

# In this Issue

Volume XV, Number 1, Spring 1997

## 2 Coloring Outside the Lines

*Arts education, an idea whose time has come in Alabama.*

## 4 Adaptable "Model" Approaches to Arts Education

Doug Herbert  
*A sampler of innovative arts education programs.*



## 8 Learning The Rhythm of Life

Pam Baker  
*Kindermusik at Mobile's Just 4 and 5 Developmental Lab.*

## 12 Why Art in Education and Why Art Education

Elliot Eisner  
*Can't afford art education? We can't afford not to have it.*

## 16 Architectural Youth Program Builds Scholars

Greene County students take on a design challenge. Janet Jamar

## 21 Forging New Partnerships in Arts Education

Hot metal fires the imagination of young artists. Georgine Clarke



## 24 Celebrating Rural Life

Laura Caldwell and Addie Wilder  
*Rural schools and communities sing a new country song.*

## 28 Discipline-Based Arts Education Comes To Alabama

Rebecca Taylor  
*Arts education for all.*

## 32 An Arts Education School Reform Strategy

R. Craig Sautter  
*What would happen if the arts were part of every class, from English to science?*

## 40 Thoughts on Art Education

Rudolf Arnheim  
*Freedom and inspiration in art instruction.*

### From the Editor

With this first issue of 1997, Alabama Arts features a fresh, new look. I hope you enjoy it as much as we have enjoyed developing it. Many people provided ideas, information, photos and assistance for this issue. In particular I'd like to thank the authors of the articles you see here. I'm sure their work will both prepare you for the statewide conference on arts education and whet your appetite for the exciting workshops and presentations that are planned. Special thanks also to Wordcraft for production assistance.

Sharon Heflin, APRP

**Front Cover: Painting by Shakia Sharpe, former fifth grade student at Morris Avenue School, Opelika.**

**Back Cover: Photograph of City Center Art pictograph project, courtesy of Space One Eleven, Birmingham.**

# ALABAMA ARTS

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# Coloring Outside The Lines

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Arts education has the potential to bring a new level of cultural literacy to Alabama. So how do we make it happen?

The inspiration for this special issue of Alabama Arts, as well as the upcoming statewide conference on arts education, is a 1996 legislative act requiring completion of a one-half credit fine arts course as a condition for graduation from an Alabama public high school. Approximately 80 percent of U.S. high school students have no fine arts classes in school, says Elliot Eisner in his essay "Why Art in Education and Why Art Education." (See page 12). Eisner makes a strong case for both quality and quantity in arts education, which he maintains will "define the opportunities students . . . have to become 'literate' in various fields that animate and give substance to our culture."

If Eisner is right, this new agenda for Alabama students could be a life-changing experience for many of them and have long-term benefits for the quality of life in our communities. All over the state, educators, parents and specialists in arts instruction are planning and pulling together resources to strengthen the arts education in their schools. The results of a new focus on arts education will extend far beyond the hours of secondary school arts instruction required.

This magazine, and much of the current discussion of arts education, could be accused of going off in two directions at once. There is arts education, meaning instruction in fine arts, specifically music, visual arts, drama and dance. And then there is arts in education which incorporates the arts into learning experiences for other academic subjects. You will find a generous helping of both here, sometimes on the same plate. That is as it should be. "More and better" is what schools need from fine arts, and there are many ways to advance the cause.

A recent roundtable at the State Arts Council brought together artists, arts educators and arts administrators, people for whom an active life in the arts is as constitutionally fundamental as "the pursuit of happiness," not to mention related pursuits like truth and beauty. A lively discussion centered on the merits of different arts education programs and approaches.

One participant shared a handout from the Consortium of National Arts Education Associations which suggested rating arts experiences in the schools by how close or how distant they are from individual student learning. Ask yourself, as this group did, "By these standards, how many school programs are providing arts education?"

**Arts entertainment** - "casual engagement" with an art form that's already familiar.

**Arts exposure** - "engagement structured to produce a new experience with the arts."

**Arts enrichment** - experience crafted to support an educational activity.

**Arts education** - "engagement with the discipline as a body of knowledge and skills to be acquired and applied by the student."

After looking through this list, the group fell silent, thinking back to the very programs they had been touting. Once more, with feeling, the question was asked, "how can we make sure every Alabama child gets an arts education?"

The obvious and most frequently given answer is "money." But there are ways to get money, they agreed. What is even more basic and necessary is the will to make arts education succeed, now that the Alabama Legislature has made it a priority. With a great deal of grass roots encouragement, our legislators have taken a big step, but it's only a beginning step. The next step is ours.

This is a very exciting time for people who care about and participate in the arts in Alabama. We at the State Arts Council invite you to become partners in establishing a stronger presence for the arts in our schools and communities.

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### **News from the Arts Education Course of Study Committee, State Department of Education**

Revision of the music and visual arts courses of study began in April and grade content standards for dance and drama are being developed. A new document, Alabama Course of Study: Arts Education, is the responsibility of a com-



Space One Eleven

mittee that includes elementary, middle and high school teachers in each of the arts disciplines, administrators and supervisors of arts programs, representatives from higher education institutions with teacher training programs and members of business or lay communities from each congressional district.

Public input will be requested during May at hearings in major cities throughout the state. Look for notice of dates and places in arts association journals, major newspapers and on the State Department of Education's internet address: [www.alsde.edu/](http://www.alsde.edu/).

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### **Don't Miss The Statewide Arts Conference of the Alabama State Council on the Arts, May 3-6 in Montgomery.**

*Joining Hands:  
Partnerships for Arts  
in Education*

#### **SPECIAL EVENTS**

- Hands-on workshops and presentations of exemplary programs in music, visual arts, drama, dance, art and technology, folk arts, and integrating the arts into the curriculum

- Panel discussions, presentations on networking; funding and creating successful partnerships
- Performance of "Love's Labour's Lost" or "Lady Frederick," panel and reception on Sunday, May 4 at the Alabama Shakespeare Festival and Montgomery Museum of Fine Arts
- Montgomery Symphony Orchestra concert, Monday, May 5, Davis Theatre
- State Arts Awards and Artists Showcase, Tuesday, May 6; Gala Reception at the new Alabama State Council on the Arts Gallery

#### **KEYNOTE/GUEST SPEAKERS**

Mary Palmer, music educator; Dean, College of Education, University of Central Florida

Eugenia Zukerman, flutist and arts commentator

Scott Sanders, Deputy Chairman for Grants, NEA

Terry Peterson, Special Assistant to the Secretary, USOE

Call for registration and information:  
Sharon Heflin, Alabama State Council on the Arts, (334)-242-4076, ext. 223.

# Adaptable “Model” Approaches to Arts Education

by

**DOUG HERBERT**

Doug Herbert is the Director of the Arts in Education Program at the National Endowment for the Arts

Whenever I’m asked to name “models” of arts education programs, I worry about what is meant by “model.” A common definition of the term is “an example that is to be imitated.” The imitation is what gives me, and many others, pause. Schools, like other enterprises at the community level, are unique in terms of their students, teachers, and community resources, thus lending themselves more to adaptation of an effective approach to teaching and learning, but rarely if ever to mere imitation. “Adapt, don’t adopt,” a phrase that’s often used when talking about education “models” in general, is true of arts education as well.

The other concerns about identifying so-called models are adequate evaluation to validate a program’s claims of accomplishment and effectiveness and sufficient documentation of the salient aspects of both the formative nature and the summative outcomes of the program. Too often the absence of one or both of these components keeps promising arts education programs from achieving “model” status.

With these caveats in mind, the purpose of this article is to discuss several existing programs in pre-K to 12 arts education that might be successfully adapted to other places. Let me also make it clear that I discuss these only as examples of effective programs, not to imply any “model” status by the Arts Endowment. The Endowment does not confer such a designation on arts education programs. These are programs I am familiar with from my work with the state arts agencies and in the arts education field generally. There are undoubtedly other proven effective and documented programs that could be adapted to other locales. My apologies in advance to those I do not mention.

## **Arts for Arts’ Sake versus Arts Integration versus Infusion**

Part of my charge as well was to discuss some arts education programs that teach just the arts as opposed to those which integrate or infuse the arts into the total curriculum. Not unlike the ambiguity that surrounds the term “model” in arts education, there are varying definitions of an “integration” or “infusion” approach to arts education. Thus, it is difficult if not impossible to offer one from Column A and another



David Marshall

**Students at one of Connecticut’s HOT Schools perform at a May Day celebration.**

from Column B. Moreover, the idea of the arts infused or integrated with the other subjects in the curriculum brings trepidation for some who fear the worst—the arts being used to teach the content knowledge of non-arts subjects, acting as the handmaidens of math, science, social studies, and language arts. For some, the long-standing “hot button” issues of *who* teaches the arts, *when*, *where*, and *with what* resources come rushing to the fore.

It is my intent to discuss programs that are striving to provide arts instruction that is in line with the voluntary National Standards for Arts Education or, more specifically, the state-level standards of curriculum frameworks of their respective states. Whether the programs take a discrete, an integrated or infused approach to arts curriculum and instruction, I also would hope that they exemplify the *Characteristics of Excellence* for pre-K to 12 arts education programs the Arts Endowment has recently articulated. These include emphasis on the intrinsic value of the knowledge and skills gained through the arts; balanced instruction in the history, critical theory and ideas of the arts with creation, production, and performance; and curriculum-based learning in and out of the classroom, including regular contact with artists, artistic works, and with arts institutions to sustain, expand, and deepen students’ understanding and competence in the arts.

### **Opportunities for & Constraints on Arts Education**

Several nationwide trends in educational improvement as well as recent research findings concerning how children learn are providing increased opportunities for the arts to be part of an interdisciplinary approach to learning. Through a “constructivist,” more hands-on approach to learning, teachers are finding that the arts, particularly the process of making art,

is the “glue” that holds an integrated learning approach together. Moreover, respected education theorists and practitioners, including the late Ernest Boyer, a former U.S. Commissioner of Education and a president of the Carnegie Foundation for the Advancement of Teaching, have urged schools to acknowledge the “con-

#### **The student Editorial Board and faculty advisor at Staples School, Easton, Conn., review a student writing submission.**



Phillip Fortune



#### **Staples School students use math skills and geography studies in their performance of an Afro-Brazilian stick dance.**

nectedness” of the too-often disparate subjects of the curriculum.

“Being an educated person,” Boyer has said, means “developing one’s own aptitudes and interests, and discovering the diversity that makes each of us unique.” But there are *core commonalities*—those experiences that are shared by all people and all cultures and that make us human—that Boyer thought every child should be educated in and about before leaving elementary school. Arts and the aesthetic is one of those commonalities. “The arts are, above all,

the special language of children,” Boyer thought. For, as he saw it, “even before they learn to speak, children respond intuitively to dance, music, and to color.” For too many children, however, the universal language of the arts and their connectedness to the so-called basics of the curriculum is diminished rather than bolstered as they move through the elementary grades.

At the middle grades, two trends are notable: The first is a gradual transition from the junior high school, with its compartmentalized, “mini-high school” approach to the curriculum, to the middle school design that stresses the connections of knowledge and learning across the curriculum. Based on the recommendations of the Carnegie Council for Adolescent Development in its 1990 report, *Turning Points: Preparing American Youth for the 21st Century*, middle schools are striving to teach a core of common knowledge that gives students the ability to “reason critically and integrate information from several disciplines.”

At the upper-grades level as well, education leaders are calling for an essential role for the arts. The arts are listed as a basic subject for which students must demonstrate achievement in order to graduate, according to the National Association of Secondary School Principals (NASSP). In its recent landmark report, *Breaking Ranks: Changing An American Institution*, NASSP further recommends that high schools provide a curriculum that offers essential knowledge in literature and language arts, math, social studies, sciences, and the arts, integrating it, and making connections to real life.

But even as these reports and others like them call for a strong role for the arts as part of the basic education of every student, several realities of contemporary schooling work against teaching the arts as solely discrete subjects in an

“all the arts, all the time, for all kids” approach to arts education. “Curriculum creep,” the tendency for schools to address an ever-increasing array of non-academic subjects and societal issues previously handled by the family or community institutions, along with pressures on schools and teachers to raise test scores in math, science, and social studies through increased instructional time, are combining to make arts education advocates’ calls for more arts courses and time in the school schedule for arts instruction wishful thinking.

Another factor facing the arts is the current and likely-to-continue absence of arts specialist teachers in the schools. An Endowment-sponsored survey of elementary and secondary schools in 1994 revealed a paucity of arts specialists in many schools, particularly in the disciplines of dance and theater. For instance, only seven percent of American elementary schools reported having dance specialists and eight percent had specialists in theater. As expected, music and visual art fared better, but of the 97 percent of elementary schools that offered music instruction in 1994, nearly a tenth of them lacked music specialists. Similarly, of the 85 percent of the

elementary schools that offered visual art instruction, nearly a third were doing so without an art specialist on site. And, based on principals’ responses to the question of whether or not they are hiring more arts specialists—a majority said they had the same number or fewer arts specialists than five years earlier—the outlook for these absences being ameliorated in the near future is not promising.

### **Three Arts Education Programs to Consider**

In Connecticut, the **HOT (Higher-Order Thinking) Schools** program of the State Arts Commission and the Connecticut Alliance for Arts Education, is gaining national attention for its arts-integrated approach to elementary learning. Based on the Henry A. Wolcott School in West Hartford, participating schools in the HOT Schools program stress the role of the arts in developing higher-order thinking skills—creativity and problem solving—along with the role of the arts in facilitating knowledge acquisition in other basic content areas. Three “commitments” form the core of the curriculum and instructional philosophy of the HOT Schools: 1) to the arts as rigorous academic subjects; 2) to academic achievement with an emphasis on the acquisition and use of writing skills; and 3) to understanding democracy by structuring the school community to resemble the larger society.

In order to become a HOT school, the local school board must make a commitment to the program and a school must have at least part-time art and music specialists on site. In

addition, schools must agree to structure adequate planning time for arts specialists, classroom teachers, and residency artists. An essential component of the program is an intensive summer institute for the principals and teachers from the participating schools.

From its inception in 1994, the HOT Schools program has engaged outside evaluators and has carefully tracked changes in test scores, absenteeism, and incidences of violence in participating schools. The evolution and success to date of the HOT Schools are depicted in a videotape available from the Connecticut Commission on the Arts.

In North Carolina, a similar effort, known as the **A+ Schools** program, is being piloted in 27 elementary and middle schools scattered throughout the state. Under the leadership of the Kenan Institute for the Arts and with support from both the state education and arts agencies, A+ Schools are teaching the arts as core subjects, devoting a minimum of an hour each day to instruction in the arts as well as infusing arts knowledge and skills into the total curriculum.

Based on a highly successful elementary school, the Ashley River Creative Arts Elementary School, in Charleston, South Carolina, this effort is undergoing a systematic evaluation by outside consultants. Beginning in 1995, a comprehensive evaluation of the program is assessing the effects of the A+ Schools program on student achievement, attendance, and discipline; parent involvement; staff and student perceptions; and community involvement in the schools.

Information will be gathered and analyzed over a five-year period. A concurrent formative evaluation will describe how schools are implementing the program. An interim evaluation report covering the 1995-96 school year was published last spring.

# Sources of Information & Help

In a number of locations throughout the country, the **Different Ways of Knowing (DWoK)** program of the Galef Institute of Los Angeles is helping schools, primarily elementary and middle level, to teach the natural connections between the separate academic disciplines including the arts, with a particular emphasis on integrating the arts so students have diverse means of expression. DWoK is used to effect "whole-school change" through intensive staff development in the visual and performing arts. Teachers are trained to integrate the use of the theory of multiple intelligences, constructivist learning approaches, and the mastery of an arts discipline.

An evaluation study of the DWoK program from 1991 to 1994 by researchers from UCLA compared schools using this curricular and instructional approach to similar schools without it. They determined that students in the DWoK schools scored higher on standardized language arts and social studies tests than their peers. In addition, students who participated in the program evidenced more positive attitudes toward learning and higher levels of achievement motivation. In Kentucky, the Galef Institute-Kentucky Collaborative for Elementary Learning is assisting elementary schools in meeting the requirements of the Kentucky Education Reform Act, including implementation of a non-graded primary education program that emphasizes a child-centered teaching and learning environment. ■

## **A number of national organizations** as well as

telecommunications networks can provide more information on effective programs and practices in arts education. *The Goals 2000 Arts Education Partnership*, comprised of more than 140 national-level organizations from the education, arts, corporate and private foundation, and government sectors, is helping to ensure that the arts are a vital component of every child's education. Specifically, the Partnership, through the mutual efforts of its member organizations, is working to see that local schools and their communities apply for subgrants under the *Goals 2000: Educate America Act*. These grants are primarily for professional development or for local-level innovations that help schools to implement their education improvement plans, which can include implementing a stronger arts education program. For more information, including examples of arts-focused Goals 2000 subgrants, contact the Partnership on the World Wide Web at <http://artsedge.kennedy-center.org/aep/aep.html>, or in writing at One Massachusetts Avenue, NW, Suite 700, Washington, D.C. 20001-1431.

**ArtsEdge**, a communications network accessible via the Internet and World Wide Web, offers a number of bulletin boards, listserves, and other information concerning promising programs and practices in arts education. It can be accessed on the Web at <http://artsedge.kennedy-center.org>. ArtsEdge is a project of the Education Division of the John F. Kennedy Center for the Performing Arts and is supported by both the Arts Endowment and the U.S. Department of Education.

**The National Endowment for the Arts publication, *Lifelong Journey: An Education in the Arts***, describes a set of principles and characteristics of excellent programs in four categories of arts education: Pre-K to Post-Secondary; Avocational; Pre-Professional and Professional Training; and Tradition-Based Learning. The characteristics of excellence in each category are exemplified by descriptions of programs supported by the Arts Endowment. For single copies contact the Communications Office, National Endowment for the Arts at its World Wide Web site: <http://arts.endow.gov>, or in writing at 1100 Pennsylvania Avenue, NW, Room 614, Washington, DC 20506.

**The "core commonalties" referred to by Dr. Ernest L. Boyer** are addressed more fully in *The Basic School, A Community for Learning*, 1995, California Princeton Fulfillment Services, 1445 Lower Ferry Road, Ewing, NJ 08618, 1-800-777-4726.

**Breaking Ranks: Changing an American Institution**, a report on the high school of the twenty-first century by the National Association of Secondary School Principals (NASSP) in partnership with the Carnegie Foundation for the Advancement of Teaching. 1996. Available from NASSP, 1904 Association Drive, Reston, VA 22091-1537

**Arts Education in Public Elementary and Secondary Schools**, National Center for Education Statistics, U.S. Department of Education. 1995, pp. 3-12. Available via Internet at [gopher.ed.gov:10000](http://gopher.ed.gov:10000) or from Superintendent of Documents, P.O. 37194, Pittsburgh, PA 15250-7954. Stock number is 065-000-00811-4; price is \$5.50 per copy. Credit card orders by fax at (202) 512-2250.

**HOT Schools: Arts, Academics & Democracy.** Videotape documentary of the HOT Schools program available from the Connecticut Commission on the Arts. Copies can be purchased for \$12.00 each (all proceeds are reinvested in the program), One Financial Plaza, Hartford, CT 06103. Call (860) 566-4770.

**North Carolina A+ Schools Program Report 1:** May 1996. Thomas S. Kenan Institute for the Arts, P.O. Box 10610, Winston-Salem, NC 27108. (910) 722-0338.

For information concerning the Different Ways of Knowing (DWoK) program, contact the Galef Institute, 11150 Santa Monica Boulevard, Los Angeles, CA 90025-3314, 1-800-473-8883. For information concerning the Galef Institute/Kentucky Collaborative for Elementary Learning, contact the Collaborative at Watterson Tower, 1930 Bishop Lane, Suite 403, Louisville, KY 40218, 1 800-451-8739.

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MUSIC  
EXPERIENCES ARE  
KEY TOOLS FOR  
REACHING AT-RISK  
PRESCHOOLERS IN  
MOBILE'S JUST  
4 AND 5  
DEVELOPMENTAL  
LABORATORY.

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**Movement and childhood music  
training go hand-in-hand.**



M

usic is an important ingredient of early childhood because young

children are so open to hearing, making, and moving to music.

Music actually becomes another language through which young

music-makers learn about themselves and others. Music

draws children into their culture and communal

rituals—birthday celebrations, religious obser-

vances, weddings, and festivals. Just as important,

music conveys emotions, heightens experiences, and marks

personal and historic occasions. Just as literacy emerges in a

language-rich environment, musicality emerges in a music-rich environment.

**Just 4 and 5's music teacher, Dale Gudeman, leads a rhythm activity.**

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by

**PAM BAKER**

Pam Baker has been a teacher of four-year-olds for the past 12 years.

The children at the Just 4 and 5 Developmental Lab are identified as “at-risk” through a language skills assessment. We can only take the 350 children who are most in need of experiential learning to prepare them for school. Some of the kids are practically non-verbal, so we do everything we can to give them opportunities to develop their cognitive abilities.

The children have had a wonderful experience with music education during the 1996-97 school year. A grant from the State Arts Council enabled us to have our music teacher four half-days a week and that has strengthened our music program. We have seen improved gross motor skills, as children are instructed to move in various non-locomotor and locomotor ways. Creativity has been enhanced through experiences with creative movement. Children have developed the ability to identify sounds, which is essential to the reading process. Exposure to rhythm and musical instruments has increased our children's awareness of the art of music-making,

Students  
learn  
to recognize  
rhythm patterns  
visually & aurally.



and inspired an appreciation of individual musicians, bands, and orchestras. Group experiences with instruments have given children the opportunity to solve problems and understand the importance of cooperation.

#### **Age-appropriate Music Experiences**

Preschoolers can move to music and play simple musical instruments in a deliberate and organized manner. With their increased command of language and ability to represent (to hold images in mind), preschoolers can sing entire songs and even create their own songs.

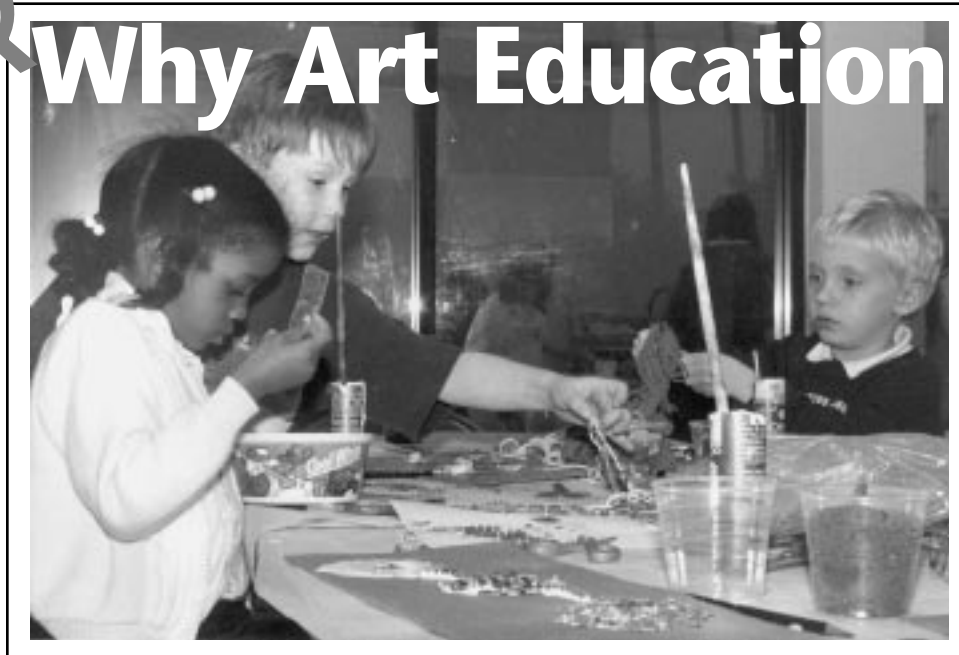
They also are able to associate music with familiar situations and act accordingly. "That sounds like parade music! . . . Let's march." "It's scary music! . . . Wanna be monsters?" Young children relate music and body movement; they've got to move with the music when they sing.

**Six** key experiences in music, developed by Elizabeth Carlton, music consultant to the High/Scope Foundation, draw attention to how young children develop as music-makers.



# Why Art in Education

## & Why Art Education



Mobile Museum of Art

When a nation is at risk, when from virtually all sides we hear of the vast number of functional illiterates leaving our schools, when remedial courses are over-subscribed at even our most selective colleges, the thought of making the case for so seemingly marginal a subject as art in our schools is especially daunting. How can one recommend that the schools' most precious resource—time—be directed from what is truly basic in education to the “luxury” of studying art? How can one propose that teachers divert their attention from the skills that are fundamental to economic well-being to an area of study that “properly” comes after basic educational needs have been met? How can one propose a broad course of study when the schools have, apparently, been failing at their more narrowly defined tasks?

It is the case for art and arts education I wish to present. This case rests upon three major arguments. First, that the arts represent the highest of human achievements to which

by  
**ELLIOT W. EISNER**

Professor of Education and Art at Stanford University, Elliot Eisner is the author of *Educating Artistic Vision* and numerous books and articles on art education.

students should have access. Second, that the school is the primary public institution that can make such access possible for the vast majority of students in our nation. Third, that work in the arts develops unique and important mental skills.

It is tempting to reduce the possibilities of education to simple aspirations, to simplify complex problems so that they seem amenable to quick solutions, to embrace images of schooling that harken back to simpler, more rose-colored times. But such visions of the past are inadequate educational fare for the present. These so-called basics—the three R's—were never adequate in the education of free men and women. They are even less adequate today.

Let us be clear about the fact that the ability to experience the arts of our culture is not an automatic consequence of maturation. What children are able to think about, what they are able to experience, the distance their imaginative life allows them to travel, is shaped by the kind of educational lives they have an opportunity to lead. For children and adolescents, schooling defines a major portion of their lives. Compelled by law to devote forty or more weeks per year to school, children have available to them a culture of opportunities—or opportunities foregone. It is we, the adults, who created the policies that define the educational environment in which so much of their time is spent, who influence the kinds of minds children and adolescents will have an opportunity to develop. It is the curriculum of the school and the quality and amount of time devoted to its various parts that define the opportunities students will have to become “literate” in various fields that animate and give substance to our culture. In this sense it can be reasonably

argued that the school's curriculum is a mind altering device.

Our educational policies are designed to shape the minds of the young. Of course we do not define these policies with such aims in mind; our conceptions of what we do are seldom so ambitious. Yet, the effect of our choices, the nature of our priorities, the message we give the teachers, school administrators, and not least of all, students, do precisely this. We tell the young, through the curricular choices we make what we believe is important for them to learn. We tell teachers what they should devote their attention to. And we convey to principals in countless ways how their schools, and hence how they, will be evaluated.

In this scheme of things the arts are seldom in the mainstream of our values. We treat them as outside the core of schooling. Yet we do this at the same time that as a culture we regard the arts as among the highest of human achievements: we build palaces we call museums to display the fruits of artistic inquiry and construct concert halls to experience the heights we can reach through music. In effect, we recognize as a culture that the arts represent the apotheosis of human achievement. Yet, paradoxically, we provide little place for them in our schools.

The results of such neglect are clear. Only a small percentage of our population visits our museums or attends concert halls. The achievements that are presented in such places are, for most people, other people's delights. Yet through taxation all citizens pay for them. All of us underwrite what a small minority can appreciate and enjoy.

If the arts had no unique qualities, if the achievements of great artists were of no more consequence than any program randomly

selected from daytime television, the loss would not be significant. Great art has something unique to provide. The ability to experience such art enlightens in a special way and stretches the mind in the process. The arts present to the competent eye those forms of feeling and insight that only artistic form can reveal. There is no verbal equivalent of Bach's *Mass in B Minor*. Words cannot convey what the music has to say. But the messages in these works are not there simply for the taking. They must, so to speak, be recovered. They must be read.



The works themselves must be unwrapped to be experienced. School programs that do not provide adequate time and attention to the arts deny students access to a stunning part of their culture. Such students simply are unable to read our most profound forms of human achievement.

I used the term "read" in the previous sentence. I did this intentionally. Visual and musical forms are forms that are patterned. They are forms that reflect a history. They are forms influenced by purpose, shaped by technology, and that possess the signature of their authors. To recover the meanings these forms possess requires an ability to read the language they employ. It requires one to understand, for

example, that Monet would paint the very same haystack four times during the same day not because he was interested in haystacks, but because he was interested in the way light illuminated them at different times of the day. One profits from understanding De Chirico's interest in revealing the world of the unconscious by juxtaposing trains, clock towers, and huge artichokes. Artists have purposes and their purposes differ. The experience of art is enhanced by understanding what artists have wanted to accomplish.

We do, of course, recognize that in the study of history, Thomas Jefferson's particular vision of democracy is related to our understanding of the Declaration of Independence. We teach children about President Wilson's desire to create a world-wide deliberative body—a League of Nations—and that his efforts are relevant for understanding the post-World War I period. Indeed, it would be a shallow historical understanding—or no understanding at all—to neglect such features of the past. The fine arts require no less.

The argument thus far is straightforward. When, through our policies and priorities, we define the school curriculum, we define what students will have an opportunity to learn. The opportunities they have to learn, in turn, influence the character of their mental life.

Even though they represent the highest levels of human achievement in our culture, the fine arts are now afforded little place in the school curriculum. At the elementary school level they command less than three percent of the instructional time per week. At the secondary level approximately eighty percent of all high school students enroll in no fine arts courses during the four years they are in atten-



We tell the young through the curricular choices we make what we believe is important for them to learn.

Just 4 & 5 Developmental Laboratory

dance. Less than three percent of all school districts require study in one of the fine arts as a condition for graduation.

The result of access denied is a program of education that leaves most students unable to participate in the arts; the great museums and concert halls that populate the nation are the resources of a small minority of our citizens. Artistic literacy is a rare educational commodity.

Thus far the major argument I have advanced focuses upon access to what might be called cultural capital. There is, however, another line of argument that I believe to be equally compelling. This argument has to do with the particular kinds of mental processes that work in the arts elicits and develops.

If one examines the character of what is taught in schools, particularly elementary schools, it becomes apparent that for the most part the tasks that students confront are characterized by a highly rule-governed structure. For example, arithmetic problems require that children learn the four basic operations and how these operations apply to the treatment of numerals. To be correct in arithmetic is to know the right way to perform a particular operation. If a student is in doubt, the student can prove the answer by performing the appropriate operation.

In learning to spell, there is a correct and an

incorrect way to arrange the letters that constitute words in the English language. The spelling of words, like the problems children encounter in arithmetic, are either correct or incorrect. Similarly, in punctuation, there tends to be a correct and an incorrect way to evaluate the sentences children are asked to write. In learning to write there are models that children are asked to copy so that their letters can be read. Even in early reading there are correct meanings to sentences and paragraphs children are asked to read. In short, the vast majority of academic tasks young children encounter in school are driven by a rule-governed system that provides little space for personal interpretation; right and wrong are a part of the lexicon that elementary school children are taught to internalize.

What do such tasks mean for students? What does it mean to children to have a curriculum in which fealty to rule is a pervasive feature? Such conditions can lead to a population of rule followers. One of the greatest of education fallacies, John Dewey once said, is the belief that children learn only what they are taught. Children learn the covert lessons as well as the explicit lessons they are taught. The school's curriculum is currently heavily weighted toward a rule-governed view of learning; there is a correct and incorrect answer to each question raised, the teacher knows the correct answer,

the student's task is to get it right.

In the arts no comparable "comforts" exist. There is no single correct answer to an artistic problem; there are many. There is no procedure to tell the student with certainty that his or her solution is correct. There is no algorithm that one can employ to solve an artistic problem; one must depend upon that most exquisite of human capacities—judgment.

The exercise of judgment in the making of artistic images or in their appreciation depends upon the ability to cope with ambiguity, to experience nuance, and to weigh the tradeoffs among alternative courses of action. These skills not only represent the mind operating in its finest hour but are precisely the skills that characterize our most complex adult life tasks. The problems that perplex us as adults are not those that can be treated by algorithms and verified by proof. School programs that inadvertently teach children there is a correct answer to each important problem they encounter mis-teach children in serious ways. The cultivation of judgment and the ability to be flexibly purposive is best achieved when the tasks and content children encounter in school provide the space for such skills to operate. When the arts are well taught, such skills have an essential place.

There is yet another aspect of mental development that effective teaching in the arts fosters. Ironically, it is an aspect of human



development that in our culture we regard as distinct from mind. I speak of the cultivation of the senses. Since Plato's time, the senses have been regarded as separate from mental life; they are considered lower order in the hierarchy of human capacities. We typically separate feeling from thinking, emotion from thought, the head from the hand, and the mind from the body.

This view is mistaken. The eye is a part of the mind and the ability to read the qualitative world in which we live is the major avenue through which those forms we call thoughts are constructed. All thinking requires a content and that content emanates from our contact with the world. It is our sensory system that first provides the "material" we experience, reflect upon and eventually manipulate. It is our capacity to create images from the world we are able to experience that feeds our imagination. When our sensibilities are dulled or ill-developed, the content for reflection and imagination is itself limited.

The sensibilities, wrote Herbert Read, are the sources of our consciousness. Learning to see and hear are therefore the avenues through which our awareness is raised. To learn to see and to hear is to achieve a realization of some aspect of the world. And it is the ability to achieve this realization to which the arts have such an important contribution to make. They call attention to the qualities of the world, they direct us to its subtleties; they distill and present those qualities in vivid and stable forms. We can eventually see the geometries of the city through a painting by Charles Sheeler or its loneliness through one by Edward Hopper. We begin to discover what fields of color can do through the work of Josef Albers or how the power of line can shape our feelings through the images of Franz Kline. Our senses yield sensation and from sensation we ascend to the aesthetic. The aesthetic gives rise to feeling.

Unlike the anesthetic which dulls it, art functions in the service of feeling by re-establishing the connection between mind and the senses.

In schools these connections are seldom recognized. The environment of schooling is often aesthetically barren. Think of the places where soft surfaces exist in schools. It is a difficult task. Formica desks occupying a right angled environment are easier to recall. To the extent to which the arts balance the environmental picture, to the extent to which they cultivate those aspects of mental life that are now neglected in the schools, they give the young an opportunity to realize their human potential. The absence of the arts in the schools is not only a denial of access to the jewels of our culture, it is a denial of the opportunity to cultivate the mental potential children possess.

## Why arts in the school?

The answers for me are clear and straightforward. As content, the arts represent man's best work. Our children ought to have access to the intellectual and artistic capital of our culture. We also tell the young what we value for them. Surely then arts are among the things we ought to care about.

But the arts are not only important because of what they represent, they are important because of the ways in which they engage and develop human intellectual ability. To learn to see and to make visual form is a complex and subtle task. The child needs to learn how to look, not simply to assign a label to what is seen, but to experience the qualities to which he attends. Artistic tasks, unlike so much of what is now taught in schools, develop the ability to judge, to assess, to experience a range of meanings that exceed what we are able to say in words. The limits of language are not the limits of our consciousness. The arts, more than any other area of human endeavor, exploit this human capacity.

But even if we were to argue that the arts can make exquisite contributions to the quality of our lives, it would not follow automatically that they should be taught in the school. It is this case I wish to make now.

It takes no great leap of imagination to recognize that the achievements about which I have written do not occur on their own. One does not acquire subtle and complex appreciations of complicated forms simply by getting older. What the culture in general provides—particularly in the arts—cultivates only a small fraction of what children are capable of achieving. Not to provide for an effective program in arts education in the schools is to teach children we do not care about the arts and that it is unimportant that they learn to read them. If these are not the messages we wish to convey, then programs must be provided, time must be available, and teachers must acquire the skills to teach the arts in substantive and meaningful ways. Without a program, adequate time, and skilled teaching, our aspirations in this area, as in any other, are no more than empty hopes.

## Why art education?

Because without it the vast majority of our children will be denied access to the arts and to the opportunities to develop mental skills that work in the arts makes possible. We can choose to restrict our program and deny our children their cultural legacy or we can give them the opportunity to participate in the artistic wealth our culture possesses. What kind of children and what kind of culture do we wish? ■

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Ventures in Education, Inc.

# Architectural Youth Program Builds Scholars

REAL-LIFE DESIGN CHALLENGES  
SPARK LEARNING OPPORTUNITIES  
FOR WEST ALABAMA STUDENTS.

by

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**JANET JAMAR**

Writer and editor Janet Jamar handles communications projects for Ventures in Education.

In 1993, Ventures in Education, Inc. (VIE), a non-profit organization which supports education reform in teaching and learning, launched a three-year initiative with the support of a National Science Foundation grant in West Alabama and four other regions called VISION, Ventures in Science Insuring Opportunity Now. VIE worked with more than 26 West Alabama elementary, middle, and high schools.

During the third year of the NSF grant, VIE introduced a pilot Architectural Youth Program (AYP) in Greene County's Paramount High School in Boligee. The pilot program was funded by the Alabama State Council on the Arts and the National Endowment for the Arts. Initial teacher training in problem-based learning was supported, in part, by grants from the National Science Foundation and the BellSouth Foundation.

**The Challenge.** A group of Greene County businessmen propose to build a solid waste disposal facility along a one by one-quarter mile stretch of the East Bank of the Tombigbee



**The subject matter of AYP students' classes was put to use in solving their design problem.**

River and have secured \$1.2 million to fund the project. They would like a model of the facility to be presented to their planning meeting. The building should represent the positive influence the project can have on the community.

This problem, based on a real-life situation in the community, was designed by the teachers. It was put before a group of high school students and an interdisciplinary team which included the science, mathematics, language arts, and social studies teachers, and the school counselor. They were assisted by a community resource group of specialists in environmental protection, earth sciences, design, architecture, engineering and construction. Meeting the challenge gave the students a learning experience that carried over into all areas of their school work.

The design problem was made the focus of the students' class course work. The subject matter became a tool for developing solutions to their design problem, and their homework assignments related to the project.

Students worked together on site to document conditions with photographs, sketches, maps and testing of soil and water. They visited nearby cultural, historic, and architecturally significant sites and surveyed the needs of the community by talking with local officials, business people, and the public. They met and consulted with visiting professionals.

Students involved in the AYP followed the procedures used by actual practitioners in the field. Through the process of problem-solving, they learned how designers utilize the basic core disciplines. They used practical applications of mathematics—statistics, geometry, and measurement. The study of science became more



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meaningful when they saw how physics, earth science, botany, and chemistry came into play with their project. The same was true of the language arts—listening, speaking, reading, and writing—and social science—history, culture, economics, and government.

**AYP Yields Results**

In the course of their research, the students at Paramount High School determined that an Environmental Education Center—a small exhibition/learning center open to the public—should be built along with the waste disposal facility. The purpose of the education center would be to explain waste recycling and landfill engineering, the similarities between industrial recycling and natural processes found in the surrounding forest and wetlands, and the relationship between recycling and ecology. However, while studying the geology of the site the students determined—as the builders pronounced one week later—that the site would not

be appropriate for this purpose and would have to be changed.

Other results of the AYP project were direct benefits to students. According to VIE Staff Development Director Judy Gudgen, regional coordinator for the WAVE (West Alabama Ventures in Education) schools, they acquired an extensive, integrated knowledge base and developed effective problem-solving skills applicable to other situations and tasks. The students have shown renewed enthusiasm for learning, a sense of responsibility and the knowledge that what they learn in school has a purpose in the real world of work.

Gudgen is very excited by the initial results of the pilot Architectural Youth Program. She said it was a natural expansion of the base prepared by the basic teacher training introduced in the first three years of the WAVE program, which centered on the integration of constructive communication, individual thinking skills, and problem-based learning within each

# Inspiration in Action

## VENTURES IN EDUCATION

“The greatest challenge faced by the arts community is the erosion of the support base for the arts, particularly among the young, and especially among the disadvantaged young,” Maxine Bleich, president of Ventures In Education, Inc. (VIE). VIE is a trade mark and service mark of Ventures in Education, Inc. The organization, founded in 1990, grew out of the Josiah Macy Jr. Foundation’s successful Minorities in Medicine program begun in the mid-1960s, which was extended to high schools in 1980 under Bleich’s direction. VIE has since maintained a proven track record of implementing effective programs that inspire minority and economically disadvantaged students with a desire for lifelong learning, and the necessary motivation to prepare for higher education and the pursuit of careers. VIE, from its inception, has worked with more than 75 schools and 65,000 students. ❖



▲ Students design and build sets for an AYP theatre production.

► Make-up artistry as applied in an AYP set design project.



content area. “In the AYP model, the arts project, and the completion of it, automatically integrate different content areas, while yielding a wide variety of content areas that can be addressed. Completion of an arts project also results in each student being internally motivated toward future higher performance.”

“In fact,” she added, “The AYP model is the only comprehensive model I know that systematically incorporates all other educational techniques and produces, in the process, the highest possible level of academic performance.” The Paramount AYP has had a very positive effect on teachers and students and on the support structures within the school necessary

for institutionalization, and has received strong support from parents and the community. At the conclusion of the pilot design project, the Greene County Board of Education hosted a presentation of the students’ work in a public ceremony.

“I don’t know how many artists, architects or engineers we’ll see from this group, but I do know that whatever they do, these kids will have what it takes to see it through to completion,” said Gudgen. Their new skills in self-directed learning will enhance their ability to be effective, independent, life-long learners, she said.

Additional grants have been received for the

# Working Together in West Alabama

AYP from the Alabama State Council on the Arts, which designated it a model program for rural arts in education, to further institutionalize the existing AYP at Paramount High School and expand the rural integrated curriculum model into two additional educational systems in rural West Alabama—Carrollton and Holt High Schools. This year, Paramount High School's design focus will be on a comprehensive high school for the county; Carrollton High School's on an open air theater/stage; and Holt High School's on the re-design and rehabilitation of a greenhouse on the school campus.

## Architectural Youth Program Puts New Spin on Arts Education

The Architectural Youth Program was created and launched as an after-school enrichment program by Marc Sokol six years ago in New York City with a grant from the New York State Council on the Arts. AYP has been recognized as an outstanding program by the American Institute of Architects (AIA). It was awarded the 1993 President's Citation from the New York State AIA; the 1996 Special Citation from the New York City AIA; and the 1996 Award of Recognition from the Minneapolis AIA. In addition, Marc Sokol was presented with the Governor's Arkansas Traveler Award in 1996 for the program.

With a grant from the National Endowment for the Arts, and Sokol as the AYP's dynamic national administrator, VIE adopted the program in 1994 and expanded into other urban centers and rural communities around the country. The program can now be implemented either as an after-school enrichment program or as a program integrated into the academic core disciplines as a complement to the goals and curricula of the school. Both promote student involvement in architecture and the related professions. Each AYP site presents unique

environmental design issues and challenges.

"In an age of reduced funding for education, inner city and rural school districts with a high percentage of students from the lowest socioeconomic level are usually the first to lose the frills of arts education. This is not good," says Sokol. "By failing to provide students with an understanding of, and appreciation for, the importance of aesthetics in society, and by failing to provide them with an aesthetic vocabulary, we further their alienation from society."

"Alternatively," Sokol said, "if we demonstrate how students can actively participate in the creation of their surrounding environment and provide them with a vocabulary for the arts, we not only enhance their academic performance and achievements, but create better citizens who can ultimately appreciate the arts and strengthen the overall cultural life of the country."

"For the arts to survive as a viable and important aspect of American life," he said, "we must ensure that knowledge of the arts remains an integral part of our educational system. The Architectural Youth Program uses architecture and design as a springboard from which students explore a wide variety of interrelated arts and academic disciplines," Sokol said. Responsible for the overall design, training, implementation, coordination, and administration of the AYP nationwide, Sokol works closely with Josh Weinstein, architectural consultant to VIE, in the development of the AYP curriculum, translating complex aesthetic issues and architectural terminology into hands-on learning experiences for the students. Sokol explained that the program does not presume that all participating students will become architects, but encourages students to develop an understanding of the individual's role in the built environment, and strengthens the personal knowledge and skill base necessary for the pursuit of any profession.

Access for community participation in an AYP is generally accomplished through the local advisory committee, which encourages, supports, and participates in the local program. In Boligee, the AYP Advisory Committee includes the following individuals:

- Nancy Cole, project lead teacher,  
Paramount High School
- Alfretta Crawford, school-based coordinator,  
WAVE
- Joseph Dantzler, superintendent, Greene  
County school district
- Barbara George, arts in education program manager,  
Alabama State Council on the Arts
- Judith Gudgen, regional coordinator,  
WAVE
- Patti Hurley, state EPA liaison, Alabama  
Department of Environmental Management
- Richard Holland, dean, College of  
Natural Sciences & Mathematics,  
University of Western Alabama
- Abraham Kinnard, principal, Paramount  
High School
- Samuel Mockbee, director, Rural Studio,  
Auburn University
- Brenda Peters, professor, College of  
Architecture, Design & Construction,  
Auburn University
- James Pinson, chair, Environmental  
Sciences, University of Western Alabama
- Robert Smith, arts in education specialist,  
State of Alabama  
Department of Education
- William Wallace, architect, Goodwin,  
Mills & Cawood

**The West Alabama AYP brought together students, community members and resource specialists.**

“The exposure of students to a stimulating curriculum that trains them to apply knowledge to real-world situations produces long-term benefits,” he said. “It opens their minds to the unlimited choices made possible through education and motivates them to progress as far, and as successfully, through the educational system as their aspirations allow.”

**The AYP Process**

Architectural Youth Program process has been designed to prepare teachers for a move to inquiry-based instruction. Teachers participate in workshops to acquire skills that enable them to move from being presenters of facts to facilitators of learning. They learn to coach, not lecture, and to guide students by challenging, questioning, and stimulating their abilities, based on student-centered instructional techniques closely related to the teaching method of a traditional architectural charrette (a solution process for design problems within a specified time frame). This approach fosters the development of analytical thinking and problem-solving skills.

Through AYP, students are trained to identify a design-based problem in their community which has sufficient depth and breadth to serve as a vehicle for year-long study. The approach of the project is to integrate the content of core courses around a specific design focus, which may be a particular location in the environment, such as the waterfront, a vacant lot, historic structure, parkland, interior space, or even the school itself. Rather than an abstract situation presented in a classroom, design problems, explored through applied art and science, serve as the focal point for teaching the core disciplines of the chosen high school grade level and are based on actual problems facing the community.

The content of individual courses is aligned with the design problem, incorporating the



Ventures in Education, Inc.

Alabama Course of Study content and instructional standards. The requirements of the Alabama Course of Study guide teachers in integrating course content with the design problem, such as mathematical concepts in graphing, measurements, and relationships; the formation of scientific hypotheses related to the effect of human development on the environment; the examination of issues surrounding the social and cultural makeup of the community, and the improvement of language skills in verbal and written communication.

Each AYP depends on the participation of local institutions and professionals for its eventual success. To ensure the integration of the design process into academic subjects, especially in those schools without an art teacher, the program is co-administered by the participating teachers and a local design professional.

In West Alabama, VIE's local design consultant is Brenda Peters, a design educator from Auburn University. She has participated in the AYP from planning to execution. During regular visits throughout the school term, she provides advises teachers and assists them in identifying, defining, and structuring the design problem.

Her input is especially important to the architectural phases of the project—discussing the concepts, terminologies, issues, and objectives of each phase—and deciding how the

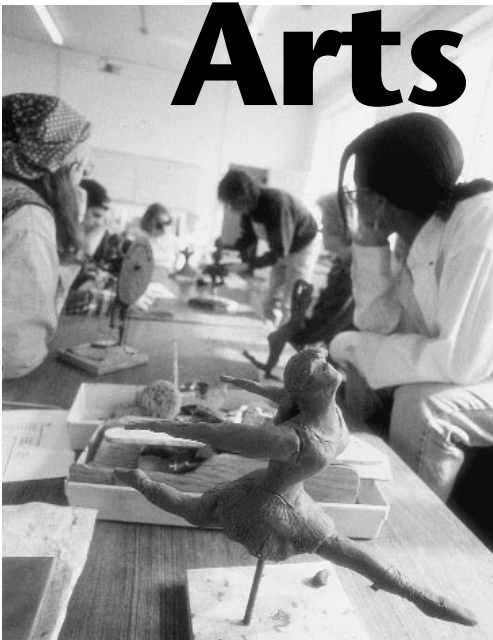
various disciplines will be incorporated into each phase of the project. She also acts as designcritic in reviewing the students' progress and offering constructive criticism at various stages.

**Monitoring Success**

Some aspects of student success in AYP, as with all VIE programs, can be easily monitored and measured, such as improved academic performance and increased retention through to graduation. However, there are other goals of the program besides achieving academic excellence. The AYP is designed to encourage students to: develop a lifelong interest in the arts; pursue careers in the arts and other related professions; enroll in courses in art history and theory or in studio classes in the arts; participate in community theater and other performing arts; and promote the next generation's involvement in the arts.

“When realized, the long-term goals of VIE's arts education programs will affect, not only individual participants, but entire communities as well. This can be seen with AYP's existing programs,” Sokol said. “Design increases appreciation and respect for the role of all arts in a cultured society.”

# Forging New Partnerships In Arts Education



Andy Meadows

**BTW Magnet art students were challenged by producing three dimensional works.**

**H**ot metal and fire and smoke—traditional processes for creating both industrial products and art are now sparking new opportunities for learning in Alabama. Art classrooms that have used gentle materials like watercolor and pastels have moved into shop spaces. Sculpture cast with iron and bronze is stimulating the imaginations of students and professional artists alike.

The key to all this fresh activity is the leadership of Sloss Furnaces National Historic Landmark in Birmingham. Sloss is a former blast furnace plant, where pig iron was produced for nearly 100 years in two 500-ton blast furnaces. Now a museum and national historic landmark, Sloss is also sponsoring an active arts program which includes exhibitions, workshops and conferences on all aspects of cast and formed metal sculpture.

Assistant Director Paige Wainwright writes, “The goal of the foundry program is to provide regular casting opportunities for all Alabama artists. This not only includes access to facilities but also to a variety of educational programs designed to teach the casting process from

beginning to end—from concept to pattern making, to moldmaking, to casting, to finishing the cast piece.”

The foundry program is also the basis of Sloss’s participation in an outreach effort developed by the State Council on the Arts as a service to Alabama’s secondary schools. In the past year Sloss has worked

with Wilcox County Central High School in Camden and Booker T. Washington Magnet School in Montgomery.

At Booker T. Washington, the Sloss foundry program became part of the D.E.G.A.S. (Daring Education Guarantees Academic Success) project. The scope of D.E.G.A.S. is a multi-disciplinary (dance, theatre, visual arts, mass media and photography) and inter-academic (French, history, creative writing and English) project to interconnect the arts and academics by utilizing the French



Dave Struber

**Sloss Furnaces provides opportunities for artists to learn the casting process and produce sculptures in bronze and iron.**

by  
**GEORGINE CLARKE**

Writer Georgine Clarke is Visual Arts Program Director for the Alabama State Council on the Arts and director of the Alabama Artists Gallery.



# Artist Journal

Impressionist Edgar Degas as the bridge between all the educational components.

As part of D.E.G.A.S., the facilities and artists at Sloss provided students the experience of the bronze sculpture casting process used by the artist Degas in creating such pieces as his famous statuette, "The Little Dancer." Working with instructors Sara Strange and Andy Meadows, students made life sketches of models from the school dance department. They then used wax molding on a wire structure to ultimately create a mold for the casting of each final piece. Such broad curriculum planning using a variety of resources combined with the opportunity to use a monumental art process set a new horizon for arts-in-education possibilities.

In Wilcox County Central High School, Sloss artists worked with students for a different purpose: to create a piece of sculpture to be left with the school. The process involved asking students to design a model for the sculpture and then to create the individual components of the sculpture. Those components were to be chosen from castings in iron from the students' face and hand molds as well as castings set from students' writings about art and their ideas about what they would say to the future.

Artists-in-residence Rick Batten and Vaughn Randall led the project in Wilcox County. Rick Batten kept a daily journal about the process of creating the sculpture. His insight documented the views of a professional artist working with a complicated process in a rural school. The journal entries trace the process from early difficulties and student lack of interest to gradual understanding to excitement and pride in the finished piece. Of particular note is the growing awareness by students of the possible enduring nature of their work. The mold of a face and a written idea cast in iron have a permanence that begins to stimulate new thinking about the future.

Portions of the artist's journal and selected student writings are printed here. They capture the success of this unique partnership.

*The finished sculpture stands in the courtyard of Wilcox County Central High School. For information about residency projects, contact Sloss Furnace Association at P.O. Box 1171, Birmingham, AL 35202 or call (205)324-1911.*

**Journal Day One** ~ We tried to give each of the art classes some idea of the design parameters of the sculpture. They were then instructed to draw five thumbnail sketches each. The results were not what we had hoped for. No student produced five sketches. The students showed little interest in the project, very low ability, tremendous susceptibility to a prevailing peer pressure that greets with disdain anyone's effort to participate.

*Students writing to the future: "You can destroy your now by worrying about tomorrow."*

*Wanda Burrell*

*"What I would say to the future is learn to respect one another."*

*Nichole Pettway*

**Journal Day Three** ~ Today we gave all the classes a writing assignment. The assignment was to write three sentences that answer the question "What is Art?" Had a productive talk with the vice principal Maria Ashmond. She suggested that there was more interest in the project on the part of the students than we were aware of. We also posted the printout of the responses to our question "what is art?" It went largely unnoticed.

*Students answer "What is art?" "Art is a method of transferring an idea that you have in your mind to a sheet of paper." James K.*

*"Art is all the things you want it to be." Gregory Smith*

**Journal Day Four** ~ Today we demonstrated the process of pulling plaster face molds and making waxes from the face molds. My face was the demonstration for the first period class. One volunteer was chosen each period after that. Total success. The students seemed to relate to what we were doing for the first time. We are becoming more optimistic about all of this. The posting of the responses to the "what is art?" question was discovered by some.

*What is art? "Art to me is the beauty of something." Demetrice Bridges.*

*"Art is growing." Anita Patrick*

**Journal Day Five** ~ Continued with basic introduction to moldmaking and casting. Vaughn made a plasticene pattern that he made a two part plaster mold from. We then made multiple copies of the pattern by casting molten wax into the mold. We demonstrated how the wax pattern could be manipulated to clean up the pattern and add texture. We also gave a writing assignment which was to either write or identify one or two sentences that might be incorporated into the sculpture that answered the question "What would you say to the future?"

*Writing to the future: "Do well, learn a lot, and do better." Marcus Mendenhall*

*"Everybody come together." Calvin Johnson*

**Journal Day Six** ~ Vaughn came down early in the morning so he could be here when school started, with the intention of pulling face molds all day. Vaughn had a bad day. The plaster that we procured in Birmingham proved to be unusable, and a total of one mold was produced.

*Writing to the future: "No matter what people say about you, no matter what people may do to you, keep your head up and go on." Victoria Harris*

*"You must make it through today to think about tomorrow." Brandon Dale*



**Journal Day Seven** ~ Today was a much better day. We used plaster that we had intended for other purposes, with a much better result. All flask construction was accomplished in the agriculture vocational education shop with the help of Mr. Carter and his students. We started the mockup for the sculpture. We also had the students start to glue all of their maquettes together onto one large conglomerate. Of personal interest is that the piece bears an uncanny resemblance to one of the pieces that the kids made in Falkarra, Republic of Ireland during the workshop I gave there last winter.

*Writing to the future: "Where there is love, there is a happy family. Everybody should live in harmony. Keep this in your mind and you will live in peace." Dwight Carey*

**Journal Day Nine** ~ I made the first bonded molds today. Four face molds and two plate molds.

*What is art? "Art is what you see around you." Eric Hare*

*"Art is what you think?" Krissie Johnson*

*"Art is thoughts put together to make something beautiful." Ralph Erwin, Jr.*

**Journal Day Thirteen** ~ Continued production. We received copy for the text plates from the English Department. I made copies and distributed them to the various faculty members that we have been working with so that they could vote for the ones they felt should be included.

*Writing to the future: "What I want to say to the world 20 years from now is that I am a good citizen. I want you people to live a good life, and to the people who will be coming to Wilcox Central High is that you enter to learn and you exit to serve."*

**Journal Day Fifteen** ~ Finished all of the molds with the exception of the interplate molds, which we will have to make at Sloss. I received from the faculty their selections for the text. We moved all the molds to a safe storage location and packed up all of our tools and supplies and came back to Birmingham.

*What is art? "Art is human. We are art." Tracey Carter*

*"To me art is a way of expressing what is inside. Emotion. Art is a way of expressing the delicacies of life." Latonya Pettway*

*Writing to the future: "Always keep your dreams higher than others expectations." Ahmid Jones*



**1 Art students assemble structural maquettes from wood and paper.**

**2 Vaughn Randall makes a plaster face mold from a student.**

**3 Randall and a student make wax patterns from the face molds.**

**4 Wax patterns bedded in oil-sand ready to be invested in bonded sand.**

**5 Students remove oil-sand from the first half of the bonded sand mold and prepare them for the second half of the bonded sand investment.**

**6 Mold flasks ready to receive the bonded sand that will form the second half.**

**7 Student work nears completion.**

# Celebrating Rural Life

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SCHOOLS REACH OUT WITH PROGRAMS  
THAT REJUVENATE RURAL COMMUNITIES.

In her sixth grade classroom at Gaylesville School in rural Cherokee County, Gail Williams teaches students to read and enjoy music. There is a piano in her classroom and every sixth grader can play a recorder. Together with fourth and fifth grades, Mrs. Williams's students comprise the GEMS—Gaylesville Elementary Music Students. The GEMS perform on recorders, flutophones, and tonettes, and sing at school assemblies, parent-teacher meetings, and community events. The GEMS are enjoying their second year of performance, garnering the attention of the community through regular coverage in the local student-run newspaper, the *Gaylesville Enterprise*. This group is unique for two reasons; it is the only music program at Gaylesville, a K-12 school, and it grew out of a project of the PACERS Cooperative of Small Rural Schools.

The PACERS Cooperative, part of the Program for Rural Services and Research of the University of Alabama, is an association of 28 schools in 25 rural Alabama communities. It is funded by the Ford and Lyndhurst Foundations and the Annenberg Rural Challenge, as well as by the University of Alabama. Through its Better Schools Building Better Communities program, the PACERS Cooperative seeks to transform the nature of schooling and community life through projects in three inter-related components.

The first component, Genius of Place, provides students opportunities to gain and use academic skills through the study and documentation of their own communities. From their research they produce information useful for their own development. The second component, Sustaining Communities, supports the long-term viability of rural communities while helping students develop basic life skills. These activities are designed to produce knowledge and results: improved housing, food production and preservation, survey of individual and community health and the creation of jobs. Component three, Joy, focuses on celebrations and aesthetic developments that reflect the Cooperative's desire to make schools and communities happier places in which to work and live.

Precursors to formation of the PACERS Cooperative, and crucial to its inception in the minds of Jack Shelton and Robin Lambert of the Program for Rural Services and Research (PRSR), were two venues for publication of art work by students in rural Alabama schools in the '80s and early '90s. Sponsored by the PRSR, the Awards Program in Writing involved whole classes of students in writing stories, poems, and essays about their communities, their own dreams and reflections. The Awards Program involved students from third grade to twelfth grade. Each student in a class participated, and the work of the entire class was published.

The work produced was so good that it led to the creation of another PSRS-sponsored project—a literary magazine called *Bridge*. The magazine featured creative writing by students and teachers in Alabama's small rural public schools. Both *Bridge* and the Awards Program established relationships between rural schools and the University of Alabama—relationships that revealed the benefit of partnerships and support networks to schools, particularly small

by

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and ADDIE WILDER**

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**Mandy Dunagan and Grandpa Guy, photo by Melody Dunagan, Coffeerville Elementary School student.**

Addie Wilder

**Johnnie Jones, teacher at Beatrice Elementary School, participates in a Book Arts Workshop, part of the PACERS Book Shows program.**

**Dexter Williams, Kristy Pugh and Ronnie Osborne, photographed by Coffeeville Elementary student Charity Osborne.**

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rural schools. The partnership continues to grow, while the schools' partnerships with other institutions and organizations take on new dimensions. For example, in becoming a partner in the Annenberg Rural Challenge, the PACERS Cooperative joined with thirteen other rural school and community initiatives from around the country, which opened doors to national and international exchange of ideas, resources, and experience. The PACERS Cooperative also works in partnership with the Smithsonian Institute, the Freshwater Institute, and businesses and organizations within its member communities.

### **The Arts Celebrate Rural Life**

Projects of celebration, documentation and joy call upon and validate many teachers' desires to incorporate the arts in education. Music and photography are two subjects that bring artists into PACERS member schools for week-long residencies. The music project, "Celebration of Community and Place," is based on a process developed by folk musician Larry Long of Minneapolis, Minnesota. As artist in residence at a school, Long teaches elementary school students to study, document, and honor the life stories of elders in their communities. Then he and the students engage in a collective song-writing experience which results in musical performances.

By the end of an intense week of interviewing, studying, and creating, students perform in a festive celebration of community that honors both youth and elders, highlights local talents in the arts, and results in a field recording of Long and students collectively performing folk music. Released in June of 1996 on the Smithsonian/Folkways label, *Here I Stand, Elders' Wisdom, Children's Song, Larry Long with the Youth and Elders of Rural Alabama*, is a compact disk collection of field recordings from



Celebrations of Community and Place held in eleven different rural Alabama communities between 1993 and 1995.

The recording has generated both national and international interest in the places and the process. It has also generated interest in arts education and possibilities for new ways of thinking about teaching and learning through the arts.

The long-term impact of a Celebration of Community and Place may be measured locally, then, not only in terms of a strengthened sense of community, but also in changed ways of thinking about curriculum. Teacher Gail Williams said: "When Larry Long came into our school, he validated music. He made it acceptable for the classroom again." According to Williams, the Gaylesville GEMS are a direct result of a Celebration of Community and Place held in Gaylesville in 1995. Her efforts to incorporate music into the teaching of social studies are now a focus of interest and pride in the school and community.

Nashville photographer Andrew Goetz also serves member schools of the Cooperative by conducting week-long residencies in schools with students, teachers, and community members. The purpose of each residency is to impart darkroom skills, teach camera techniques, and open participants' eyes to new ways of seeing and documenting their places. Both elementary and high school students are engaged in the work of photographing the lives of their schools and communities.

In Akron, Alabama, elementary school students have been introduced to the possibilities of employing a digital camera to collect images, while high school students work in their own darkroom to develop and print their photos. Students not only contribute photographs to the PACERS home page Internet Photo Gallery, they contribute images to local newspapers and magazines, and offer their works for sale to the public. The photograph project of the Cooperative and the relationship of Andrew Goetz to member schools and communities have

**Larry Long with students from Collinsville Elementary School performing a selection from their Celebration of Community and Place.**

implications, therefore, for other cooperative projects and point to the collaborative nature of the Better Schools program. In fact, the Cooperative's well-established newspaper project promotes and supports journalism as much as the arts, for community/school newspapers serve as consistent public forums for student writing and artwork, including poetry, photography, and sketches.

Another superb publication results from the work of high school students in Loachapoka, Alabama. *Colours* is written, edited, designed and staffed by students, under the advisement of Mary Ross, teacher of English at Loachapoka High. *Colours* is billed as a magazine for teenagers in a multicultural society and its articles, poetry, and artwork reflect teenagers' concerns about everything from relationships to life after high school. The idea for creating *Colours* originated in Mrs. Ross's classroom and grew out of students' desire to read and view a magazine for teenagers by teenagers in rural communities. The work of producing *Colours* is completed in an elective journalism course, much like other projects that have evolved into elective classes which make projects and their products part of the curriculum.

Younger students in the Cooperative engage in story-telling, story-writing, and book illustration and design as a result of exposure to works for children which contain high-quality illustration and writing. Public dissemination of student work in this project area is called a Book Show and each show is an opportunity for parents and community members to come into a school to view student writing, artwork, and creativity. Often, this work evolves into dramatic productions which are supported by a PACERS Drama project.

PACERS Drama and Book Shows projects, like other elements of the Joy component of the Better Schools program, extend beyond adding



Andrew Goetz

the arts to rural schools' curricula. They connect with members of community audiences by directly involving them in extraordinary participatory learning and sharing adventures. The performing arts and literature help to cement working relationships between schools and communities. Such relationships foster a community's sense of ownership in its school.

Drama and Book Shows are composed of five phases: (1) through PACERS, the University of Alabama PRSR provides schools and communities with a consultant, support monies, books and information; (2) the schools research the community for local histories, stories, and hidden professional skills that students can record and publish through writing books and plays and through story-telling; (3) community members open their homes to schools and become visual education tools for teaching local histories, rural values, and the excitement of rural living; (4) the work teaches students about marketable skills of local businesses, parents, grandparents, and the community as a whole, revealing skilled persons such as carpenters, seamstresses, dramatic readers, story-tellers, etc; (5) PACERS' projects make the works of teachers, students, and the community public and bring people together to celebrate place.

Exposure to the projects teaches communication skills, auditory and visual perceptions, language arts skills, and understanding of other cultures, and how society operates. The projects and subsequent partnerships produce means for

schools and communities to expand and enrich curriculum in innovative ways and through local means.

The aim of all projects of the PACERS Cooperative is to strengthen rural communities by linking schools and communities through good work that is public and professional. It is the nature of each of the projects to call upon the resourcefulness and creativity of persons in rural communities and to have their products serve as proof that rural schools and communities are viable places.

The meaning of arts in education, then, to persons in member schools and communities of the Cooperative is found in the joy that lies in the arts, but is not limited to "arts" projects. After all, neither the history nor future of a community can be documented or celebrated without the artistic talents of its members being recognized and drawn upon.

As Gail Williams sees it, a child will grow to be a full member of a community if it has been provided a well-rounded education. "To me, the arts—music and visual arts and theatre—are as necessary to a child's growth as math and science. They're not more important, or less important. They are equally important to the development of self-esteem and healthy human beings." Mrs. Williams's ideas for arts education support the belief of the PACERS Cooperative that innovative thinking originates in rural places and it is validated, nurtured, and supported through partnerships. ■

by

**REBECCA TAYLOR**

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# Discipline-Based **ARTS EDUCATION** *Comes to Alabama*

*Educators roll up their sleeves to put the arts in action.*



**Visual arts participants examine a collection of poster art.**

In 1985, the Getty Center for Education in the Arts launched a nationwide effort to make visual art education more comprehensive. Behind this move was the conviction that the arts curriculum generally lacked substance and content and that it was too narrowly focused on production. The Getty Center's goal was to rejuvenate school curricula and make learning more meaningful for all students; its chosen method was discipline-based arts education (DBAE).

Since the Getty Center first set up its DBAE training, the discipline-based model has won wide respect from both educators and artists. DBAE is now firmly rooted in hundreds of school systems nationwide, and the successful model pioneered in the visual arts has been expanded into music and theatre education.

The Alabama Institute for Education in the Arts (AIEA) was established in 1995 as a satellite program of the Southeast Center for Education in the Arts, one of the Getty Center's six Regional Institute Grant Programs. Last year AIEA held its first Professional Development Institute, a DBAE training program. Teachers, principals, parents, artists and docents from 15 school districts met in Montgomery. They represented more than 25 schools, a museum and four universities.

Hands-on learning, interdisciplinary studies and the use of professional arts resources are characteristic of DBAE and the



summer institute is an excellent example of all the above. Participants concentrated on music, theatre, visual arts or administrative leadership. A few of the highlights from last year's Institute included making African musical instruments, a concert presentation of a musical history of the Civil War, a backstage view of the Alabama Shakespeare Festival and a visit to a working ranch as part of a study of Aaron Copland's *Rodeo*.

During the second week of the Institute, teachers and administrators worked on long-range plans for implementing DBAE in their schools. AIEA has provided participating schools with follow-up assistance. The organization's future plans include the addition of dance and the development of Alabama-specific units of study for the Institute, a greater role in arts education advocacy and the development of further opportunities for professional growth for teachers.

One of my favorite stories from the 1996 Institute was told to a fellow participant by a veteran elementary teacher. She had planned to retire soon, after 30 years of teaching, but became so excited during the institute—excited about her students, her classroom, her teaching, and the benefits she could expect from a discipline-based arts

**Costume sketch and the finished product, shown by a proud participant.**

**“Learning by doing” means making music.**



education—that she put off retirement in order to work with the team implementing DBAE in her school.

**Summer Institute 1997**

School teams of classroom teachers, arts specialists, and administrators will attend the Institute this year from June 16 through 27. In a unique collaboration between public and private schools, the Institute, sponsored by Selma City Schools and Saint James School in Montgomery, will be located on the campus of Saint James School and the Blount Cultural Park. Teams attending the Institute will include artists, parents, and docents. While teachers are in training, administrators will attend a leadership institute which will offer strategies for implementation and an overview of discipline-based arts education.

The Institute is staffed by nationally-known faculty and presenters. Participation is open by application to any public or private school with a non-discriminatory enrollment policy. Applications are processed on a first-come, first-served basis, and space is limited. ■

*For information or to receive an application, contact Rebecca Taylor, Director of AIEA, at (334) 277-8033; fax (334) 277-8059. Mail inquiries should be addressed to: Alabama Institute for Education in the Arts, 6010 Vaughn Road, Montgomery, Alabama 36116.*

*AIEA is funded in part by a federal grant under the Dwight D. Eisenhower Professional Development Program administered by the Alabama Commission on Higher Education. Seven thousand dollars (less than 1 percent) of the cost of the project was financed with federal funds. Over \$397,000 (over 99 percent) is provided by non-governmental sources. Major local donors include the Blount Foundation and Jim Wilson & Associates.*



# Discipline-Based

## What is DBAE?

Discipline-based arts education (DBAE) is a conceptual framework which insures that all students, not just gifted or talented ones, are involved in rigorous study of the arts as a part of their general education. It is also an innovative but fundamental approach to integrating the arts into the curriculum so that students at all levels, in any course of study, will be introduced to, understand and participate in, an art form within the structure of a typical school day.

Through DBAE, students study musical, theatrical and visual works of art from the following four discipline perspectives:

Production - creating or performing

History - encountering the historical and cultural background of works of art

Aesthetics - discovering the nature and philosophy of the arts

Criticism - making informed judgments about the arts

## What assumptions are the basis for discipline-based arts education?

1. Classroom teachers do not have to be artists to teach students about a great piece of visual art or to use the visual arts to teach other ideas.
2. Classroom teachers do not have to sing or play an instrument to use great music as a teaching tool.

3. Theatre is a natural part of the active classroom and can be used to help students understand abstract ideas.

4. The arts can be used to reach students with different learning styles.

5. Arts specialists should serve as resources for the classroom teacher.

6. DBAE enhances the possibilities for more student involvement in the arts.

## How does DBAE work?

An example from social studies would be a teacher using the music, theatre, and visual arts of the period to teach about the Great Depression. Through a series of questions and activities related to the works of art, students learn about the major events and attitudes of the time and develop a real understanding of the era. They listen to the popular song "Brother Can You Spare a Dime?" and see how the works of art by the Ashcan School represented the lives of New York's ethnic population. They experience the Dust Bowl through a stage version of Steinbeck's *Grapes of Wrath*. Engaged and inspired by the arts of the era, students learn more than they would with traditional methods of lecture and textbook study.

Students physically enacting the motion of the gears of a complex machine in a theatre-based science lesson are going to understand that process more readily. Kindergarten students discovering shapes through a Miro

# Arts Education

## Questions & Answers

painting are going to become more imaginative thinkers. Students who feel the exhilaration of Beethoven's triumphal *Ninth Symphony* can understand the quest for freedom that fueled nineteenth century nationalism.

### Q A **How does discipline-based arts education differ from other programs?**

In most educational settings in the United States, instruction in the arts almost solely emphasizes performance. This focus has led to high achievements in student bands, choruses, orchestras, theatrical performances and art shows. It has also meant that students who did not show early talent have been omitted from arts education. Although most elementary students have the arts in their curricula (not often substantive), the number of students studying the arts decreases as students progress upward in grades, so that only the gifted or talented are served in the upper levels. In DBAE, the emphasis is changed from one of performance only to include exposure and perspective and the arts are related to other subject matter.

### Q A **What results can be expected from DBAE?**

• Students using a DBAE approach construct knowledge for themselves instead of for teachers

- Students approach works of art from more than a performance or production perspective
- Students' performance and production quality is enhanced by broadened study
- Specialists' roles are enhanced to become more collaborative
- Classroom teachers are viewed as important collaborators
- Educators become more creative in their planning
- DBAE goals and objectives are applied in other subjects across the entire curriculum
- In DBAE schools, the arts become an integral part of the total curriculum
- Student art and vocabularies are enhanced
- Schools employing a DBAE approach are exciting places to learn
- The arts enrich and extend the general curriculum. DBAE is a catalyst to a holistic approach to instruction that invites creating, improvising, composing, performing, interpreting, discussing, writing and thinking about, reporting and valuing works of art. Other benefits include higher standardized test scores, enthusiasm for learning, higher attendance, increases in higher order thinking skills, and revitalization of teacher excitement and commitment.

# An Arts Education School Reform Strategy

*Reprinted with permission from  
Phi Delta Kappan, February 1994*

While the U.S. school reform movement has produced some important and innovative education alternatives over the past decade, many schools have ignored them. For a variety of reasons, these reform models have not been attractive enough to move many teachers, administrators, school board members, or parents to undertake substantial change.

Surprisingly, one powerful approach to learning seems to have been overlooked by reformers and by schools: education in and through the arts. Yet the arts have a favorable track record as a learning strategy. Years of experience among arts educators and classroom teachers who use the arts to motivate and

instruct students, thousands of successful artist-in-residence programs over the last 25 years, and a growing body of research in arts education all strongly suggest that education in and through the arts can play a significant role in changing the agenda, environment, methods, and effectiveness of ordinary elementary and secondary schools.

Curiously, the visual arts and music are already used successfully in preschool and kindergarten to help young children learn to read and count; they are used less extensively in the primary grades. But art is all too frequently seen as simply “kid stuff.” By fourth grade, most schools have reduced the art experiences available to their students. By junior high, many schools have isolated the arts from other learning projects by relegating them to special art periods held in separate art rooms; others have set aside a specified hour with a visual arts or music teacher who visits the classroom.

The classroom arts, as we might call them—from painting to poetry, from dancing to singing, from computer graphics to drawing, from playing pianos and drums to composing on synthesizers, from writing dialogue to acting in plays, from architecture to sculpture, from photography to pottery—should not be seen as merely pleasant diversions from the core academic basics of schools. Nor should the arts simply serve as programmatic add-ons to fill out the shank of the school day. Those are the traditional ways of viewing arts education, and they limit the purpose of the classroom arts and diminish their potency to develop the thinking and imaginative abilities of students as they explore and learn about their world.

What would happen if we took the opposite view? What would happen if we expanded the role of the arts in the teaching of reading or science in the fourth, fifth, and sixth grades? What if we expanded students’ opportunities to

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explore the arts just when the famous reading slump begins for many students, who then fail to catch up to their peers, become frustrated, do poorly, and drop out?

What would happen if we spread the arts across the curriculum of the middle school years, when many students so dramatically lose interest in classroom activities? Would students attain new conceptual languages to organize and express their learning? Would their interest and commitment to learning increase by association? Would they feel immediately involved in their own learning activities and find instructional activities they can share with their peers? What would happen if the arts were a part of every high school class from English to science? Would students become more actively engaged in creative learning?

**The Arts-Integrated School**

The arts have proved to be a powerful tool for complex and diversified learning for chil-



Ventures in Education, Inc.



Montgomery Museum of Fine Arts



Ventures in Education, Inc.

dren and teenagers. But what we need is a new “arts education” model of school reform: the arts-integrated school. The arts-integrated school seeks to inspire and instruct students through the many art forms that appeal so strongly to young people; it encourages students to learn in as many artistic and creative ways as they can

imagine. Instead of putting them through an endless and often mindless textbook-driven repetition of isolated drills-to-build-skills and other traditional methods of rote instruction, the arts-integrated school seeks to stimulate young people to investigate many ways of knowing and many kinds of human experience.

By first increasing the amount of attention given to instruction in the individual art forms and then by further integrating all the arts into

the core subjects, educators can make schools into exciting centers of multidimensional learning that put a premium on the development of student imagination, thinking, feeling, and communicating. Direct involvement in learning various art forms can help give students new and rich languages of expression. The arts can open them to the entire range of human history and cultural knowledge. Then, as an interdisciplinary teaching tool, the arts can serve as an instrument for acquiring knowledge in other key areas, from reading and writing to mathematics and social science.

The arts-integrated school challenges students and shows them how to learn through individual art forms and through interdisciplinary, hands-on projects that link them to many areas of knowledge. It capitalizes on the imagination of its own teachers and students and puts energy into their common learning. It gives them the freedom and enjoyment that accompany authentic learning.

For example, in the traditional school, a fifth-grader might sit down at 9:30 a.m. every day and work through half an hour of the

textbook reading drills. In the arts-integrated school, a student might be part of a small storytelling group that creates its own horror stories, science fiction stories, mystery stories, adventure stories, or sports stories every morning before writing, illustrating, or acting out the tales. Or the student might be part of a school news crew that writes and produces a video news show for other students to watch at lunch.

In the traditional school environment, students are isolated from one another. In the environment of the arts-integrated school, students thrive on the involvement of their peers. They actively use their own imaginations and communication skills rather than simply following along with a preordained lesson in a textbook or listening to a teacher's lecture. In the traditional situation, students are spectators; in the arts-integrated school, students are actors, constantly required to use their creative minds. Their ideas, perceptions, and thoughts are integrated into the curriculum of arts-infused knowledge that they learn.

An arts-integrated school offers students the freedom to pursue instruction in individual art forms that develop all of a child's ways of knowing. Students are exposed to all the art forms but can get intensive instruction in the activities they most enjoy. Those who want to explore music get the chance to learn how to play an instrument or to write songs or participate in vocal groups. Those children who learn well through the visual arts get a chance to explore a variety of media. Those children who are always in motion might choose dance as a means of learning to express what they feel, and at the same time they would develop the mental and physical discipline and self-control that dance requires.

In an arts-integrated school, reading, writing, and calculating are emphasized whenever possible in connection with the various arts. As

students learn the skills specific to a given art form, they are also developing the academic skills that will apply to everything they learn and do in life. Moreover, students learn the lessons of self-discipline, experience the rewards of hard work, and enjoy the benefits of working with others. Arts instruction teaches them about themselves, their sensations, and their ideas and shows them unexpected ways of understanding other people and the world.

An arts-integrated school goes beyond the popular concept of the magnet school for the arts, which gives students more time to work in the arts but provides traditional instruction in other core subjects. An arts-integrated school follows the lead of magnet schools by giving students enough time to sample many art forms and to learn at least one of them well. But it goes even further by using the arts as a means to connect all areas of the curriculum and to make the learning experience a coherent one that makes more sense to students.

### **Evidence Favoring Arts-Integrated Schools**

There is a growing body of evidence that supports the power and value of the arts in education. But we should also look at the contributions of the arts to school reform. The arts-integrated school could advance the effort to raise the standards, expectations, and levels of performance of our students. Indeed, education in and through the arts may be one of the best ways to make progress toward the national education goals and other, more sophisticated goals of reformers.

The reason that the arts-integrated school could be the key to moving reform forward is that it is a model that advances reform in all three areas of the learning curriculum—all the formal curriculum, the metacurriculum, and the hidden curriculum. Let's briefly examine some of the evidence for this claim.

### **Arts and the Formal Curriculum**

Although difficult to "prove," many years of experience and 25 years of research strongly suggest that the arts-integrated school can benefit subject-specific instruction in such areas of the "formal curriculum" as reading, writing, social science, and, surprisingly, math and science.

Since the early 1960s—when President Kennedy created the National Endowment for the Arts and when his Department of Health, Education, and Welfare began funding interdisciplinary projects in arts education—research by academics and practitioners into the effectiveness of the arts as an educational tool has slowly but steadily accumulated.

Many private foundations have helped support this long chain of interdisciplinary activity in arts education. These projects have left evaluative summations of their relative success. The programs most favored by both government and foundations have been those that sought to be creative in the ways they helped schools, that sought to be interdisciplinary, that targeted low-income children with poor academic skills, and that often brought students and teachers into contact and co-creativity with musicians, painters, potters, poets, pianists, and other artists. Generally, the short-term studies of these projects showed a quick improvement in academic skills.

The National Endowment for the Arts and its federation of state arts councils dramatically demonstrated the potency of arts education, beginning in the 1960s when it first began funding short-term artist-in-residence programs. Tens of thousands of artists, teachers, and students participated. The classroom results showed that these youngsters craved the creative learning activities generated by the arts. Thousands of other students have been reached during the ensuing three decades by

independent projects in arts education organized and operated by such groups as the Teachers & Writers Collaborative in New York, Urban Gateways in Chicago, and ArtsVision in Houston.

Despite having turned up evidence of significant impact, federally funded arts education research was steadily reduced from the 1970s until the end of the 1980s. However, teachers and university researchers continued to explore some of the connections between the arts and learning.

Over time, a pattern of positive evaluations has emerged. This body of research does not demonstrate firm, cause-end-effect conclusions about the effectiveness of the arts in stimulating learning. Indeed, not enough questions have been asked and not enough research data have been collected. Most important, though, not enough studies of the very successful arts-integrated schools that dot the nation have been conducted.

For example, compared to research in other areas of education, research into the effect of arts education on reading is rather sparse. The same can be said for the use of the arts in teaching other subjects. However, the chain of research that explores the consequences of art for learning does make a prima facie case for testing the idea of the arts-integrated school as a model of school reform. (Moreover, no study has ever found that the arts reduce the academic skills of students; at worst, an occasional short-term study has found rather ambiguous gains, but gains nonetheless.) More research is clearly needed. However, from the point of view of reform, there is simply not enough time to gather another decade's worth of research. The research record so far is positive enough to justify

creating more arts-integrated schools right now.

Jerrold Ross, director of the five-year-old National Arts Education Research Center (NAERC) at New York University, notes that arts education research has "begun to demonstrate that, in a variety of settings (urban, suburban, rural), with a variety of population groups (ranging from the barrio of Los Angeles to the upper echelon of suburban New Jersey), the arts have a significant impact on academic achievement."



Alabama School of Fine Arts

Why do the arts work well as a way to learn other academic subjects? According to Ross, "There is the naturalness of the arts to childhood. The symbols of the arts in sound and sight are things that children deal with and respond to automatically, unlike the symbols of reading, for example. Students have a natural and immediate link to the things that arts are made of."

Ross also offered another reason: the enrichment of reading and writing through the arts. The arts have the ability to reach youngsters

who otherwise may be unreachable. "The arts are another way of looking, another way of perceiving, another way of knowing," Ross added. "I don't see how you can teach mathematics, for example, without visual representation of what mathematical concepts are all about. It inevitably leads you to figures, shapes, forms, which are best illustrated through real art." In fact, recent studies conducted by the NAERC "indicate not only that the integration of aesthetics, skill, history and theory, and higher-order thinking skills can be applied to learning

about the arts, but also that acquiring these skills, knowledge, and attitudes can help young people to achieve at a greater level in the more traditional 'academic' areas," Ross concluded.

The impact of the arts on academic performance, even under the limited arrangement currently found in traditional schools, has been reinforced by findings of the College Entrance Examination Board. The College Board concluded that students who took more than four years of music and arts scored 34 points higher on the verbal sections of the SAT and 18 points higher on the math sections than students who took these subjects for less than a year.

### **Arts and the Metacurriculum**

Education in and through arts constantly supports the "metacurriculum" of thinking skills, imagination, and oral or written expression in unique ways. Any public school that seeks to reinvent itself to become an arts-integrated school must necessarily exhibit certain characteristics and display educational virtues linked to the metacurriculum.

Creativity, imagination, and critical thinking of both students and teachers are at the core of



the arts-integrated school. The traditional school minimizes and to some extent fears imagination and creativity on the part of students and teachers. The school cannot control such forces once they have been unleashed and cannot know where they will lead. However, the arts-integrated school embraces these traits and encourages students and teachers to develop and use their powers of creative and critical thinking. Consequently, teachers and students do not lose interest in their lessons, because each learning situation becomes a novel way of using imagination to create new routes to personal understanding.

The arts-integrated school teaches its students how to tap productively into their own resources of imagination, creativity, thought, and emotion and how to communicate what they find. The arts-integrated school teaches youngsters to express what they think and feel through languages as rich as words and as lyrical as music, as stimulating as color and as dramatic as acting.

The challenge for teachers and art educators is to find ways in which students can fully exercise imagination and creativity in the contest of meeting broader academic goals. In the arts-integrated school, students and teachers can find the freedom to devote time and energy to longer-term learning. Art instruction and art-integrated learning projects end in discovery about the self, the imagination, the art form, and new subjects. Students who are active in the arts learn new ways to express ideas and are given many more opportunities to practice their communication skills. The arts-integrated school finds opportunities in every learning activity for children and young adults to explore the multiple avenues in which they see, hear, feel, move and think. Not only does the arts-oriented school create additional ways to learn to read, write, and calculate, but it also empow-

ers children by giving them multiple perspectives and languages with which to think and act creatively, imaginatively, and critically.

William Faulkner included in the definition of an artist "everyone who has tried to create something which was not here before him, with no other tools and material than the uncommerciable ones of the human spirit. "The arts-integrated school sees as its mission an unlocking of the human spirit in students and an opening of the treasure chest of intellectual impulses ranging from curiosity to compassion.

### **Arts and the Hidden Curriculum**

The arts promote the "hidden curriculum" of social behavior to improve interaction. These are all necessary characteristics contained within the spirit of the arts. Any successful art-integrated school will necessarily use these elements to direct student learning and to measure student growth and development.

For example, in a 1990 study conducted for the Florida Department of Education by the Florida State University Center for Music Research, researchers documented the role of the fine and performing arts in dropout prevention and in improving student motivation. This report notes that,

for some time now, arts teachers in the high schools have been well aware of the intensity of student interest and involvement when these young people participate in the creative process of playing in the band or orchestra, acting in a play, singing in a chorus or other musical production, creating a painting or sculpture, or participating in modern dance or ballet. This enthusiasm for expressing oneself through the various art forms seems to be a motivating force for student attendance in these classes and for their development of skills essential to satisfactory artistic expression.

Surprisingly, the Florida researchers found no previous research that directly investigated the connection between the arts and dropout prevention. However, they conducted extensive

interviews with administrators, art teachers, and at-risk high school students throughout the state. They found that the most frequently mentioned benefits of involvement in the arts came from the social interaction and camaraderie that develops in an arts group or activity.

Attention to the social and developmental needs of young people is a key component for reclaiming students who come from homes and neighborhoods torn by poverty. Teachers also noted the importance of the feelings of success and satisfaction associated with arts participation, the growth in self-esteem and self-confidence that comes from such participation, and the value of creative and expressive growth.

The Florida researchers also discovered that students in the arts learned to take criticism from peers, teachers, parents, and audiences. The constructive use of criticism, they said, built confidence in at-risk students. It helped the students come to value themselves and their achievements. The arts promoted a "family" concept among the Florida at-risk students, and the students developed a special respect for one another. These students also found in the arts an expression of their individuality and an inner discipline. "Dance gave me self-discipline, responsibility, and self-confidence," said one at-risk student. "It also showed me how to budget my time."

The Florida researchers collected the ideas and strategies that worked best for teaching the process and interpretive character of art. These included hands-on involvement; individualized instruction, coupled with positive reinforcement; the promotion of pride in creative accomplishment; teachers' genuine and personal interest in the students; the maintenance of high standards and expectations; and the provision of a quality arts environment. These ideas are essential to the arts-integrated

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school. Thus the arts can support learning across all three curricular areas. Moreover, almost every basic skill (and many advanced ones) can be introduced, explored, understood, and mastered better—by children and teenagers—if taught in conjunction with an arts activity.

An arts education strategy for school reform seeks to expand the creative classroom arts, eliminate the endless cycle of workbook routines, and reduce the rigidity of learning approaches that are too often abstracted from real-world content and cut off from the pleasures and preferences of children and teenagers. The strategy seeks to replace instructional methods that dissipate or repress the abundant energy and excitement of students; to introduce techniques that build on the social ties between students; to probe students' ideas, feelings, hypotheses, and visions; and to give them new languages of expression and thought.

Arts-integrated schools can develop students who are talented in a variety of academic and artistic areas. They produce students who test and understand their own abilities in different ways. Since children and teenagers get such personal satisfaction from arts participation, the very atmosphere of an arts-integrated school is different from that of the traditional school. A genuine excitement and optimism pervade arts-integrated schools because students and teachers are vigorously involved in creating, practicing, and performing.

Researchers have documented many situations that strongly suggest that student involvement in the arts as a part of the learning activity in traditional subjects can ignite a motivational spark that leads to genuine learning. These researchers have gathered evidence on the motivational value of the inclusion of artists in the classroom and of efforts by teachers to teach traditional subjects through the arts. It seems both logical and prudent to expand rather than cut such practices.



Laura Caldwell

The arts-integrated school offers benefits that educators and reformers ought not to ignore any longer. The arts-integrated school totally transforms the traditional curriculum and environment through the use of “hands-on” projects that include substantive arts activities as a means of learning and expressing problems and answers or acquiring new knowledge. The arts-integrated approach genuinely transforms the pedagogy of the classroom—the ways in which teachers, art specialists, and parents interact with the learning of children and teenagers. Students who learn basic skills in an arts-integrated school will be putting them to work immediately in every learning activity.

The arts-integrated school totally realigns the learning agenda of traditional schools so that the arts can work their special magic. Twenty-five years of experience demonstrate that

involvement in the arts helps unlock the curiosity, energy, and imagination of young people and teachers and builds basic academic skills as well. The arts-integrated school uses all the arts to show students new ways to touch the wonder of the world and to use all their powers of observation and creativity in the pursuit of knowledge and self-expression. ■

# Thoughts on Art Education

EXCERPTS FROM A MONOGRAPH BY RUDOLF ARNHEIM

## Editor's Note

Since the publication in 1954 of his ground-breaking work, *Art and Visual Perception*, Rudolf Arnheim has been a major contributor to our understanding of the relationship between conceptualization and creation. Arnheim's ideas have the capacity to propel us into a new mode of thought. In "What to Teach and How," he proposes a sensitive, evolutionary approach to the introduction of new techniques and concepts in arts instruction. In "The Arts in Education" he outlines the ways in which art education helps to prepare young minds for life-long learning. In the section "Can Art Be Taught?" he comes down on the side of rigor in arts instruction by arguing against the notion that creativity is stifled by "intellectual matter." Quoting Elliot Eisner's foreword to this selection, "We have in Arnheim, at last, a psychologist who understands art and a scholar who cares about education."

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## What To Teach and How

Traditionally, the function of the art teacher was limited to developing the manual and visual skill of the students who learned to draw accurate shapes and to copy the appearance of plaster casts or fruits or landscapes correctly. From this insistence on a flawless product, pedagogy switched in our century to its very opposite. Especially at the level of the elementary grades, it became the teacher's task to stimulate the natural impulse lurking in every young mind, the desire to make things, to explore things, to handle materials. In opposition to the tradition, it was now felt that the result of the work mattered less. There were no standards of correctness or excellence to be met and no rules to be obeyed. Whenever the initial impulse to create ran out, the child was welcome to abandon the product at any stage of completion.

This new freedom was of enormous value for art education. It changed learning from a mechanical drill to the development of the finest strivings of the young mind, giving it a chance to operate in ways congenial to its own inclinations. After this revolution, art education has never been the same and, one hopes, will never go back to the mechanical copying of objects practiced so commonly in the past.

It was felt by many that the new educational approach was particularly suited for the teach-

ing of art, and this for several reasons. Artwork could be undertaken with a minimum of techniques to be acquired. Whereas neither reading nor writing, neither arithmetic nor piano playing, was possible without considerable learning of standard skills, children often took to painting or modeling without any encouragement or instruction and developed their work all by themselves with admirably fresh and beautiful results. Also, the arts were unique in not prescribing any one correctness of performance and representation. There were as many valid ways of making a clay figure of the human body as there were minds to invent them. Thus no standards needed to be imposed. And furthermore, the skills of art seemed less indispensable. While youngsters were handicapped if they could not read and write, there was less obvious harm if their sculpture was not up to snuff.

By now, educators are beginning to see that art cannot claim any privilege as to sensible teaching methods. Good teaching makes for good learning in more or less the same way in all fields of study. Mechanical drill needs to be replaced everywhere with the nurturing of spontaneous although directed impulses. Good work in biology or mathematics is done when the student's natural curiosity is awakened, when the desire to solve problems and to explain mysterious facts is enlisted, when the imagination is challenged to come up with new possibilities. In this sense, scientific work or the probing of history or the handling of a language





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is every bit as “artistic” as drawing and painting.

On the other hand, the acquisition of appropriate techniques and the insistence on acceptable results are as necessary in the arts as they are in the other areas of study. As in any of these other fields, however, factual knowledge has to be introduced with much sensitivity. If it confronts the students at the wrong time, it may be meaningless and useless. It may not fit what they need and can understand at the particular stage of their development, and if it is imposed by force, it may act as a disturbance and arouse resistance. Just as it takes sensitivity for the teacher of mathematics to know when to move from the concrete numbers of arithmetic to the abstract quantities of algebra, the art teacher must sense when figural representation can be replaced with nonobjective “design,” or vice versa.

Art teachers are easily tempted to teach their students tricks such as central perspective as soon as possible. It makes the teacher look professional, it pleases the student who wants to emulate adult standards, and it impresses the parents. But all too often it amounts to clumsy brainwashing. It ignores the fact that central

perspective is, as I mentioned earlier, a very special formula that emerged in the fifteenth century for the first time, namely, when the intuitive search for a new centering of shapes in the depth dimension had reached a stage at which the geometrical technique came as the final logical consequence. It came as the intellectual upshot of a long intuitive search. Geometrical depth representation should not be brought into the art room before the intuitive exploration of the third dimension has readied the student’s mind for the intellectual rule.

When the teaching of techniques and facts is suitably fitted to the students’ stage of development, it is as indispensable to art education as it is to work in the sciences. It is also valuable to insist that a project, once undertaken, should be carried as far as the given conditions justify, provided it was chosen or willingly accepted by the student in the first place. Such a discipline is not an unwarranted imposition. Anybody who has observed even young children spending long periods of time on some challenging piece of construction or deconstruction knows that there is no end to patience, once the goal is sufficiently attractive. To be sure, a piece of work

may have to be left incomplete because it turns out to be infeasible—even great artists cannot help doing this at times—but to give it up just because nothing stronger than a flighty whim motivated the work makes for bad education. The discipline needed for the completion of the tasks of life must be trained from the beginning.

Consider here also that neither the student nor the teacher can judge what result has been achieved unless the work has been completed. The satisfaction of success is withheld if no effort has been made to attain it; and one cannot learn to do better if one lacks the opportunity to see that one has failed.

## The Arts in Education

So far, inevitably, I have looked at art education somewhat nearsightedly by discussing what it can do for areas of learning outside the arts, or receive from those areas. It is necessary, however, to see our special field in its place as one aspect of general education. Where does art education stand in relation to the task of forming a fully developed person? My answer is that

it should operate as one of three central areas of learning intended to equip the young mind with the basic abilities needed for coping successfully with every branch of the curriculum. The first of these three central areas is philosophy, instructing the student in (1) logic, that is, the skill of reasoning correctly, (2) epistemology, that is, the ability to understand the relation of the human mind to the world of reality, and (3) ethics, that is, to know the difference between right and wrong. The second central area is visual training, where the student learns to handle visual phenomena as the principal means of dealing with the organization of thought. The third area is language training, enabling the student to communicate verbally the fruits of his thinking.

These three areas constitute the service core of the educational edifice, since they supply the general equipment for what is needed for study in any particular field. Whether the work is in biology or in mathematics, in history or in engineering, basic preparation in those three central areas should be considered indispensable. The interrelation, however, works both ways, since for the teaching of the three central areas one cannot but draw on the resources of the various particular disciplines. For the teaching of ethics one may rely on examples from history or clinical psychology; for language one uses the reservoir of poetry; for the structure of visual form one goes to the history of art.

It will be noted that in this curricular scheme each of the three central subjects figures in more

than one discipline. It is one thing to study the use of language as a means of communication and expression; it is another to study literature or foreign languages. In fact, those areas are commonly taught separately. A similar separation is less common in the two other areas. Philosophy as an instrument of thought is not always offered separately, in addition to, say, the history of philosophy. I think that there are good practical reasons for having them both. There is an analogous difference in the area of visual training between (a) a core course on the practical and theoretical aspects of the visual modality, for which examples are found in the maps of geography, the diagrams of chemistry, the works of visual art, and (b) a studio course in sculpture or a survey of Greek vase paintings. In present practice, courses



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in basic design differ in fact from those specifically devoted to, say, architecture.

Each subject matter, then, is structured around a center of its own, be it studio art or art history, language as a means of communication or Shakespearean drama, but each area of study interacts also with the others. This network of relations is organized as a system of human experience and wisdom.

Needless to say, the educational system I have sketched as an environment for the arts is an ideal image, at present not realized at any level. But without a goal, planning for a better world has no place to go. It will also be obvious that what I have been describing refers to education as attained at a level to which the years of schooling ascend only gradually. Many a subject matter not available in the beginning is reached eventually. More importantly, the differentiation into specialized areas of work needs time to develop. The arts, at first an inseparable and loosely knitted unity of bits of skill and knowledge, split eventually into the areas of competence that cultivate particular skills and achievements.

## Can Art Be Taught?

Throughout the foregoing discussion I have tried to make clear that the active production of artwork as well as the appreciation of works of art is largely a matter of intuition, and that the cultivation of intuition is the principal contribution art makes to the formation of the human mind. It is an ability to be jealously protected. Not surprisingly, therefore, there can be considerable resistance to the kind of discussion I have presented in the present essay. Whatever homage I have offered to intuition, I had to do it by means of intellectual argument. Similarly, much teaching is done by speech, that is, by the conceptual vocabulary of language. And when I argued for the usefulness of supplementing artistic experience with knowledge from various areas of study, I advanced the employment of intellectual matter—a recommendation received with distrust especially by some practitioners of the arts.

Hence the assertion that the arts cannot be taught and that any kind of reasoning about them endangers the spontaneity of creative invention. Historically, this attitude is a fairly recent product of our particular Western culture. It was the Romantic movement that initiated a campaign against the intellect, a campaign that took various forms and attacked various targets. In our own century, objections were raised in particular to the interpretation of motivational tendencies of the human mind, practiced by psychoanalysis for therapeutic purposes. Such a treatment may cure mental troubles, some people say, but perhaps at the expense of the person's creativity. Off and on, in my own practice of teaching courses on the psychology of art, I came across students who told me that they could not continue their attendance because some of the rules and explanations I had given them turned up as disturbances during their studio work, interfering with the freedom of their intuitive decisions.

One-sided though such objections often are, they must not be taken lightly. I may be permitted here to refer to a fable written by the Austrian writer Gustav Meyrink in the early years of our century. *The Curse of the Toad* tells about a centipede who performed a graceful dance on the square in front of the blue pagoda. From a corner he was watched attentively by his jealous enemy, the toad. When the dancer took a rest, the toad approached him with a message, in which she explained that although she was clumsy and four-footed, she was skillful in calculations. In watching the centipede's dance, however, there was one thing she said she could not figure out: "How do you ever know which leg to move first? And which one comes as the second or the seventh or the hundredth? And when you move the sixteenth leg, what does the forty-eighth do? Does it stand still, does it stretch or bend?" The centipede,



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after a moment of puzzlement, discovered to his terror that he was totally paralyzed. For the rest of his life, he never again was able to move a limb.

The story sounds convincing, especially to young performers. Beginning dancers and actors find that simple actions or gestures they have mastered effectively and without a thought since childhood stiffen their limbs suddenly when they are asked to carry them out consciously and according to certain rules. This intermediary phase occurs in much learning, but the gain it produces is worth the temporary frustration. Typically, the newly acquired technique drops out of conscious control and becomes second nature.

The same is true for learning about art, theoretically or practically. Throughout history, most artists have been eager to learn what they could about their trade rather than being afraid of such knowledge. Some of the best—Leonardo, Dürer, Delacroix, Klee—have taken pains to transmit in writing the principles and rules they found useful in their own work. My own guess is

that the fear of being disturbed by external directions occurs in individuals in whom the intuitive impulse and control are weak or hampered by some other influences and who therefore, in fact, cannot afford any distraction. I do not know how rare or frequent is such a disposition, but it seems to me that it should serve as a warning to us educators. The growth of the young mind is at best a delicate process, easily disturbed by the wrong input at the wrong time. In the arts as well as elsewhere in education, the best teacher is not the one who deals out all he knows or who withholds all he could give, but the one who, with the wisdom of a good gardener, watches, judges, and helps out when help is needed. ■