been included with the kind permission of the Thunder Bay Art Gallery. The accompanying artist's statements are very useful, as are the artists' biographies which are unfortunately separated from the artworks and relegated to the end of the book on pages 208-210. A glossary of terms and explanations of the various elements and principles of design are provided on the concluding pages, 211-214.

Canadian Art/Works offers art teachers a very detailed series of units of study. Great care has been taken to organize the book, both in terms of form and content, so that the units are compatible with current provincial and territorial subject guidelines for art, as well as with international systems such as the International Baccalaureate. In this regard *Canadian Art/Works* is truly reflective of the art as discipline era; nonetheless, the historical legacies of the two previous eras can be found on page 6 where Blaikie supports the continuing autonomy of art teachers:

You may of course omit or revise any aspect of the Unit Plans to suit your teaching circumstances. For example, you could adapt a junior division unit plan to teach within any of the other three divisions. You could mix and match lessons, and you could teach only one or two lessons within a unit plan. However, each unit plan is designed

as a cohesive entity, as a unit of teaching and learning and incorporates and integrates all components of the Conceptual Model.

What Shall We Do in Art Today?

In this paper, I have presented an overview of art education since the mid-nineteenth century using Efland's two streams of influence in general education as an organizational foundation. In Figure 2, I charted four significant eras of art education: art as vocation (1860-1900), art as design (1900-1940), art as expression (1940-1980), and art as discipline (1980-). Sequentially, I then analyzed a contemporaneous primary source document for each era in order to ascertain how well the publication reflected the approach to art education of its time.

For those educators who taught in the scientific-rationalist era of art as vocation, the widespread availability of detailed lessons and activities in copy books made it fairly easy to answer the question "*what shall we do in art?*" In the romantic-expressive eras of art as design and art as expression, the dual emphases on child psychology and self-expression made answering the question largely unimportant. Today, however, the scientific-rationalist stream has regained its dominance in art education, and the question of what to do in art is again an immediate and complex task for teachers. In 2009 the Ontario Ministry of Education issued a revised version of *The Ontario Curriculum, Grades 1-8: The Arts* which encapsulated all of the curricular rigour noted in the art as discipline source document *Canadian Art/Works: A Resource for Primary, Junior, Intermediate and Senior Teachers*. While teachers can find some relief in the fact that the new guideline goes a long way to answering "*what shall we do in art?*" a new question has arisen: "*how shall we teach this in art?*" For generalist elementary teachers, the current era of art as discipline may prove to be the most daunting of all.

References

- Armstrong, M., Bellis, D., Buzzell, H., & Frayn, C. (1934). *School art series: Grade III book*. Montreal, PQ: Renouf.
- Blackwell, R. (1989). The visual arts in general education in Ontario: Whither and especially whence. *Journal of the Ontario Society for Education through Art*, 18, 17-30.
- Blaikie, F. (2008). *Canadian art/works: A resource for primary, junior, intermediate and senior teachers*. Victoria, BC: Canadian Society for Education through Art.
- Casselman, A.C. (1894). *High school drawing course No. 2: Object drawing rectangular*. Toronto, ON: Canada Publishing Co.
- Chalmers, F.G. (1990). South Kensington in the farthest colony. In D. Soucy & M. Stankiewicz (Eds.), *Framing the past: Essays on art education* (pp. 71-86). Reston, VA: National Art Education Association.
- Clark, R. (2004a). Baby boomer art: Elementary school art in Ontario 1945-1995. *Canadian Review of Art Education*, 31(1), 17-34.
- Clark, R. (2004b). The 3 little books: 50 years of elementary art in Ontario. *Journal of the Ontario Society for Education through Art*, 29, 28-31.
- Clark, R. (2006). Art education in Ontario, 1950-2000: Unlimited potential and unfulfilled promise. In H. Pearse (Ed.), *From drawing to visual culture* (pp. 200-220). Montreal, PQ: McGill Press.
- Clark, R. (2008). The art consultant as writer: A retrospective of Ontario publications, 1945-1995. *Canadian Review of Art Education*, 35, 1-18.
- Efland, A. (1990). Art education in the twentieth century: A history of ideas. In D. Soucy & M. Stankiewicz (Eds.), *Framing the past: Essays on art education* (pp. 117-136). Reston, VA: National Art Education Association.
- Gaitskell, C.D. (1958). *Children and their art: Methods for the elementary school*. New York, NY: Harcourt, Brace and

World.

- Gidney, R. & Millar, W. (1990). *Inventing secondary education: The rise of the high school in nineteenth-century Ontario*. Montreal, PQ: McGill-Queen's University Press.
- Hart, F.M. (1957). *What shall we do in art? Practical ideas for elementary schools*. Toronto, ON: Book Society of Canada.
- Irwin, R. (1991). Art education curriculum documents in transition: The shifting currents of change. *Canadian Review of Art Education*, 18(1), 33-44.
- Lowenfeld, V. (1947). *Creative and mental health*. Toronto, ON: Macmillan.
- Ontario Ministry of Education. (2009). *The Ontario curriculum, grades 1-8: The arts (rev. ed.)*. Toronto, ON: Author.
- Ornstein, A. & Hunkins, F. (1993). *Curriculum: Foundations, principles, and theory* (2nd ed.). Toronto, ON: Allyn and Bacon.
- Pratt, D. (1980). *Curriculum: Design and development*. New York, NY: Harcourt, Brace, Jovanovich.
- Read, H. (1943). *Education through art*. London, UK: Faber & Faber.
- Rogers, A. (1990). Art education curriculum in British Columbia between the wars: Official prescription – unofficial interpretation (pp. 153-164). In D. Soucy & M. Stankiewicz (Eds.), *Framing the past: Essays on art education*. Reston, VA: National Art Education Association.
- Rugg, H. & Schumaker, A. (1928). *The child-centred school*. Yonkers on Hudson, NY: World Book Co.
- Soucy, D. (1989). More than a polite pursuit: Art education for women in Nova Scotia, 1887-1930s. *Art Education*, 42(2), 23-24, 37-40.