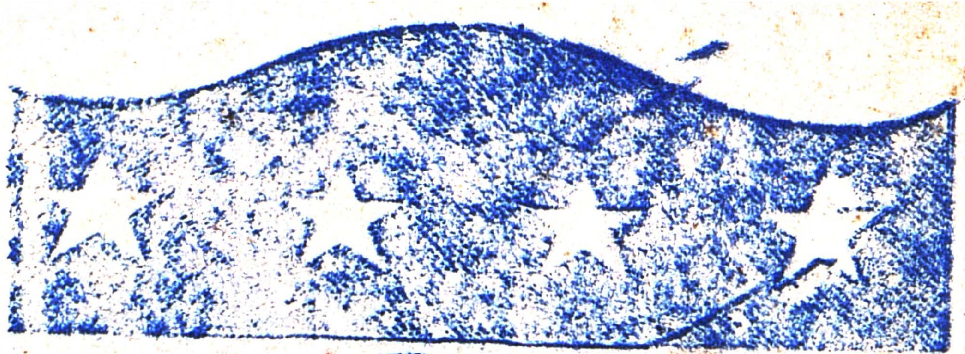
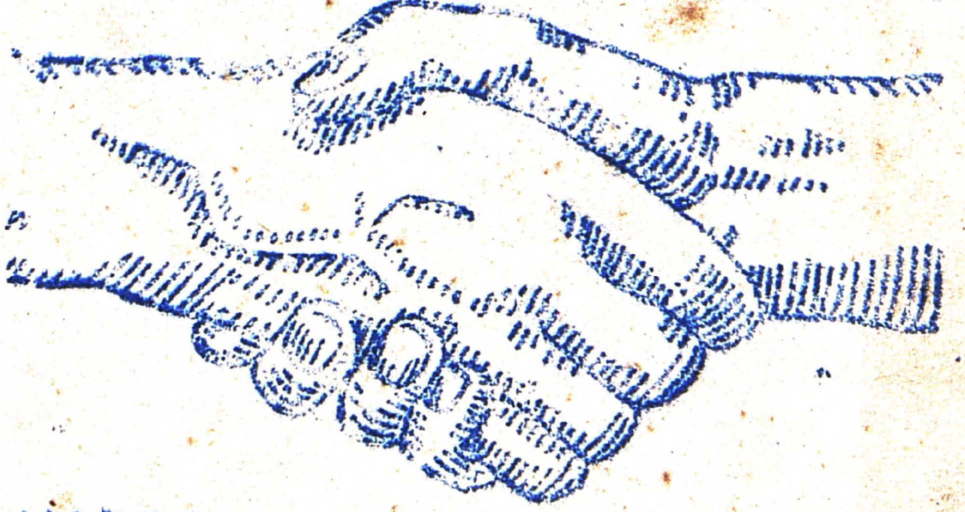
THE VISUAL ARTS
IN GENERAL EDUCATION





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Commission on Secondary School Curriculum

THE VISUAL ARTS IN GENERAL EDUCATION

COMMISSION ON SECONDARY SCHOOL CURRICULUM

PROGRESSIVE EDUCATION ASSOCIATION

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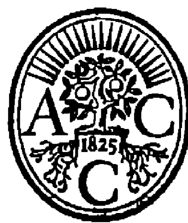
THE VISUAL ARTS
IN GENERAL EDUCATION

A Report of the Committee
on the Function of Art in
General Education

for the

COMMISSION ON SECONDARY SCHOOL CURRICULUM



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Preface

The Visual Arts in General Education is the report of the Committee on the Function of Art in General Education of the Commission on Secondary School Curriculum. This Commission was established by the Executive Board of the Progressive Education Association in 1932, and charged with the task of examining the fundamental problems of education at the secondary level.

In the conviction that educational processes and goals must be relevant to the needs of the learner as he interacts with his social environment, the Commission set up, first, a Study of Adolescents to provide basic information on the problems, interests, concerns, and inclinations of young people in reaction to the situations that confront them in home, school, community, and the wider social scene.

Second, a series of Committees was established in each of a number of areas of instruction in the secondary school (junior and senior high school and junior college)—art, English, science, mathematics, social studies. Each of these Committees assumed the responsibility for exploring the actual and potential contributions of its particular field of interest to the needs of young people in a democratic society. In addition, each Committee undertook to illustrate its point of view with a series of suggestions to teachers. To these ends the personnel of each Committee was made up of specialists in the subject concerned, of secondary school and college teachers, and of students of educational theory and practice. The staff of the Study of Adolescents participated in the deliberations of all of these Committees, and students of society and culture in general were called upon from time to time for counsel.

The Visual Arts in General Education thus constitutes one of

a series of publications to result from the work of the Commission, its Committees in the various areas of instruction, and of the Study of Adolescents. In this volume the study and teaching of art are scrutinized in its pages solely for their value in furthering the worthy development of the student as a person. The term *general* in this context means education of post-elementary grade intended to foster good living. It rules out the conventional claims of professional preparation and learning-for-its-own-sake except as these coincide with the main purpose of helping the student achieve a socially adequate and personally satisfying life in a democracy.

Chapters I–V of the report were prepared by Victor E. D'Amico, of Fieldston School, and Marion Y. Ostrander, formerly of Teachers College, Columbia University, under the guidance and with the suggestions and criticisms of the Committee. Chapter VI deals with some of the broader implications of art in modern American life; it was prepared by Mrs. Ruth Friess on the basis of original material submitted by Artemas Packard, of Dartmouth College, with similar help from the Committee.

Addressed primarily to teachers of the visual arts, this report may prove suggestive to teachers of music and creative writing as well, because of the way in which it treats of the function of the art experience in general education. To this wider group, then, as well as to teachers of the visual arts, this volume is offered in the hope that it may prove of service in clarifying the appropriate function of art in the education of adolescents in America today.

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THE VISUAL ARTS
IN GENERAL EDUCATION

I

Evolution of Concepts of Art Education

WHAT have been the nature and objectives of art teaching in the United States up to the present time? Obviously varying conceptions of art education have been held and differing kinds of teaching have gone on in accordance with these conceptions. It seems profitable to examine the ideas and practices which have obtained, partly in order that the newer aims may be seen against the earlier background, partly to call attention to the variety of conceptions which operate in art education today. In some cases objectives of an earlier period are still adhered to without knowledge that alternative aims have developed; in other cases the newer aims are given lip-service while procedures suited only to the older aims are employed. It may help, then, to distinguish these differences clearly and to consider the adequacy of the various ends in the light of developing knowledge of psychology, of education, and of problems of living today. A detailed history of the development of art education in the United States would be an invaluable contribution to the teaching field, but it would require a volume in itself. This chapter, therefore, will not attempt to give details, but will merely sketch broad lines of development.

Art education in the American secondary school has centered for the most part around two lines of preoccupation

which it took on in the early eighteen hundreds: the training of the gifted student, along the lines begun by the art academies, and the training of the dilettante, as carried on in girls' finishing schools and, to a certain extent, in boys' secondary schools. Whatever the tendencies obtaining in art, whatever the educational procedures in vogue, these two lines of emphasis have continued through the years.

The art academies, which constituted the one line of influence on art education in the secondary schools, were set up to train artists. Their procedures and subject-matter were devised with that in mind, and their concern was accordingly with gifted students and with excellence of product. Students learned to draw from plaster casts, to paint still life set up in shadow boxes, to draw from the life model, and to paint landscapes in the style of the day. As the viewpoint of the art academy was based on authoritarianism and imitation, the authority and imitation of the old masters and the artists of the times,[1] composition and individual or imaginative conceptions came, for the most part, last or not at all. The student accomplished the prescribed exercises in the prescribed manner; skill, technique, and realistic appearance of product were considered the most important values. The art teacher was a specialist trained solely in the techniques of the artist.

Education in other areas at that period followed much the same pattern; the student gained certain fundamental skills

[1] The Pennsylvania Academy of the Fine Arts, founded in 1805, set forth its aim as follows: "To promote the cultivation of the Fine Arts, in the United States of America, by introducing correct and elegant copies from works of the first Masters in Sculpture and Painting, and by thus facilitating the access to such Standards, and also by occasionally conferring moderate but honourable premiums, and otherwise assisting the Studies and exciting the efforts of the Artists gradually to unfold, enlighten, and invigorate the talents of our Countrymen." Quoted in the Pennsylvania Academy of the Fine Arts, *Catalogue* of the 114th Annual Exhibition, February 9 to March 30, 1919 (Philadelphia, 1919), p. 15.

(as the three R's) and committed to memory the organizations of knowledge ("subject"); learning was acquiring skills and knowledge formulated by authorities and handed down to the young. In both general education and art education individuality and youth were either denied or overlooked. Teachers trained in knowledge and understanding of youth did not exist.

Although the art of this period is often described as a studio variety, developed and grown apart from life, in reality it was the outgrowth of the popular cultural and social pattern of the times, in that it looked for its patterns and sanctions to higher authority—to Europe.

The academic tradition, with its interest in the product and with its stress on authoritarianism, imitation, naturalism, and technical proficiency, had a strong influence on art teaching. This tendency, with minor variations, spread through the schools and persisted for many decades as the controlling factor in art teaching. In fact, this philosophy of art education is still in practice today in many schools throughout the country. The following statement by an educator who has been widely influential in art teaching and who is still considered outstanding appeared only recently: [2]

> Imitation is the easiest way for children who are beginning any art or craft. They can copy what they see done. They can trace lines, do as the teacher does, step by step. It is permissible to help them get the right way by doing the hard things for them. Start making the basket because starting it is one of the hardest steps in the process. And finish it, for that, too, is hard. Let the beginner do the in-between work and so get a good result.

In contrast with the stress on proficiency taken over from the art academy was the training of the dilettante carried on in

[2] Angelo Patri, "Teach Children Good Technique in Any Craft," *New York Post,* January 14, 1938, p. 14.

girls' finishing schools. Girls were taught to copy pictures, to make paintings on velvet, to embroider natural scenes or objects, or to paint in water color. The following paragraph is taken from a report on American folk art: [3]

> Most of these velvet paintings, which are a distinct contribution to the tradition of still-life painting in this country, were made between 1800 and 1840 by young women in the seminaries and academies which sprang up all over the United States after the Revolution. These schools, intended for the children of the middle stratum of American society, taught the three R's, natural history, and moral philosophy, and among the "extras" were such appealing arts as fancy work, plain sewing, drawing, watercolor painting, painting on glass and velvet, and waxwork. The students were taught to copy prints, paint flowers and foliage after patterns, and to paint imaginative pictures which were called "fancy pieces." In the early nineteenth century, when the art of embroidery had temporarily declined, it was considered necessary for every genteel young lady to be able to paint, and painting on velvet was very popular.

Similarly art experiences were provided in some of the secondary schools for boys, and for much the same reason—the gentility accruing from such accomplishments. For example, boys in the German schools of Pennsylvania made fracturs, drawings done in ink with a goose quill pen and colored with cat's hair brushes. Fracturs grew directly out of medieval manuscript illumination. The following is taken from the *American Folk Art* catalogue: [4]

> The secular fracturs were made by schoolmasters and their pupils. It appears that fractur was one of the standard courses in the curriculum of Pennsylvania German schools up to the middle of the nineteenth century. . . .
>
> Teaching of fractur in the Pennsylvania German schools appears to have been abandoned about the time of the Civil War. .

[3] Holger Cahill, editor, *American Folk Art* (New York, Museum of Modern Art, 1932), p. 11.

[4] *Ibid.*, p. 18.

In the latter part of the nineteenth century impressionism in art developed. Artists became engrossed in the objective and natural world. They studied the effects of light on color and a variety of natural phenomena. They read treatises of physics on light and color. This trend, too, was an outgrowth of the cultural and social pattern of the times, the scientific interest which both produced and was intensified by the industrial revolution of the nineteenth century. In an age of growing faith in science art too had scientific interest and sanction.

The impressionistic movement in art, owing to its scientific origin, produced a curious influence in art education, one which may be called the formal trend since it stressed formal methods of achieving results. At the same period the dominant theory in general education was Herbartianism, with its "five formal steps." The term *formal* indicated that here was a formula applicable to all teaching situations. In art, too, there were formulas for design, for color and drawing. Great emphasis was laid on design principles, on color theory, and on laws of perspective drawing. The teacher, in his effort to acquaint the student with the field of the arts and its variety of experiments, simplified the esthetic doctrines of the day into set exercises. Children were taught to make value scales, color charts, conventional borders, and surface decorations illustrating design principles, in the belief that they were acquiring a knowledge and respect for design values.

In the twentieth century there developed still another movement in art—the school of expressionism, led by Matisse, Rouault, and Derain in France and by John Marin in America. In 1908 Matisse wrote, describing his aims in art,[5] "What I am after, above all, is expression. The arrangement of my

[5] Quoted in *Modern Works of Art* (New York, Museum of Modern Art, 1934), p. 13.

picture is expressive. . . ." At this time the doctrine of rugged individualism was being stressed in America, particularly in the world of business. The individual was paramount and his particular interests and desires were held sacred. Expressionism in art found an answering note in this setting. This trend, however, though apparent among artists, did not find its way into the American school until the early nineteen twenties, and it came then largely as a result of the work of Čižěk. Čižěk, in his school in Vienna, had developed expressionism in his teaching a few years before and had startled the world with the art products of children. The new concept of teaching art took fire in many countries and particularly among many progressive art teachers in the United States.

Out of the stress on expression there presently emerged among art teachers the theory of self-expression. The child was to be left unhampered by rule or doctrine or theory to express what he wished and felt. The child and his product were precious, not to be interfered with by teacher or teaching. Something of intuition, indeed almost a psychic attitude, entered into the process. The following, written later by an ardent exponent of self-expression, illustrates this attitude in its extreme: [6]

Creation is a process like life itself. It rises out of a state of quiet, a sacred spot where the miracle is born. Out of the dark, the unconscious, a spring wells forth, and like a stream cutting its own bed through the meadow it flows. After this process a detachment sets in and the artist views, judges, and develops according to his taste and maturity. In the young child or a great genius a state of unity may exist and the two processes occur at the same time. Because of this simple unity in the young child painting is

[6] Gertrude Hartman and Ann Shumaker, editors, *Creative Expression*, a publication of the Progressive Education Association (Milwaukee, E. M. Hale and Co., 2nd edition, 1939), "Art in the Life of the Child," Florence Cane, p. 43.

play for him and he is better off with almost no teaching. The creative fantasy must be respected and allowed free play a long time before any laws of art can be brought to the child without harm.

In general education at this time there were some evidences also of a passion for self-expression in this same sense. This came in part from Froebel and other mystical influences, in part from misunderstanding of the doctrine of interest as expounded by Dewey, in part from fear of the evils of suppression as discussed by Freud. But except for a few sporadic instances expressionism never took hold of general education. It did, however, enter into art education in a thoroughgoing way.

The doctrine of self-expression had one outstanding and important value. It recognized the child as an individual and focused interest upon him, while the academic and formal viewpoints either denied the child or regretted his immaturity. In this respect it paved the way for learning much about child behavior and creativity.

But learning to manage art education on this basis was a painful process of trial and error for the teacher. Blinded by a belief that the child was precious and would instinctively exhibit genius, the teacher was handicapped in helping the child to grow. Freedom became license, children were allowed to flounder in a sea of ungoverned and ungovernable expression. In many instances the dictum, "leave the child alone," resulted in total neglect of the child's needs and the teacher became a mere dispenser of materials. When the child had experienced the first joys of freedom and was ready to move along constructive lines indicated by his own growth, the teacher, unable, as he thought, to help the child without interfering, remained helpless.

In addition, this "laissez-faire" procedure had many disadvantageous results which were not immediately apparent. In

many cases art became an escape from reality, a world into which the student might run to hide from responsibilities; in other cases it became a haven for the dilettante and the eccentric, or an opportunity for the normal student to indulge superficiality. In other instances, it encouraged egocentric habits or developed unhealthy introspection and aggravated complexes of superiority or inferiority. Unfortunately, in many cases the self-expression motive was associated with primitive art in the professional world, and many teachers tried to keep the work of adolescents in a childlike stage, which retarded their development or turned the more robust, manly, and mature student away from the arts. Expressionism had also one of the serious errors of the academy and of formalism—it too stressed the excellent product. Formalism sought this product by setting rules; expressionism refrained from interference lest it quench the spark, but both prized product above all. The development of artists was their aim. But the outstanding difficulty with the procedure was that it made teaching impossible. If the child did not know "instinctively," the teacher had no access to him, no opportunity to help him.

However, it must be repeated, the trend toward self-expression was, in spite of these difficulties, a step in the right direction, for it fastened attention upon the individual and his need for expression. Up to this time no theory of art education had given anything approaching basic consideration to the individual who was being educated. Attaining proficiency in art skills, acquiring accomplishments designed to yield prestige value, copying the masters, depicting the external world—all these had served as aims of art education, but never had the development of the individual and his facility and happiness in living so served.

EVOLUTION OF CONCEPTS

THE POINT OF VIEW OF THIS REPORT

The twentieth century brought several new conceptions into art education, conceptions which grew out of developments in psychology and educational theory and out of changes in the social situation. As the point of view which resulted is the one on which this volume is based, it is here elaborated in somewhat more detail than were its predecessors.

Psychology during this period was coming increasingly to see that the individual is the creature of his environment, that individual abilities and characteristics are not determined for good and all at conception, but rather are being developed continually through the experiences of the individual in dealing with his environment; through these experiences he builds new meanings and insights and skills which advance him to a higher level and permit wider sensitivity to what happens about him. Thus he develops capacity for new and more complex experience and so for greater control over his environment. Insofar as his environment is rich in opportunity he is aided to develop the endowment he has and build it into increasing adequacy. And in the degree that he is so built up he is able to meet his environment creatively, not merely to take what comes but to remake events to his liking, to deal with the problems of living which face him, to bring enrichment into his own life and the lives of others.

Education thus takes on much greater significance; it is the process by which the individual builds in himself abilities and qualities which were not in existence before; it is the veritable building of personality. Learning becomes the "reconstruction of experience," the increasing ability of the individual to deal with his problems, the increasing awareness of and enjoyment

of the possibilities in living; under the older view learning was acquiring, memorizing, copying, repeating, continuing what others have learned. In the newer view learning is creative exploration and discovery of what will contribute to life in the situation at hand, either in practical, utilitarian fashion, or by way of furthering enjoyment; learning is the creation of a better state of affairs.

Teaching, obviously, plays a different rôle here. Under the older conception the teacher imparted knowledge (subject-matter), had the student acquire or copy what others had discovered, formulated, objectified. Under this newer conception the teacher has a different responsibility; to study the needs of the students as revealed by consideration of the individuals themselves and of the environment in which they must function; to do whatever is possible to make the environment in which the student lives and works a rich and stimulating one; to see that he grows in awareness of the resources it presents; to see that he grows in creativeness, in the disposition and skill to deal with the potentialities in his environment so as to secure greater satisfaction for himself and for others; to see that his experiences are such as to facilitate his continued best growth (the sort to build eager, inquiring, outgoing personality rather than thwart his expression, as for instance, would the building of an inferiority complex; the sort to allow satisfying association with others, as opposed, for example, to the building of selfish and inconsiderate habits; the sort to encourage the child's own initiative, rather than stifle it, as would over-stress on acceptance of the ideas and preferences of others). In comparison with such growth of persons no particular subject-matter is in itself important, though much subject-matter of appropriate and meaningful sort is highly essential

to growth. And because of its strategic importance in such growth the social environment must be a fundamental concern of education.

Art education, therefore, insofar as it accepted this newer educational theory, began to reëxamine its own ends and procedures. What, it asked, comes first for art education, what is its most fundamental aim? To learn to use the customary art media and to appreciate what the masters have created? Or, as general education is coming to believe, to contribute to the growth of persons and to the enrichment of their living? If its aim is the latter, must not art education too make a wider attack? Must it not turn its attention to study of the needs of individuals and to efforts to create a culture rich in art possibilities so that by living in it, interacting with it, individuals may make esthetic satisfaction one of their requirements?

But in addition to new conceptions from psychology and education other factors had also entered into the situation. A changed social condition had developed which was at the same time both benevolent and threatening to individuality and social life. Science and its inventions were creating a type of social life like nothing which had existed before. Machines were increasingly doing the work of men, releasing people for other pursuits. They were producing commodities in abundance and distributing them to the ends of the earth for all to enjoy who could. They were making possible reading, communication, travel, exchange of ideas. For the first time in history it was possible to think of abundance for all instead of scarcity, to think of men released from toil to produce and enjoy beauty, to think of knowledge for all men instead of ignorance and impotence for most. Man had by his own efforts unlocked means to the good life for all. Abundance, leisure, nurturing of ideas

—here were the prerequisites on which to build lives of self-expression, growth, enjoyment, lives in which art in every sense could have full play.

But along with these potentialities had come problems, problems which must be solved if the promises were to be fulfilled, if the newly developed instruments were not to destroy people rather than release them. The first problem is to master the art of living in a machine civilization; thus far most men are still slaves to the new situation. Millions of workers are being displaced by the machine for lives not of enjoyment and richness but of abject poverty and starvation in a world where, owing to the urbanizing effects of industry, they cannot live off the soil. Even the rich who face no such plight and who can ignore the fate of the rest are harassed by insecurity under the changing conditions. Machines with their mass production have tied people together economically; the welfare of all depends on the working of the entire vast system. And in a world economically tied together every individual is, whether he wishes it or not, dependent on the acts and fortunes of others, with insecurity, thwarting, and misery the price of failure to solve this problem.

A second problem is to work out new conceptions of and new provisions for individuality consistent with the changed conditions. The machines which produce goods in quantity send the same breakfast foods, the same home furnishings, the same garments to all; women from coast to coast, in city and country, wear the same type of clothes whether they are becoming or not. Syndicated news service supplies the same ideas to all, ideas frequently selected to promote the interests of a small group rather than to build awareness in all people. And further, the interdependent situation requires men to evaluate their desires and enjoyments in terms of the common good, to

work out coöperative social arrangements, to defer to group requirements, and to find means of self-expression in this framework. In the modern world this is the only way to manage. But unless precautions are taken, it may lead to the subordination of many individuals.

How should art lovers view these problems? What significance has the situation for them? Clearly art has everything to gain from the realization of the new potentialities. But is it badly hampered without their realization? Once art and its enjoyments were for the few. Most men lived lives of denial, of toil, of poverty. Most men had no possibility of self-realization, of living which had satisfyingness, richness, color. Most men were tools of others because they were ignorant; even artists created at the behest of others. But no one who has once tasted the satisfactions of life under democratic conditions goes willingly back to a state of subordination. Many artists prefer to starve rather than live by the dictates of authority. The lowliest American prefers to work out his life for himself and resents the negation of this right. Democracy if it means anything means the fullest life for all people which can be achieved. In a true sense art at its broadest and democracy at its best are synonymous.

Educational theory was tending to accept the challenge in this social situation. It had already recognized that insofar as the environment, for good or ill, made individuals, the nature of the environment became a concern of education; that the new trends in the social life must be taken into account in order to see what demand they make on education.

The art world too began to feel a clear pull in the situation. Artists and art educators began to ask questions: In the face of circumstances which threaten abundant living and the possibility of freedom and individuality for all people, has art, which

stands for the values of self-expression, enjoyment, creativeness, no responsibility but self-absorption? Has art education no more significant rôle than the copying of the masters, the learning of skills of representation, the mere standing aside while the student's inborn powers work themselves out? Must not both art and art education reach out into more strategic fields? Should creativeness be confined to the employment of a narrow range of conventional art media—paint, clay, music, and the like? Or is it possible that the thrill customarily associated with creating in such media may also be inherent in creative expression in any medium? Is it possible that, because life for most people in the past allowed self-expression only in restricted areas, tradition has associated the expressive experience only with certain materials and areas not under the customary restrictions? If the social environment were of the sort to encourage creative expression in other areas, might not creating go on in any medium which actually makes life happier and finer? For example, may creativeness be involved in the rearing of a child, the working out of one's desires in a garden, the beautifying of a home? Is it not inherent in the designing of satisfying arrangements for group living, in the cultivating of social institutions which protect people from exploitation and from loss of individuality?

Thus there grew up in art education the increasing conviction that the newer conception of education would advance the ends both of art and of people. Surely the field of art has much to contribute to enrichment of life for persons; none who has genuinely experienced its enjoyments could doubt that. Surely the field of art would profit greatly by giving people the capacity to feel deeply, to have wide awareness, and to employ their emotion and insights to remake life as they find it into a life with greater beauty and satisfyingness. In comparison with such an aim the former aims—to acquire skills or accomplish-

ments, to depict the external world, to copy what has been done in the past, to express one's own desires and emotions in studied disregard of other people—all these seem superficial and meaningless.

In art education, accordingly, there emerged three significantly new conceptions:

First, the most important concern of art education is the growth of personality, the cultivation of persons who are widely sensitive and aware, in all aspects of living, who strive to bring satisfyingness into life and to eliminate ugliness, who are adequate to the demands of such a social task. Stress must be placed on the student and his interests and needs, as had been glimpsed in the movement toward expressionism; psychology presents mounting evidence that only in this way can effective access be had to the individual's dynamic for growth; in addition, inclination to democracy, to respect for personality, points in the same direction. But responsibility cannot stop with respect for the student's present equipment of interests and desires, as expressionism had led people to do; genuine respect for people necessitates provision for their growth to richer individuality and to social adequacy. Art education must therefore become a vital instrument for promoting such growth. And since such growth is dependent on opportunities in the environment which call out the capacities of individuals and put them to fruitful use, the social environment must be a concern of art education.

Second, art experiences are the right of every person. If art has values to contribute to living, then in a democracy all should enjoy them and profit by them. If creativeness brings its own peculiar thrill, as psychologists maintain, then to fail to cultivate it in most people is to discriminate unfairly. If beauty and opportunity for expression add to the good life, then they

should be open to all alike, to each in his own way and in his own medium. If art can enter into many areas of life to enrich it, then all people should have the opportunity of such enrichment. In a democracy no justifiable alternative to such diffusion of opportunity is open.

Third, art should be an inherent element in the total living drama. It must enter into every aspect of living where creativeness and sensitivity can bring more satisfyingness, where "liberation of capacity from whatever hems it in" can further growth of personality, where increase in meaning and beauty can add to the joy of living and control over it. Art is involved whenever individuals live creatively, making a better situation out of a worse, making more beauty and satisfyingness out of less; art is involved whenever the values of people are expressed in a way to yield exhilaration from the experience. Without art human living loses depth and richness, and without a setting in human events art experience loses significance and possibility of fructification. The motivation for any creative act should come out of life, out of the social pattern of which the individual is a part, and the resulting creative experience should help to enlarge living.

Art experiences, for example, should increase the individual's human and social qualities. He should learn to value art for its possibilities in the living of individuals, himself and others, rather than as escape, a means of access to the "ivory tower" where the living of people can be forgotten. He should learn to appreciate persons as well as pictures, to release the powers of others as well as receive enrichment from them. Art should enable individuals to become intelligent consumers, to select objects for daily use that are not only practical but esthetically fine and continually satisfying, to choose with discrimination

a home and its furnishings, a radio, a motor car. Art expression should serve to enrich the individual's leisure time by opening up to him worth-while hobbies, such as painting, music, the dance, the drama. The arts should help him to improve his appearance and to increase his poise, to make his personality more satisfying to himself and appealing to others. He should learn to dress attractively, to use his body with grace and effectiveness, and to dramatize his personality gifts by proper use of voice and gesture; the visual arts, the dance, and the stage arts should all contribute their share to achievement of results.

Art experience should help the individual to be aware of and to cherish the beauties, the resources, the potentialities in his environment. They should help him also to recognize and combat the ugliness and the shortages which decrease the amount and quality of esthetic experience open to him and to others. They should disclose the challenge in cities which lack beauty, sunshine, opportunity for happy living; in factories which crush out enthusiasm and vitality of workers; in social arrangements which stifle free play of intelligence, integrity of personality, confidence of people in themselves. The arts, instead of leading to escape from life, should help to make living an event and an adventure. And the individual who employs the arts in this way will become both enriched and enriching, he will give to society in proportion as he takes.

The considerations sketched above constitute the frame of reference, as the Committee sees it, for the teaching of art in the secondary school. Out of these larger considerations the following brief statement of aim is drawn:

The aim of art education in the secondary school is to further the growth of individuals in rich enjoyment and effective-

ness and to encourage them to create a society where such living is possible for all.

An understanding of the adolescent and the society in which he lives is a primary requirement for furthering the desirable growth of both. Recommendations as to fostering such development in teaching the arts are made in this report. It is to this concept that the subsequent chapters are devoted.

2

The Adolescent and His Experience in Art

No one doubts that a close relationship exists between the individual's emotional life and his experiences in art. It has not been so clearly recognized, however, that the adolescent's development in art expression is importantly related to his emotional growth. If the arts are to help the young person grow in capacity for art experiences, if they are to help him create a more satisfying life, the teacher must be aware of the emotional problems characteristic of this period, of the relation between problems of growing up and ability to be creative. Unless the teacher is aware of this interdependence of emotional needs and artistic endeavors, unless the concerns of youth and experiences in art are in some way articulated, he will have little constructive impact on the developing personality of the student and he will be strongly handicapped in his efforts to foster art expression. This chapter undertakes, therefore, to examine some of the more significant aspects of adolescent growth which the teacher should take into account if he is to help his students develop fruitfully.

It should not be understood from the foregoing that a knowledge of adolescence in general will of itself enable the teacher to deal with the adolescent in particular. On the contrary, each individual differs from all others because his experiences have been different. What happened before has left

its deposit of understandings, attitudes, inclinations, abilities. What the individual does now, in any circumstances, depends in large part on how the situation fits into the specific context of his life. His behavior grows out of his own combination of problems, conceptions, resources. What he does is designed to further life as he sees it.

The teacher should see, therefore, that in dealing with a pupil, whether young or old, he is dealing with an individual who has his own concerns and interests. Material which to the teacher is most attractive and valuable may receive only mechanical attention from the student because he sees in it no importance for life as life appears to him; indeed the student may be so absorbed in compelling problems of his own that the proffered material is only a distraction to be avoided. Prescott comments on this point significantly: [1]

> All psychiatrists and school people recognize that many experiences seem to brush against individual children, and adults as well, without making any impression upon them. This is so noticeable as to lead some psychiatrists to speak of a membrane which surrounds the personality and is permeable only to certain items of experience. This is an excellent figure and has no mystical or metaphysical basis. It is merely, to change the figure, that personalities are hungry for certain experience and have no appetite for other experiences. When the individual needs to establish his belonging in a certain group, needs sex experiences, needs to achieve enough success to bolster up a failure, or is trying desperately to organize his experience into a unit of meaning, then he will pay attention to and react to only those situations which appear related to one or several of these needs. He will ignore or perform in a very perfunctory manner any other behavior required by the various circumstances which surround him. An understanding of this is particularly important to an understanding of the dynamics behind a great many episodes that upset school routines. Chil-

[1] Daniel Alfred Prescott, Chairman, Committee on the Relation of Emotion to the Educative Process, *Emotion and the Educative Process* (Washington. D.C., American Council on Education, 1938), pp. 125–126.

dren are sure to protest or to attempt compensatory behavior when a classroom situation frustrates or fails to meet a basic personality need. In contrast, they learn with the greatest facility and are most coöperative when the situation offers to meet one of these needs.

From the foregoing it should be evident that the need for the teacher to be aware of the student's framework of concern is based on no mere sentiment. On the contrary, such knowledge is essential if teaching situations are to carry over into the living of the student. It is hoped that the analysis which follows will provide a basis for such understanding.

GENERAL CHARACTERISTICS OF ADOLESCENCE

The period called *adolescence* is characterized by the problems incident to growing up. The young person is leaving behind him childhood with its relatively narrow range of activities and demands and is growing toward the wider life of adulthood with its enlarged responsibilities and opportunities. To the superficial observer it may seem unreasonable that youth should frequently be moody, ungrateful, hard to please, demanding, when they have the boon of irresponsibility plus the opportunity to range about, to explore, to receive help, interest, protection; it may seem sheer perverseness and cockiness that young people should look coldly on the superior insight and experience of their elders and prefer to rely on their own blundering and shallow judgments. But such a view, though it has much of truth in it, fails to take account of the basic problems which youth face at this stage, problems difficult enough in themselves but complicated still more by lack of sympathetic insight on the part of adults, as well as by cultural pressures on both adults and young people. What are some of these manifestations of adolescence and some of the problems

underlying them which make life formidable and perplexing for the young person?

Change and Ambivalence

Adolescence is the period of greatest change during the young person's school years. Flux, ambivalence, instability enter into all aspects of his life—physical, intellectual, emotional. Indeed the most fixed characteristics of the period are its lack of fixity, its fluidity, and the insecurity resulting.

Even to casual observation the young person exhibits during this period traits that are quite antithetical. He acts at one moment like a small child and at the next like an adult. He is outgoing and aggressive, yet timid and retiring. At times he is stubborn and holds tenaciously to a point of view, seemingly for the mere pleasure of differing; again he is easily influenced by whatever he comes in contact with, apparently wishing to renounce all the old ways in favor of the new and different. He is both sluggish and keen, close-minded and eager to learn. He is both rational and highly irrational—he is quick to see flaws in the logic of people and situations which affect him adversely, cutting through confused thinking of adults with real penetration, but on the other hand he is for the most part unable to bring intellectual scrutiny to bear on his own procedures. The same individual may be ruthless toward the feelings of others, reaching the point of cruelty at times, and again show pronounced altruistic tendencies.

These antitheses in behavior and outlook arise from the fact that the young person is growing up. He is no longer a child, nor is he yet an adult, either in physical make-up or in emotional or intellectual patterns; and it is this very ambivalence between the worlds of childhood and of adulthood that characterizes him as an adolescent.

Need for Release

In American society today most persons are at one time or another frustrated by the complexity, competition, overstimulation of the life which surrounds them and feel a need for release from the tensions which hem them in and prevent free behavior. Young people share in this frustration, and in addition they experience the tensions deriving peculiarly from adolescence; thus they have especial need of release.

As indicated earlier, the adolescent has, of necessity, conflicting desires which he cannot resolve into clear aims and means. He is blocked by cultural pressures from expressing some of his most definite impulses. He is compelled to meet many situations he doesn't know how to deal with; his own sense of inadequacy sets restraints on his behavior, especially when the external situation is competitive. He is vaguely aware that a good deal of experimentation and fumbling must go on before he feels security in meeting the demands on him, in expressing the self which is coming into being. He is torn by the urgency of his desire to be received as an adult, to be valued for his own contributions, in the face of the fact that grown-ups do not so accept him and that in his own heart he knows he could not yet measure up if they did. He is worried by the knowledge that though he longs for independence, longs to stand on his own feet, to be himself, he is nevertheless, as he is well aware, still quite dependent on his family. He is disturbed that although he longs for easy, affable relationships with the world around him, he is so often impelled, when opportunities for such associations come, to withdraw into himself and brusquely cut off relations, to protest he does not wish them when of course he does.

These conflicts the adolescent reveals in various behavior

techniques which he employs. When he feels unable to cope with situations, when he feels there's no use to try, that he is generally incompetent anyway, he may seek self-protection by withdrawing into himself, where he can be as free as possible from outside expectations or comments, fighting off as enemies all who intrude; he may indulge in inordinate introspection, he may be moody and hostile to the world which brings such difficulties on him. When the adolescent has, in spite of his inexperience and ignorance, made his best effort or when the situation seems too hopeless to warrant any effort at all, he may, quite naturally, go back to the childish ways which served him earlier; he may exhibit regression to weeping, sulking, elaborate excuses, or being sick.

In the ambivalent fashion discussed earlier in these pages, he may alternate his childishness with his newly acquired grown-up procedures. Again in his perplexity he may make a bold stab at covering up his inferiorities by making an exaggerated display of superiority and bravado, designed both to deceive his associates and to bolster up his own spirits; he may strive to get attentions by elaborate efforts to annoy adults, and disconcert them; or he may play "sour grapes" and pretend he has no desire to do this difficult thing anyway, or that it is silly or pointless; he may resort to bullying, to let others feel some of what he has to put up with; he may employ a technique which particularly deludes teachers and parents—he may strive very hard to excel along a line in which he is promising in order to gain praise for his ability and to distract the attention of himself and others from his other inadequacies; he may indulge generously in day-dreams and fantasies which provide him with the recognition he desires.

Employment of such techniques is not in itself reprehensible in the young person. Some of them indeed represent rather

intelligent procedures in view of the difficulties he faces. Some adolescents, for example, would get little privacy and opportunity to think through problems and try out their own ways if they did not fight off adults. Some would have a hard time being taken seriously if they did not take the bull by the horns and make an unwarranted show of competence. It would be unfortunate, however, for the young person to continue these procedures into adulthood rather than to come to terms with himself and his situation.

In such circumstances art experiences may be a means of release, in that they allow the student to express what he feels and thinks under circumstances which have no untoward consequences. He can be himself; he can express the childishness he feels; he can pretend he is heroic, the cynosure of all eyes.

He may release his feelings by working on compositions that express loneliness or despair, or the art expression may be employed to expel a feeling of morbidity or agitation, or it may give vent to a romantic feeling which he has been unable to satisfy in his everyday experience. Students often represent in their drawings the type of persons they would like to be. For example, girls tend to draw girls with pretty faces and fine figures; boys tend to draw muscular and powerful men. If they are unable to represent in drawing the type they admire, they may choose as a model an artist whose work most nearly approximates it. Or just the reverse may happen: students may avoid representing anything that might call attention to their own inadequacy. Thus a girl who thinks she is unattractive will not draw pretty girls or will not draw girls at all, lest she call attention to herself; girls of this type sometimes secretly make scrapbooks filled with cut-outs of beautiful women and fine dresses.

Release in this way from pressure, both internal and external,

is essential to the attainment of integration. If art experiences do not offer such release, do not offer the adolescent freedom to express what he feels, as he feels it, and in the form he wishes, it has failed in its most vital contribution to the mental health of the student.

But expression of one's feelings through art media requires also constructive redirection of energies. In painting a picture the adolescent may express one or many of his conflicts or confusions, but he must find a form and organization before his assertion becomes an art product; thus in the process of searching for appropriate colors, forms, rhythms, or ideas for his painting, he is working not only toward an artistic composition but also toward the integration of his own experience and the creation of some coherence out of his incoherent feelings, toward the clarification of his own desires. Work through an art medium in this way gives opportunity not only for expressing feelings which do not seem legitimate in his relations with people, but also for experimenting in fantasy with a more satisfying relationship with the world. A painting which depicts hostile, morbid, sensational or bizarre attitudes may achieve status as an art product where the same attitudes and feelings would, if directed toward people, only increase his problems. Through an art medium, impulses tabooed by external dictates or repressed by the adolescent's own inhibitions can be redirected into original motifs that have creative value and productive force rather than left to constitute elements destructive of personality.

But it must be realized that providing an opportunity for freedom does not insure that the adolescent will automatically act freely, for more often than not his own limitations and inhibitions will prevent him from expressing himself with any sense of integrity. If adults are able to look beneath the

surface and recognize the real point of tension they can more likely give help at the right point. They may help the student to clarify his conception of himself and to respect his own values and needs; they may help him to explore and criticize as a means to enlarging both his values and his means of realizing them; and, equally important, they may, once they recognize the deeper problem the student is facing, find ways of changing the situation with which he is struggling in order to make it more amenable to his efforts.

Earlier and Later Adolescence

What sort of differences may be expected to appear at the earlier and the later stages of development? Are these differences sufficient to warrant distinction? No clear affirmative answer can be given to these questions, except to assure the teacher he will not find characteristics neatly classified by age level of student or by school groupings. Certain students in the senior high school may be retarded in their growth and so confine their behavior patterns to those of younger adolescence, whereas many in the junior high school may be sufficiently advanced to behave and learn like the older group. The teacher must be aware of these exceptions and must even expect that at times more students will exemplify the exception than the rule. However, ability to recognize manifestations of earlier and of more advanced development may at times be distinctly helpful to the teacher. And under ordinary conditions a major part of a group may be expected to possess the characteristics of their age level.

In general, earlier adolescence is characterized by even more fluctuation and instability than the later period. The student is restless, he finds it difficult to concentrate. He has a high degree of spontaneity and enthusiasm. The period is one of heightened

exploration; the individual tries himself out in many ways, acquires broader experience, tries to find what sort of expression is best suited to his needs and tastes. He revels in the manipulative, the mechanical. He shows little tendency to specialize or to identify himself with a particular kind of material. The art studio at this period should, if it is to appeal to whatever interest is dominant, offer a wide variety of subject-matter possibilities; materials should be of the sort that is easily handled and that produces quick results, not such as to require concentration and long sustained interest.

The student at this time has an insatiable curiosity about things in general and, if no psychological or environmental problems act as barriers, he has a thirst for general information. Though his power to think is undoubtedly increasing, he has not learned to think effectively. He shows little foresight; his tendency to act still precedes his tendency to plan or to think through a problem in advance. He seeks rules as a way out of his dilemmas. His increasing intellectual powers seem to be used for gathering information rather than for seeing its implications. He is gaining the experiential basis for thinking, rather than thinking with any depth or range. Since the conceptual background of these younger students is quite limited, the work undertaken in the studio should not require too much intellectualizing or theorizing.

As the adolescent approaches the more advanced stage of development, new characteristics emerge, though many traits typical of earlier adolescence are still apparent. There is no definite point of division between earlier and later adolescence, or between adolescence and maturity; rather, the individual employs behavior first of one type and then of the other, with less frequent regressions to childish behavior as he becomes more mature. Roughly, the later period of adolescence corre-

sponds with the senior high-school period, though for many individuals it extends through the earlier stages of adulthood. The gradual increase in maturity is evidenced by a slowing up of physical change and a growing ability to face reality, which makes possible better social adjustment.

Especially during the early phase of adolescence, the young person is truly on shifting ground. He can no longer have his feet planted in childhood security under a canopy of adult protection. His growing maturity is uprooting him and demanding that he find a new place among adults where there is no protective authority. Like the adult, he must find his security within himself. But security is the very thing which the young adolescent lacks. He tends to be definite and positive, but this is for the most part a manifestation of his insecurity and indecision. Boastfulness and other defense attitudes are likewise common indications of the same problem. He may show his insecurity through timidity; he may, because he does not wish to seem hesitant, manifest instead unwarranted boldness, claim unjustified adequacy or superiority, or leap into the middle of a situation and become helpless. He may declare he does not wish to do the very thing he would most like to do, because of an awkwardness of which he is conscious or doubt that he can live up to his own standards.

Such a state of affairs is confusing and troubling to the young person himself. It is also distinctly confusing to teachers. The teacher of adolescents, however, must be prepared to deal with persons who, because of their insecurity, often conceal their real and genuine selves, who represent inconsistencies and contradictions. In the light of the ambivalence so characteristic of adolescence, he should not expect from the pupils consistency of style or quality of expression; neither should he expect uniform productivity, for obviously a person with internal

problems varies in the amount of attention he can give to external affairs. To force either style or productivity may destroy the student's confidence in himself, the sense of security he is attempting to build, and it may destroy also his interest in art experiences. The teacher should, however, encourage whatever is genuinely the student's expression and help him to criticize it so that he sees more clearly what he wishes and how to get it.

In later adolescence the young person tends to lose some of his ambivalence and to gain in security, self-confidence, ability to manage, though his problems in these respects may still be acute. In particular, his individual potentialities tend to clarify somewhat, and more definite and inclusive personality patterns tend to be developed. Because of this there is less homogeneity among students. Special interests and preferences as to media show themselves, and, more importantly, differences emerge as to the personal ends for which art is to be employed. Some may use it to express a deepening interest in people or in social problems; others for the pleasure of working with color. Some may elect art as a leisure-time or hobby interest; others may choose it with a professional interest in mind. A wider range of ability is also evidenced at this stage; some students have been retarded in their creative development, whereas others have advanced. In addition the gifted students now stand out more definitely.

This emerging definiteness of personality pattern shows itself also in the inclination to specialize in one type of interest. And with clearer interests comes improvement in work habits and in quality of work accomplished. In comparison with the earlier period, the student has greater capacity for sustained interest, he shows more foresight and ability to plan, he can work out more complex problems. However, as the entire period of adolescence is typically a time of ambivalence and as periods of

emotional stress may in effect counteract whatever gains a student has made otherwise, this contrast should not be pushed too far.

Later adolescence should exhibit definite augmentation of intellectual power. If the student has had proper experiences for growth, he is more logical and penetrating, he has greater power of analysis and judgment, and accordingly, capacity for deeper learning. He is increasingly able to criticize his own work and the works of others and to be articulate about his ideas. He is more able to concern himself with esthetic, social, and scientific content because of his wider growth. His developing intellectual and scientific curiosity often gives the impression that he is not as creative or as sensitive to art as earlier, when in reality his artistic potentiality is greater than ever before. He should now have greater capacity for appreciation, because he should have grown emotionally as well as intellectually. Obviously this creative power may be misdirected or dispersed by insensitive teaching methods, such as are used in many high schools today, but its presence and its capacity for development are found definitely in students whose work in the arts has been continuously a part of their secondary-school program.

But stretching through the period of adolescence are certain stresses peculiar to the period. Recognition of these and of the problems they present is essential if the teacher is to give sympathetic understanding and to help the young person with the adjustments he is compelled to make. Though any classification is somewhat arbitrary, these causes of stress will be discussed here under four heads: concerns growing out of physical development, heterosexual development, gaining independence and adult status, and attaining personal integrity and individuality.

Concerns Growing out of Physical Development

The aspect of this adolescent period, this "growing up" period, which most thrusts itself into attention is the physical. Even the casual observer notes that some changes are taking place and that the tempo of these changes, though different for each student, is, generally speaking, accelerated. Legs and arms become longer, children suddenly shoot up into tall boys and girls with unmanageable feet and hands. Boys become broader in the shoulders and heavier in build and show signs of acquiring a mustache. With girls the development of the bust and broadening of the hips become apparent. These rapid physical changes call for swift readjustment to new sensations and make other demands which the adolescent is emotionally unready to meet. The apparent physical maturity of some adolescents does not by any means indicate that they are ready otherwise to act as adults. The slow physical development of some other students does not mean that they are less eager to be adult.

For every adolescent the physical change from child to adult brings with it special strains and tensions which make for heightened awareness of his body and frequently for apprehension concerning it. He must get acquainted with this new body and learn to manage it and the problems it presents. His first attempts, especially in early adolescence, are unsatisfactory; his coördination is poor, his movements are clumsy, and false motions and ungainly or self-conscious gestures are characteristic.

Such easily observable changes are, however, only an indication of much deeper concerns and much more serious anxieties. Definite psychological and social readjustments are required in order to assimilate the new bodily changes and to

integrate the individual in his new situation. In addition, unless the adolescent is particularly fortunate, other less intrinsic factors complicate his readjustment. Fears and a sense of guilt at his heightened interest in his body may arise as a result of his early training and out of his awareness of the taboos society puts on such interest. His parents may intensify these emotions by their own self-consciousness regarding the body and by their own apprehension lest he manifest or explore his interest, lest he do the wrong thing; intentionally or otherwise they convey to him that he is involved in an area of commonly accepted anxiety and concern. Of himself he sensed that he faced a problem, but his parents, by ignoring its existence, hushing up his veiled inquiries, or revealing their own conflicts, cause him to feel that the situation is worse than he thought.

The fact that his parents do not themselves know just how to help him and themselves reflect the confusion of the society around them does not simplify his own personal problem. His difficulties may be great in a society which imposes strict taboos and at the same time surrounds him with cheap magazines filled with erotic "personal experience" stories and with movies playing up the appeal of sex, in a society which in spite of the rigidity of its expectations of him surrounds him with examples of a whole gamut of conflicting behavior and standards. If he is left to himself to make what he can of his situation, he often comes out with a highly adverse interpretation, with a sense of both wickedness and frustration.

Art has an unusual opportunity through its work with the human figure to help release some of the strains incident to physical development. At such a period a strong interest in the human body and its functions is wholesome and natural; by suppression and ignorance this interest may become distorted and find its satisfaction in such extremes as pornographic

drawings or obscene literature. Both sexes show a hypersensitiveness toward the body and toward sex, though they are quite self-conscious regarding these interests.

Moreover, interest in the body has especial significance at adolescence, when the young person is facing the whole question of his developing personality and of his place in the world —what sort of person he wishes to be, what he seems like to others. Consider the import of the following statement: [2]

> . . . The body has a realism greater than other aspects of personality (important as these are to the individual) because it is visible and palpable as they are not. One cannot see or touch thought or feeling. But the body is seen, is touched. It is incontrovertibly there. By virtue of its perceptibility it overshadows other aspects of the self.
>
> In point of fact the body has a special significance. It is the medium of the personality in the expression of all its aspects, not only physical, but also emotional, intellectual, social. As through years of such expression it has become modulated by the total experiencing of the personality in its nature and needs the body is also, to some degree at least, a portrait of the personality.

The mere open recognition of the body in this way by school and teachers causes students to think about it in a different light and, together with opportunity to use forthright terminology, helps to dispel the fog of secrecy and distorted conceptions. Learning to accept the body and work with it in the matter-of-fact studio atmosphere tends presently to decrease self-consciousness and apprehension. The beauty of the human figure, its balance and articulation, its extraordinary intricacy and efficiency—all these impress and attract and serve to build genuine appreciation in place of furtive speculation.

[2] Caroline B. Zachry in collaboration with Margaret Lighty, for the Study of Adolescents of the Commission on Secondary School Curriculum, Progressive Education Association, *Emotion and Conduct in Adolescence* (New York, D. Appleton-Century Co., 1940), Chapter II, "Changing Body and Changing Self."

Work in the studio may also give the adolescent release through the use of his large muscles and bones. Because of his psychological insecurity at this period it is satisfying to employ the physical powers of which he is more sure and especially to work with materials that test his strength—wood or stone carving and the heavier exercise of metal tools; small tools on the whole do not bring the same satisfactions. The student responds to such discipline of eye, hand, and body and finds gratification in his growth in sensory and motor coordination.

The adolescent's interest in his body and in sex presents problems which are not peculiar to the arts. Such problems are therefore best met by an integrated plan of education. When the art department attempts to educate along this line without the help of the other teachers, it attempts a task out of proportion to its responsibility. The biology department can contribute by giving the student an understanding of the functions and the normal development of the human body. The physical education department should help the student to free himself emotionally by using the body in work and play. Art, however, can add definitely to these experiences by elevating them to a supra-personal level.

Heterosexual Development

The adolescent's interest in developing relationships with his own sex and later with the opposite sex represents an essential aspect of his transition—emotional, intellectual, and physical —from child to adult. The conception the adolescent builds of himself as man or woman, as one who differs from and has dealings with members of the other sex, determines more than most people realize the pattern of his adult living and the degree of satisfaction all his life experiences will yield. The adolescent must learn to go out to people, to appear attractive to

the opposite sex, to make love; he must lay the structure for the final integration of his sexual impulses in marriage. But how is this to be done? Marriage for the student in the secondary school is quite remote and for most adolescents has no immediate emotional or economic reality. But his reawakened curiosity about his body, his explorations of it, his sexual cravings, his heightened awareness of the physical appearance of others of both sexes—these are present realities disturbing him, seeking a channel for expression. But, more often than not, such expression is difficult or impossible, both because of factors within the young person himself and because of factors external to him.

In seeking outlet for his feelings, the adolescent is greatly influenced by his childhood experiences, by the way his parents responded to his first awareness of his physical self. Often the anxiety of parents over the small child provides a heritage of guilt and fear which in adolescence reënforces his sense of inadequacy at the very points where he most needs assurance, and which inhibits his floundering attempts at relationship with the opposite sex. Not only does the adolescent feel unable to meet the expectation of adults; his feelings about himself and others thus become distorted and assume exaggerated significance.

To the degree that childhood has contained relative assurance, security, and affection, the adolescent has a basis for wholesome relationships with people. But even if childhood has dealt kindly with him he still faces the necessity of acting independently of his parents, and their very affection may stand in the way of this. Success in his heterosexual strivings is therefore still dependent upon parental understanding, just as it was when as a child he first explored his physical world of sensation. But parents are often as baffled as the adolescent

himself. There are no certain formulas to rely on, and in addition the parents may be as self-conscious as the child. Mores are shifting. Thus the adolescent is left to make his decisions alone. Frequently he is resentful and blames his parents for the confusion they project on him, unaware that they, too, are victims of the situation.

Parents do not always accept readily the natural progression of their daughter from a Girl Scout who clubs with her own sex to a modish woman of the world, with dates, late hours, veiled subtleties, crisp repartee. Bewildered and anxious, they feel a need to stop or at least control what is happening. If, on the other hand, the girl does not move easily from early adolescence but instead remains in a dependent rôle with older women or continues her girl friend "crushes," parents often become alarmed that she manifests no desire for dates, fails to show symptoms of "falling in love" or neglects her appearance, or shows an inclination for a career instead of marriage.

Transition to a satisfactory heterosexual rôle is particularly difficult for the girl, unless her early affection for her mother has widened to include her father. Her problem is also complicated by the changing economic and social status of women, which tends to reënforce her desire for independence at the expense of her need for heterosexual experience, and by unstable and contradictory social standards which confuse her relationship with boys and throw responsibility upon her which she finds it difficult to meet.

The boy's early efforts at heterosexual adjustment manifest themselves in inverted form. By carefully avoiding anything that is at all "sissy," by shunning girls with obvious directness, by cultivating sloppiness of attire, he asserts what he hopes will be interpreted as dominant masculinity. His concerns develop this transition to a heterosexual adjustment and tend to

parallel those of girls, although in general he matures less rapidly. He has his heroes where the girl has her crushes. His gang affiliations give way normally to preoccupation with dates. From athletic prowess, at first a proof of his physical strength, he later derives satisfyingness from the girls who attend the games and cheer his efforts. Baffled by economic pressures and the uncompromising demands of the adult world, he moves by trial and error toward a postponed goal.

Both boys and girls tend to want attention from the opposite sex and to achieve it in various ways. In early adolescence boys indulge in horseplay and showing off, girls in indifference or playing up to boys. Their self-consciousness causes them to separate into groups, yet they seek opportunities to associate. In the studio much noisy bickering, giggling, and pushing about are evidences of this socializing process. The techniques are still juvenile but the atmosphere is no longer merely childish.

With the older adolescent the manifestations change. Boys at this stage attempt to appear adult, and the horseplay and "show-off" attitudes of the earlier periods disappear. Girls seem even more adult because of their clothes and style of hairdress—they wear silk stockings, high heels, and make-up, and often look very much like their mothers. Their behavior is more sophisticated than that of boys, and they adopt adult mannerisms more easily; they often carry this to excess, assuming dramatic poses and adopting affectations of speech.

This is the period of increased association and physical attraction between the sexes, of obvious courting and flirtation. The boy friend and girl friend are much in prominence, and those who do not enjoy the companionship of the opposite sex definitely show their "aloneness" or often an exaggerated indifference. Particular attention is devoted to means of attract-

ing the opposite sex. Boys and girls work well together and there is less cliquing of the same sex. This is largely due to acceptance on the part of the older adolescent of boy and girl companionships, with resulting decrease of emotional tension. Each exhibits growing respect for the powers of the other and an increased sensitiveness.

How can the arts help the adolescent in his attempts at heterosexual adjustment? Most important, perhaps, is the work with the human figure discussed above, for increased understanding of and naturalness with the body are essential to good heterosexual adjustment.

In addition, art experiences provide expression for the adolescent's fantasy life. Though other subjects in the curriculum allow intellectual compensation, they provide little opportunity for expression of the fantasies and day-dreams which the adolescent employs as a temporary substitute for heterosexual satisfaction. Such fantasy is an essential element in his experience and is dangerous only when he is unable to distinguish it from reality. In the arts fantasy is closely related with originality and creative force. Through theatre arts and the dance, through music, through writing, the fantasy world, which otherwise might lie dormant or even become dangerous, is redirected into form and meaning. But the arts cannot meet this need unless it is recognized for what it is, a need for emotional expression. The fashion-plate women, the pretty, pretty girls, all the unesthetic attempts familiar to every art teacher must be respected as expressing desires which the adolescent is attempting to unravel.

Again, by providing opportunity for the sexes to work together at common concerns, theatre arts may facilitate heterosexual adjustment. Through these collaborative enterprises can be expressed the overt behavior natural in the socializing proc-

ess of early adolescence—bickering, ridiculing, jostling about, hurting each other physically; beginnings at psychological adjustment can go on, and social techniques may be acquired. Similarly in later adolescence the interest in associating may be expressed. Boys and girls may dress alike (girls wearing slacks or overalls) and do the same work, and the need to carry ahead a common enterprise makes it easier to forget self-consciousness.

Through such dramatic enterprises the student can also satisfy his desire to be romantic, to make love, to have contact with the opposite sex, to dress in decorative costume, to try all the methods of allure and attraction, to be markedly masculine or feminine, to talk openly about sex, motherhood, and babies, and to receive applause for his efforts. To young people who are in ordinary life denied opportunity to express themselves in such pursuits all this gives great satisfaction.

Gaining Independence and Adult Status

Crucial in the cluster of problems facing the adolescent is the attaining of independence as a person. Up to this time family prescriptions and prohibitions have set his patterns of behavior. He is now making a new range of contacts, having experiences with a wider variety of people and situations. He is obliged increasingly to direct his own behavior, to learn to manage for himself. In addition it is interesting and exciting to do so. He enjoys trying out his abilities, experimenting, making decisions for himself, finding his own pattern of interest and behavior. He is eager for experiences and for knowledge of the world and its ways. He likes to explore, to experiment, to discover for himself. His pleasures now extend increasingly outside the family group.

In early adolescence "ganging" is the order of the day; he

and his group find their excitement in exploring their world and in achieving such mastery of it as they can. Association with his own sex-age mates and interests shared with them are of extreme importance to him. His peers are on the whole his authority; their approval is essential to real satisfaction. He is, however, troubled over divergence from home standards, the acuteness of his conflict depending on the amount of emotionality attached to his family standard, the amount of freedom he feels to depart from it if he wishes. He is likely to be hostile toward adults, to resent their intrusion into his plans, to interpret the most innocent expression of interest as "prying." He resents family pressures which hem him in, and he resents imposition of any sort; often, in fact, he seems to find pleasure in mere departure from the customary or prescribed. Yet he still feels extremely dependent on adults, because he lacks most of the techniques necessary to manage for himself. In addition he really wants the security of association with them as long as he can forget their authority over him. Though the behavior of any particular adolescent will depend in good part on the relationships which he has built up with his family and immediate group, the average young person is not easy to get along with at this time.

The more mature adolescent continues to revel in his expanding horizons, to enjoy experimentation and discovery of new powers, and to find high satisfaction in consorting with his peers, with whom he is now in most cases well established. If earlier conditions have been favorable to his growth in independence, if he has achieved a certain security on the new basis, he tends now to be less hostile to grown-ups, to be more tolerant of them. As he is still seeking to be independent, to be a self-sustaining individual, he seeks in every possible way to identify himself with the adult world. He regards mature per-

sons as independent beings, an ideal for himself, and he accordingly adopts a pattern made up of mannerisms, habits, and standards which he observes in them. His feeling of emotional insecurity is evident in this tendency to copy adults in the hope that he will pass for one of the accepted and respected. But though he apes adult dress and mannerisms, he is condescending toward his elders; their opinions seem a little musty in comparison with the ideas he and his group are working out. He enjoys appearing sophisticated and somewhat aloof; yet his most cherished aim is to achieve acceptance by adults themselves, to establish the feeling of worth which comes from success in society on its own terms.

The difficulties of adjustment at this period are complicated by several factors. First are the inexperience and ignorance of the young person himself. He does not know what will work; he must learn, and to learn he must experiment and make mistakes. A second source of strain lies in his family; sometimes even their kindness and sympathy hurt him, cause him to feel regret at the need to shut them out, to strike out from them; on the other hand, either undue clinging or lack of feeling on their part makes his task more difficult and often thwarts this necessary adjustment. A third source of complication arises from the cultural strains. In society today real independence is impossible apart from economic self-sufficiency; yet vocational status is especially difficult to insure in the present state of affairs.

The problem of attaining independence is an extremely important one. Some individuals never achieve actual self-direction, but remain dependent, tied to the apron strings of others, unable to face their problems and work out a solution for themselves. Much tragedy can result from such a state of affairs, and the adolescent should be encouraged and helped,

at this period of natural and normal transition to adulthood, to take over increasingly the direction of his own life. Parents and teachers should be aware of his necessity to build a satisfactory relationship with his peers and with the work around him and should help him to make this relationship full and satisfying.

To the young person who is striving to attain independence and adult status art work should provide as many opportunities as possible to have new experiences and to assume increased responsibilities in situations which he can manage. Only so can he grow in ability to fend for himself. The planning and executing of arrangements for festivals, exhibitions, plays, or other such outgrowths of studio enterprises, give opportunity for growth in responsibility along the line of practical affairs. Dramatics also provide a vehicle of escape into a world sufficiently adult to give extreme satisfaction. Through the theatre arts the student can use the equipment, materials, and devices of the professional stage; he can indulge in what is generally accepted as an adult occupation, the making of a stage set that really compares with the professional; he can assume adult rôles; he can receive recognition from his peers and from adults.

In this period of struggle for adult status the adolescent is frequently thwarted by dreams and memories of childhood experiences which interfere with his developing patterns. In art he has opportunity to release these areas of concern in a form which is fresh and spontaneous and as such is accorded status by other people. He may paint pictures of children and of childish experiences without being accused of childishness; thus art offers him an avenue of expression which he much needs.

As was pointed out earlier, the adolescent wishes opportunity to extend his powers, to obtain recognition for his achievements. Students with native ability in the arts may secure such recognition through this medium; sharing the artist's experi-

ence, striving to attain the standard of the artist, are normal means of deriving the satisfaction of achievement. And in addition some whose special interests are in other fields can derive similar satisfaction from art used as an avocation or hobby; for example, the stage electrician or the person working in crafts often feels this same sense of independence and personal power.

In the effort to establish himself in the adult world, the student gifted in the arts may attempt to specialize in some phase of commercial art, such as costume designing or illustration. This may in individual cases be a wise procedure, but each instance should be thought through on its merits; it would be most unfortunate if immediate practical advantage to the student caused him to embark on a line which would not in the long run call out his full potentialities.

Attaining Personal Integrity and Individuality

The attainment of individual integrity may be said, in a true sense, to be the inclusive task of the adolescent; all his problems culminate in this major one. The discussions of this chapter have all, in effect, been directed to the giving of assistance in this process of building worthy selfhood; for the establishing of behavior and attitudes appropriate to his age and his developing needs is essential to wholesome, effective, progressing individuality. But the attainment of individual integrity is more than adjustment to a developing body and to the opposite sex, more than mere cutting of apron strings. The adolescent must establish himself as a person in his own right, with his own fusion of abilities, interests, goals, values, ways of managing. To achieve independence of one's parents and other adults is an important step in gaining maturity; but making effective and satisfying use of independence involves more: it neces-

sitates ability to take responsibility and to act on it in a way to gain respect of one's self and of others, to foster growing power and a sense of being valued for the contributions one makes; it necessitates growing awareness of the world which impinges on the individual so he may take advantage of its resources and find his relationship to society; it necessitates finding interests, values, loyalties which give meaning and direction to his efforts and which come increasingly to constitute his own point of view on life; it necessitates achieving consistency of attitude and effort rather than ambivalence and random activity, the achieving of integration and security.

The earlier steps in this process begin in babyhood and continue during childhood. The child who learns to go to the store for mother, managing the street crossings and the money, achieves a measure of personal integrity. He gains that much of self-directiveness and responsibility and of something he can do himself which is valued by others. But in adolescence the young person faces these necessities in heightened and peremptory form. Throughout childhood he was largely dependent on others, on his parents and a narrow circle of friends, both for his physical existence and for his ideas and ideals. If he was fortunate he was protected and cherished. Responsibility was assumed by others, little was expected of him. But now the world at large expects different things of him. He is treated as if he were responsible for his acts, as if he had his own point of view and desires, and he is rebuked if his acts produce unpleasant consequences to others. People hold him accountable, they set up expectations which he must meet. But the situation contains also some challenge; to be called on to express *his* opinions, to indicate how *he* expects to meet responsibility, to declare *his* code of morals, to express what *he* feels—problems of this sort are intriguing as well as sobering.

As he grows older his environment widens; his contacts extend to include a larger number and variety of people, more aspects of the community life; he meets with new and different ideas; he must decide where he stands, what sort of self he is to be, whether he is to continue to think like his parents and earlier associates, or to include new factors in his thinking. What can he, as a person himself, hold to, in view of the fact that differences exist? Previously he and his parents and siblings held, for the most part, one view; in major questions he thought as they did because usually he had no inkling that alternatives existed. Increasingly a wider range of considerations is borne in on him. In the degree that he meets persons with different ideas and values he extends his world; values and loyalties conflict; and out of his growing awareness come convictions and loyalties of his own.

By meeting problems such as these the young person is compelled to make decisions regarding himself. What sort of an individual am I? Now that I begin to stand by myself, what do I wish to stand for? Which do I want most, to adhere to the ways which bring immediate satisfaction or to enjoy the respect of those who feel such ways are inadequate? Can I escape taking responsibility for my acts, and do I want to escape it? Do I want to be the sort of person who thinks only of getting his own way, or do I wish others to feel I deal fairly with them? Do I want to do and think only like my family, in the way that was so comfortable before, or do I want to reach out into the wider circle of ideas and customs before I decide, even if it entails some difficult experiences? If I am to be a person in my own right, what sort of person shall I be?

The preceding discussion may have seemed to imply that as childhood gives way to adolescence and the young person

goes on to adulthood he is inevitably compelled to take on more adequate, more defensible, more "adult" patterns. In a sense this is true, for the individual, even with meager opportunity for experience, must enlarge his childhood outlook and behavior if he is to get along in his living. How is it, then, that some individuals come through adolescence, even into adulthood, with little sense of responsibility, with many childish patterns intact, with little sense that any points of view exist beyond the ones they were born into, with only a meager sort and variety of interests, with interests of only the commonplace, restricted sort?

It should be made clear that the degree to which the individual will grow depends on the sort of stimulation his environment presents. As was indicated above, he learns according to what his environment helps him to take into account, what people and situations and books open up to him. If he grows up in an environment which makes no demands, imposes relatively few new problems, introduces relatively few new ideas or distinctions, his learning will be restricted accordingly. If people expect him to be responsible, he gradually learns to accept responsibility; if people or situations require him to take account of new ideas, he learns to do so. He always approaches and sizes up the situations which confront him in terms of his existing set of values and standards and ideas. But in living through the experience, hearing what other people take into account, comparing their ways with his, weighing as far as he is able the relative adequacy of the two, he tends to come out with broadened, improved standards and values and ideas; his earlier ambivalence gives way in time to a relatively consistent pattern that is his own. And this process goes on fruitfully insofar as he is helped by people who know of varying

alternatives and strive to help him extend his range of considerations, and who encourage him to criticize the ideas and values he now holds.

With the building of individual integrity art should be especially concerned. It should be clear from the foregoing discussions that the integrity, the individuality so valued in art is not built by encouraging young people to retreat to the ivory tower, by drawing a line about themselves so that no outside influences can penetrate. So long as the individual has communion only with himself he will have little individuality to express; his ideas will be meager, impoverished. Integrity is not mere difference from others nor adherence to one's existing set of ideas and conceptions; it requires thoughtfulness; it requires stimulation and cross-fertilization. On the other hand too great dependence on others makes its nourishment impossible. Some people never find themselves in any real sense, never come to respect their own point of view, to be aware of their own values and adequate in objectifying them. The individual must find his own current self, criticize it, and build a more adequate self, and such a process may be thwarted by either overdependence on himself or overdependence on others. This is a delicate task for any one—to get richness of suggestion but to make from it one's own integration of meaning. To the adolescent, with his inexperience of himself and of others and with his eagerness to rank with those already accepted by society, it has especial pitfalls. The student should be encouraged constantly to find his own self, to clarify his own desires and to criticize them, to improve his ability to express what he wishes to stand for. His art work should grow out of his own interests in the beginning and through reaching out should help these to expand. His work should express himself, but his self should not be allowed to remain static. If he is helped along

these lines, he will grow both in capacity for art expression and in personality.

Desire for kinship with the adult world and the tendency, accordingly, to imitate adults often leads in art to copying. Students may imitate the work of the teacher, since he stands as a symbol of adult success and of achievement; whatever he does may be accepted as authoritative. Or, again, students may imitate the work of masters, especially the great draughtsmen who apparently render the most difficult drawing with facility. The younger adolescent indulges this tendency to a degree. But for the older student it carries a greater danger because he is capable of analyzing and observing for himself. The younger student copies, on the whole, only superficial mannerisms or techniques; because of his keen power of observation the older adolescent's imitations are more pervasive and at the same time more subtle and difficult to detect. But for younger and older, copying in any form is detrimental to creative expression. The art teacher must, for this reason, constantly thwart the tendency to imitate, to rely unduly on others. He must avoid making his own statements authoritative or final, he must not impose his own style of work on the student. He may suggest a better means to a desired end or show the student how he has met a similar problem, and he should help to point out significant factors to be taken into account; but he should leave the student to make his own decisions and draw his own conclusions. He must increasingly redirect the student toward individual thinking and working, using the works of masters only as means to stimulating expression of the self.

3

The Teaching of the Visual Arts

THE foregoing chapters have indicated the aims of art education as the authors see them, and discussed the framework of adolescent living to be taken into account. How should such education go on? Advocacy of definite methods is dangerous, lest an insensitive teacher merely follow what is set down, going through the motions with no conception of the values involved. On the other hand, a statement of philosophy that is too theoretical or too general may similarly lead to lack of understanding on the part of the teacher. Good principles are often astonishingly distorted and misinterpreted when put into practice. The Committee, therefore, hopes that by sketching certain broad lines of procedure it can help the teacher not to misuse or misinterpret what it believes to be sound principles. No effort will be made to indicate with any exactness what to teach or what method to follow; to do so would be quite contrary to the philosophy herein stressed, that subject-matter and procedures in any case should grow out of the needs of the particular students and the particular situation being dealt with.

STUDYING THE STUDENT

To help students grow as persons is, as has been indicated, the real purpose of the teaching experience. But in order to do this the teacher must know their present status as personalities;

he must begin where they are and help them grow from that point. Knowledge of the type of problems faced by adolescents is, as discussed in the preceding chapter, exceedingly important to the teacher in making such an analysis, but no amount of knowledge regarding young people in general can substitute for knowledge of the particular individual to be dealt with. Each individual requires distinctive treatment, depending on his background, characteristics, and state of development, and depending also on the situation in which he finds himself. No one procedure will succeed with all students or with any one student under all circumstances. The method to be employed in any case becomes, under these circumstances, a problem for experimentation, quite removed from the older conception of a formula or series of prescriptions for dealing with the average student.

The notion that there is such a thing as an "average" student, with equal talents, interests, and behavior, should, in fact, be dispelled. On the contrary, a wide variety of interests and abilities exists within the so-called average or normal group of adolescents. Consider, for example, the many different types of ability in a group of students counted to be "average"—the sort to be found in almost any school, perhaps in any one year, certainly in the course of several years. Analysis is made below of such a group in the effort to show the wide variation to be expected and so help the teacher to explore his own group and suit media and procedures to individuals. It should be noted that the differentiations here made are primarily in terms of accessibility to art experience, and even in this respect the list should not be thought of as inclusive of all types, for the analysis is based upon only very general aptitudes or interests.[1]

[1] The groups here discussed were differentiated as the result of a ten-year experiment with so-called normal or average students in the Fieldston School,

Distinctions would multiply very rapidly indeed if all types of variation—interests, problems of living, wider potentialities—were taken into account.

Moreover, it cannot be cautioned too strongly that distinctions as to types are useful only as a point of departure. Individuals do not fall into nicely differentiated types, but have their own unique combinations of likeness and unlikeness. The teacher should keep in mind also that the differences which appear are due not only in part to differences in native equipment, but at least equally to the influence of previous education, inside or outside school, and conceivably also to differences in rate of physical and emotional development.

Any generous aggregation of students will, in all probability, include some who are definitely gifted in art. These students are easily recognized by their unusual interest and ability in the arts. They do brilliant work in painting, sculpture, or in any art medium and have ready imagination and quick visual perceptions. Most teachers feel more at home with this type of student than with any other; their teaching procedures succeed better with him than with the less gifted. There is a tendency, however, to allow such a student to specialize too soon, to "follow his own bent," which often means becoming fastened to one technique, adhering to one medium or following one artist. On the contrary he should extend his range of experience by engaging in many types of expression before he narrows his interests. He should in all his work be encouraged to undertake more complex and challenging problems than the other students in order to call out his abilities.

In a school of any size there will also be students who are

New York City. No finality is claimed for the distinctions made. They should be employed to open up further distinctions, rather than to serve as fixed categories into which all students are to be fitted.

badly handicapped in capacity for art experiences. They may have a combination of deficiencies—such as poor motor control, low perceptual ability, and low emotional sensitivity—or they may be outstandingly handicapped in one. These students, too, are also easily recognized, although their particular handicaps may not be readily perceptible. A common hindrance is extreme difficulty in managing tools. One student with a high intelligence quotient had so little manual control that he could not hold a pencil in his fingers. Experience with graphic and plastic media eventually gave him the control he needed, in addition to opening up the new area of enjoyment, established for him the feeling that he was at last a normal person. Students of this type should, wherever possible, be instructed under special conditions by a person trained to meet their problems.

Individuals of the foregoing types, though not to be differentiated in most respects from other students, do stand out more clearly to the art teacher. The remaining students are usually thought of as homogeneous and are taught in the studio by one method. It is this large portion of the student body that needs special study, for types within it need to be differentiated. There are five distinguishable groups among these "average" students below, but these groups should be considered merely as indicative of other distinctions which might be made.

One numerous group of students is composed of those who are excellent or average in academic work but definitely retarded in art. They are accustomed to using their minds, to intellectualization and verbalization, but quite without experience in working out ideas with their hands. Often in addition they have little consciousness of their own emotional life and no desires of their own which they wish to express. Usually they feel inferior in the studio; frequently they wish to avoid it. The teacher too may regard them as poor art material, for though

they listen earnestly and even enter into discussion of, say, composition, they are afterward quite unable to put to use what was discussed.

The teacher should realize the paradox which exists in such a situation; the students are academically well developed or even advanced—they can do geometry or write compositions or learn history or respond verbally. But they have had no opportunity to develop motor ability; they may be low also in readiness for sensory responsiveness. The prevailing type of school turns out many students of this sort. The teacher should recognize the nature of their handicap and begin in simple ways to make emotional and visual satisfaction possible and to build up manual skill. Some of these students, once they are at home with art media, may do excellent work because of their ability to conceptualize.

In contrast is a second group of students who are noticeably slow in intellectual work but who use their hands well and who respond readily to art materials when these can be used in practical situations. They learn best through their eyes and hands. Usually they are called "slow," and little attention is given to them. Frequently, because of repeated failures, they are unhappy in high school and inclined to leave as soon as the law permits.

Such students should be helped to work on something which appeals to them, and in which they can succeed; for instance, the making of masks or jewelry or pottery may interest them. They should not be forced to theorize about what they do and should not be subjected to lectures on subjects remote from their interests; the making of a stage might make definite appeal, but a talk on English drama would almost certainly alienate them.

In some schools special classes have been formed to train the

particular abilities of these pupils. One New York City high school has achieved outstanding results with students of this type through work in marionettes and crafts. The students not only succeeded in turning out art work of a high quality, but also won the respect of those who had condemned them as impossible and shiftless. The art experience helped to stimulate learning of other kinds and to organize and clarify thinking. The majority graduated from the school with good standing, in spite of the fact that they had previously been candidates for working papers and the special charges of the truant officer.

A third group comprises students with real aptitude for art, with imagination and originality, but with poor motor coordination. Such a student is usually first discovered through his tendency to loiter about the studio and his excellent judgment of the work of others. He is especially difficult to reach because he hides his interest under nonchalance and denial. Also, when he attempts to work in any medium he is blocked by lack of technical skill. This obstacle can frequently be overcome by exercises in which he uses ready-made forms—such as cubes, cylinders, and spheres or, say, architectural units such as columns, pediments and arches—arranging them in pleasing relationships on small stage models made for the purpose. When he achieves a desirable arrangement, he may light the model with colored lamps and thus acquire experience in color and form design. In order to keep a record of his creations, the student may also photograph his most successful results; this provides an additional skill within his reach and adds the esthetic satisfaction of photography to the larger art experience. Such a student is in no sense immune to art; once he has found his relationship to it he may derive great enjoyment from it. His ability, however, corresponds more nearly to that of the critic than of the producer.

A fourth group, students with primarily technical interests, are found in every school, more often among boys than girls. If these students are noticed at all by their art teachers, they are given the extra tasks to do. The visual arts as such apparently make no appeal to them, but they are attracted by art enterprises that have technical possibilities. The theatre arts with their model stages, switchboards, and settings provide satisfaction, as do also models of architecture and work in the crafts. Such technical abilities and interests are not necessarily accompanied by desire to create. Few teachers realize that they may be directed into creativeness. But one student known to the Committee became interested in making a switchboard and eventually produced the finest and most original stage models in his group; the technical interest provided the approach to his esthetic powers. Another student later became associated with an outstanding industrial designer and found much satisfaction in his work.

A fifth group are students with ability in plastic arts but little or no interest in two-dimensional expression. Adolescent boys, for example, frequently do not respond to painting and drawing but are enthusiastic about sculpture, modeling, or pottery; with painting they become discouraged and waste time, but in sculpture and modeling they sustain keen interest over long periods of time and produce excellent results. This seems to indicate that some students at adolescence possess a highly developed sense of form. The type is a very common one and recognition of it enters importantly into teaching of the arts, for often when it is taken into account boys who are total failures in painting and drawing may become outstanding successes in plastic expression.

Though it is essential to recognize the needs of all students and to provide adequate opportunity for each, physical sepa-

ration is not necessarily indicated, for a number of students may work in one room on different expressions using different media. The social situation here has, in fact, great educational value. But, again, the mere fact of a variety of media does not guarantee that the teacher is conscious of the needs of each student and that he has suited the medium to the need. On the contrary, it is possible under certain circumstances to employ one medium, such as clay, and still meet the needs of an entire group. The important thing for the teacher to keep in mind is that he is guiding students with a variety of individual differences.

FOSTERING ART ACTIVITY

When the teacher faces a new group he has two responsibilities: to get the students to work at art activities which will allow them to taste the satisfactions in this kind of experience, and to begin the process of acquainting himself with the individual students.

How should the teacher go about this process of exploration? Clearly there is no one way; every one will devise his own approach, knowing that he must continue to work at it in a variety of ways. Many teachers find it profitable to begin with discussion by the class of their previous experiences in art, in the course of which the teacher observes, as far as he may, the differing backgrounds of the students and gets clues as to what they like, what they dislike, what bores them. If the group is talkative and sociable, it is often profitable to prolong the period. Otherwise the teacher leads it presently into a consideration of activities to undertake; he encourages the students to make suggestions; he makes proposals himself where it seems desirable; he picks up whatever leads emerge.

At the close of this period of discussion the students go to

a table where a large variety of media are laid out—clay, paints, paper of many sizes, different types of brushes, modeling wax, construction board, and the like—and choose what appeals to them. As they begin to work, the teacher observes what goes on and gives help as needed. The more independent ones he leaves, for the time being, to go their own way. To those who are struggling and bewildered he devotes his attention. At times he may find it expedient just to place a tool correctly in the student's hand or to say an encouraging word. In other instances more is necessary. He may discover, from discussion and observation, that certain students have chosen what is for them the wrong medium or projects that are beyond them, and he may, therefore, suggest a change of medium or a simpler project.

But the sensitive teacher notices more than success with the medium. He notices whatever will help to give a picture of the students and their potentialities and needs. He begins during the initial discussion period, observing their individual contributions, noting the imagination and inventiveness of the ideas they express, noting whether they take part or fail to do so. He continues his observation as they go about their work, noting their independence or lack of it, their ability to make a plan of attack on the situation, their ease with their classmates, their apparent security and ability to enjoy life. He notes their emotional temper, their attitude toward criticism or suggestion, their reactions to a blunder or a misbehaving tool. He makes mental note of all that happens and takes it into account as he deals with the students from then on.

This approach begins what should be a continuing study. The teacher may learn little about some students the first day, but as time passes he will, if he continues to observe, form a more or less adequate character picture of each student. If

there are case studies available, he should consult them; whatever will help to build up a background should be used. He should, however, be on his guard against taking over prejudices; rather, he must discover the students for himself. This process should continue as long as teacher and student work together, for individuals are constantly growing and changing, developing new needs and new patterns.

If the teacher is to secure the openness and responsiveness necessary to facilitate his study, he should make it apparent to the students that his interest is in them—their welfare, their special powers, and their progress not only as students but as human beings. If the student feels it is chiefly the subject which is the center of concern, he will not give his confidence freely nor will he give to the work his whole-hearted best, so important to satisfying experience in art. In order to evoke the finest expression and effort, as well as frankness of communication, the teacher should constantly endeavor so to organize classroom procedure, tools, and subject-matter that the study of art will touch the student's life in some personal way.

RELEASING EXPRESSION IN THE INHIBITED STUDENT

Among every group of students will be found some who do not have the desire to create in art media, though they do have the ability. Their impulses are so atrophied or so inhibited that considerable stimulation from the outside is necessary before the desire to try can be recovered. It is significant that in schools which stress chiefly verbalization and intellectualization a large proportion of the students are of this type. The difficulty may, however, be due to the wrong kind of training in the arts; continued work on border designs, color wheels,

and such conventional exercises saps initiative. Or the students may have been so long under the domination of a strong personality that they are lost when given freedom. The teacher must therefore discover means to release a desire for expression.

Success in bringing about such release will depend chiefly on the teacher's ability to understand and respect the differing personalities of his students and to realize that each person must approach art in his own way. No formula can be given; the individual's own pattern of interests and potentialities must somehow be discovered and appealed to by appropriate materials. For example, one sort of material may stimulate the student with technical interests; another sort, possibly engaging subject-matter for pictorial work, may arouse the imaginative student; or for a particular individual the mere enjoyment of handling clay and reveling in its plasticity may suddenly lead to the desire to create something; similar appeal through the sensory organs may be made to others through the use of wood, metal, or paint.

The teacher who can make the study of art dramatic is much more likely to have success in releasing the adolescent. Various means may contribute to this end. The teacher who can reveal the exciting and interesting quality of the medium has real access to his students. If he accepts it as routine, he will get a routinized reaction from the class. Watching a craftsman throw a piece of pottery may be a dramatic experience or it may be commonplace, depending on the teacher's own attitude. The teacher should also take pains to relate the medium as closely as possible to the interests of the students. For instance, modeling figures and animals out of clay is usually more appealing to junior high-school boys than making pottery. The teacher may also heighten interest by presenting the historical

background of an art expression, as in the study of the mask. Or, with the right circumstances and treatment, he may enhance interest through disclosing the functional basis of an art expression; he may point out how, in the type of Greek vase used to carry water, the hydria, the handles were planned to meet definite needs, one on each side to facilitate lifting the heavy load and a third for carrying. But always the teacher should watch the students to see whether they are quickening. If the material is dramatic only to him, he should change his procedure.

TYPES OF SUBJECT-MATTER INTEREST

The human figure or themes of human interest constitute the most appealing subject-matter to high-school students. Self-portraits and portraits of classmates rank high in preference, as do figure studies, and group compositions. Dramatic scenes, social themes, action, animals—all these, too, are featured in the young person's world and constitute vital subject-matter for his art efforts. Still life, landscapes, and interiors are more acceptable and appealing as backgrounds in pictures with human content than as separate problems. When students seem to like still life, the appeal is usually generated more by the desire to paint than by the subject chosen. In a study of art interests at the Fieldston School, the human figure ranked first as subject-matter, landscapes ranked next to last, and still life last. Most students stated definitely that they did not like still life. Murals, large stage settings, or other work on a large scale appeal strongly to the adolescent. Such work has a challenge because of its manifold problems; it requires greater skill, imagination, and endurance than what has preceded it. It also challenges the

student because it allows a sense of large accomplishment; in this respect it may symbolize his own physical growth and increase of power.

Since the adolescent has a keen sense of the practical, anything of utility value ranks high in his estimation. The crafts, for example, are quite interesting to him.

But with many older adolescents this regard for the practical has broadened to include not only the overtly useful but also many things of an intellectual nature. With such students a course dealing with the appreciation of art may be accepted as practical, whereas with the younger student it would have had no significance. Frequently also the study of composition becomes an interesting problem to the older student. He can at this stage pursue such study further than before and acquire considerable mastery over it. Likewise, the conscious study of form is possible, both in pictorial and plastic expression, for the student is now capable of grasping the problems connected with it. If the teacher introduces aspects of the cultural background which increase his understanding of the concept of form, in a way to be discussed later, the student is often able to carry on his own research subsequently. It should not be assumed, however, that study based on intellectual abstractions will appeal to all older adolescents. On the contrary the complexity of problems in their personal living, problems of the sort discussed in Chapter II, may make concentrated intellectual work impracticable. Every case must be studied on its own merits.

Interest in the Living Model

Use of the life model is necessary to development in art both as appreciation and as creation. If the teacher ignores this important area the student may repress or never experience a

form of expression which he should achieve freely. In addition work of this sort may have definite value to the student in his problems of personal growth.

Use of life models has been purposely avoided by secondary-school teachers because it involves questions concerning sex. But this very factor makes it of extreme educative importance at adolescence, when the individual is striving to understand sex differences and meanings. The arts may help him to wholesome growth in this interest by meeting the problem squarely and frankly and by bringing the figure to him under frank and sincere conditions and treating it as an esthetic form.

The teacher should be able to introduce his class to the use of the nude figure with understanding and frankness. The most satisfactory method is to use the draped model first so that students who have been overguarded or repressed in matters pertaining to sex may adjust to the idea. After such a preliminary introduction students usually accept the nude model readily as an esthetic form. In one school the junior high-school students pose for each other in gymnasium or bathing suits.[2]

If the student has been relieved of his self-consciousness regarding the unclothed body and if he works with a teacher and class who have established an attitude of mutual acceptance, he will meet the challenge of the esthetic form by creating in whatever medium he has chosen. His reaction to the sex element is thus directed into a creative personal experience, the true objective of the lesson. The class can eventually work in mixed groups from a model of either sex without embarrassment or self-consciousness. It is best with mixed groups to introduce the female model first, as boys are less apt to show embar-

[2] This practice is carried on with great success in some schools with the result that by the time students enter the senior high-school they are well acquainted with the figure and more easily accept the professional model.

rassment than girls. It is also well to note that a young model is more acceptable to adolescents than one more developed.

The practice of working from the nude model is employed in only a few secondary schools; thus for most it will be a new venture. It is readily apparent that there may be opposition on the part of school system and community unless care is taken. Acceptance by parents and other teachers should be secured before the plan is put into operation. Acceptance by the art teacher himself is of major importance, for if he is not at ease or is not convinced that the venture is worthwhile, he will transmit his tension or insecurity to the student. It is also important in the beginning to select the student group, inviting only those who are ready to use the opportunity to advantage, but the goal should be to build in all students an objective attitude toward the figure as an esthetic form.

Interest in the Dramatic Arts

The dramatic arts make a strong appeal to young people and provide excellent opportunity for an integrated approach to learning. The spectacular nature of such enterprises, the strong contrasts of color and lighting, the dynamic use of line—all these delight the young person. As was pointed out in the previous chapter, such enterprises—plays, pageants, festivals, and the like—allow expression of many of the adolescent's desires to associate freely with the opposite sex, to assume adult rôles, to be romantic, to make love, to indulge in the discussion of adult topics, to receive recognition for large-scale achievements.

When a play is chosen, the students will, of course, have part in the selection. The teacher should, however, keep in mind the range of values which may be promoted through a series of such enterprises. He should see that each production

includes a proportionate number of masculine and feminine rôles. The productions should include a generous amount of romance. Some plays should be included which allow the championing of just causes or crusading for the public good; these allow the student to assume the rôle of hero and to taste the satisfactions of applause for his contributions to the general welfare. Plays based on social issues encourage the student to clarify his thinking and to see the human meanings involved in social problems.

Production of this sort should be utilized for their full value to the young people. The planning and preparation of various kinds may be as satisfying and as rich educationally as the presentation of the play itself and may be managed to allow both pleasure and growth to the entire class rather than chiefly to the actors. The students, when put on their own responsibility, may legitimately feel their importance. In addition to assuming responsibility for practical management of affairs, they may make the play their own creation artistically. This provides a challenge equal to their ability and allows them to feel justifiable pride in their achievement. In the construction of stage settings, boys and girls may work together in an intimate environment where the difference in sex does not seem to exist as a formal barrier. They may dress alike, girls wearing slacks or overalls, and do the same type of work, for girls like to do heavy carpentry and painting with the boys and seem to show as much endurance; indeed, there is such tremendous drive that the student may overestimate his powers, causing physical and emotional strain. In addition, dramatics provide an excellent means of teaching by a system of apprenticeship, where the more gifted and able student becomes the leader. Devotion to the play as "the thing" obviates selfish motives, and the work of the specialist and that of the general student are blended in

the group endeavor. Self-sacrifice and altruism are as often displayed in a theatre project as on the athletic field. A situation of natural social relationship is created in which each must live up to the code and manners of the group or suffer group discipline and censure.

Dramatic enterprises provide incentive for learning many kinds of subject-matter. There is scarcely a school subject which cannot contribute. In the presentation of Shaw's *Saint Joan*, for example, much knowledge of the historical setting is required in order to portray the characters adequately. Work in English gives help in diction, use of voice, and the like, and thorough study of literature helps the student to understand the mores and manners of the times and the dramatic form and quality of the play itself. In this case, knowledge of French could be utilized to advantage. Science enters into arrangements for lighting. In the making of costumes the household arts are applied. Study of the arts background, as well as the general historical background, can contribute liberally in planning costumes and in providing stage settings which take account of the architecture and interior furnishings of the times.

NURTURING INDIVIDUALITY AND INTEGRITY

Usually the first attempts in art can scarcely be recognized as expressions of the self. In truth, many students at the outset find very little of themselves to express, for little has been developed or brought to awareness; their impressions of themselves and their world are based almost entirely on the opinions of others. At adolescence especially, when students become dissatisfied with their childish standards, they tend to adopt the standards of others representing what is outstanding or admirable or merely as representing the adult view. The teacher with

mature art experience can see his students' products stamped with many such external influences, but he should learn to detect any evidence of individuality beneath this distortion and build upon it. He may begin by permitting the student to express anything congenial to him—horses if the student's hobby is horses, portraits if he likes to draw people. The teacher should not be worried by sentimental results at first but should encourage whatever is sincere and genuine. Once the student is freed to do what he wishes, the teacher will see increasingly in the product a faint indication of selfhood upon which to focus attention. With this small beginning he may encourage further growth toward individuality in art with its resulting satisfactions.

If expression is to be fostered, the student must feel that his opinion is counted worthy of consideration, that he is respected as a person in his own right. The teacher must thus take care not to override the student's judgment or arbitrarily settle points of difference. On the contrary the aim must be always to foster independence and freshness of opinion and honesty of judgment. Otherwise the student cannot learn to respect his own preferences, dislikes, and aversions, but will hesitate to admit them fully or to make frank acknowledgment of change of opinion; in other words, he will fail, in so far, to grow as a person.

It should be clear, however, from the earlier discussions that growth in individuality does not come merely by looking within, by striving to retain unimpaired one's original stock of ideas, opinions, values. Rather it comes from gaining new insights and interests which enable the individual to see and feel more richly and more adequately, which enable him, in other words, to extend his self beyond its existing pattern. To clarify one's own position, to respect one's own values and point of

view, these are essential bases of individuality and integrity. But to settle down in a point of view in satisfied ignorance of what exists to be taken into account is to be a crank and a bigot. Clinging blindly and protectively to a point of view is not integrity; it is obstinacy or dogmatism. Rather integrity is the self-respecting determination to have oneself represent the best that is possible. Thus new experiences and interests, exchange of opinions, power of self-criticism are elements indispensable to the growth of individuality and integrity. More specified means of stimulating such growth are discussed in the next section.

STIMULATING GROWTH

It is, as has been indicated, extremely important to begin where the student is, with his present stock of interests, desires, needs. But if these continue in their present status, no learning and no personality growth take place. Moreover, if the student continues to express himself in his own small way, his knowledge of or feeling for art will be meager. As soon, therefore, as he has learned to express himself through some art medium he should be helped to extend his experience.

The sensitive teacher will be continually alert to opportunities for such stimulation. The pupil who draws for the most part only one kind of thing should be encouraged to branch out. If the girl who likes to draw horses is advised to consider their various functions or settings, this may lead her to try racing scenes, farm scenes, milk-wagon pictures, and the like. Or possibly her interest in horses may be extended to include other animals. The boy who sticks to boats may be encouraged to go to the wharf and so perhaps to include new backgrounds and a variety of types of people—sailors from many lands, fishermen, stevedores.

Students may cling to one line of expression because of its inherent interest for them or because of some extrinsic consideration which has been built up, because their efforts along this line have received praise or because continuance of one theme allows them to accumulate skill and so escape attention. In the attempt to stimulate new interests the work of the other students has valuable possibilities. The teacher should encourage discussion and exchange of ideas regarding the various projects under way for the help it may give to all.

Growth in Skill

Many formal schools have overemphasized technique and skills, and many so-called progressive schools have minimized their importance. Neither emphasis places technique in its proper relationship. If a conscious effort for technique is stressed at the beginning of the art experiences, before any clear desire to express is aroused, the result will, in all probability, be both mechanical workmanship and blocking of self-expression. On the other hand, all will agree that the individual who lacks the skill to express adequately what he feels, the skill to carry out his desires, is both an ineffective and a frustrated person.

Actually, of course, skill and technique are being acquired, in greater or less degree, from the first. The adept teacher shows the students at the outset how to use their tools, managing, however, in a way not to divert them from the more important and essential experience of creating. He may simply say, "Let me show you how to handle this brush," or "This is the way to get a better result," or "Perhaps you might like to use another material," demonstrating technique by showing its relation to the expression being created.

But as desire for expression grows in the student there de-

velops also a desire for the techniques and skills by which the expression is to be achieved. When the student realizes this need, the skills should be emphasized, and then only in relation to that need. In this way technique is recognized and developed not as a desideratum in itself but as a necessity inherent in the art process.

The student at the senior high-school level is ordinarily interested in mastering difficult draughtsmanship. Since inability to draw well is a great handicap, once desire for expression has developed, accurate draughtsmanship is eagerly sought; it is only later that esthetic values take on similar importance. Indeed, the desire to draw well often leads the student far astray from the original urge to create. The teacher should, therefore, attempt to coördinate the zeal to master skills with problems which inspire creativeness, to keep a balance between the technical and the esthetic values.

Contrary to the common view, it is usually desirable, especially among high-school students, to divert emphasis from esteem of technique as mere facility to esteem of it as means to sincere expression. High-school students especially, in their admiration for clever draughtsmanship, are likely to overlook its instrumental significance. They often say, as every art teacher knows, "I would like to make a picture representing a particular idea, but I don't believe I can do it because I can't draw people well enough." Every good workman aims to complete his work ably, but a lesser product is not to be condemned if the maker has expressed himself and worked up to his fullest capacity. Finish in art as an end in itself has little value. An early Korean pot in all its roughness reveals a sensitiveness which is worthy of being preserved. It does not need a machine-made finish to complete it; it is completed even in its roughness—indeed, that very quality may enhance its beauty.

Growth in Sensitivity to Esthetic Elements

The younger adolescent is less capable of working with abstractions than is the older student, and premature or insistent emphasis on abstract design tends to result in stereotyped habits or in mechanical results. Rather, with students at this stage of development, the growing knowledge of design should come in connection with subject-matter. Esthetic elements are found in all art experiences, and the teacher need not be dependent on a particular type of subject-matter in order to call attention to them. Ideas drawn from the student's own imagination or activities are in the beginning more promising as vehicles of esthetic experiences than are still life, anatomical figures, landscapes, or antique casts; design applied to rugs, textiles, or pottery which appeal because of their functional value, may similarly be a means to growth in sensitivity. Often "just playing" with color has its value for stimulating the student and giving him the experience background for closer study of art.

But most students, when they have gained a certain power of perception and expression, begin to be dissatisfied with their work and seek for higher standards. The teacher can then profitably supply subject-matter that gives deeper emphasis to the art values of line, form, and color. Even at this time, however, these values are best grasped by the student when, as indicated above, they are related to some human interest or idea growing out of his own experience and when they are employed as a means of expressing or revealing what he is trying to say. The teacher may, for example, lead the student to see that his line is weak or thin, that his dark and light values do not contrast sufficiently to bring out the important elements or figures in his picture, or that a clearer definition of the planes in a specific object will give a better sense of form. Thus the student

is being made conscious of design and learns to use it in expressing his own ideas. This procedure is in definite contrast with exercises which have no interest for the student, such as the working out of value scales or color wheels. Such a method tends to deaden rather than to quicken consciousness of design.

Growth in Art Background

As the adolescent's expression in art grows most naturally out of his immediate experiences, subject-matter of an historical nature is in the beginning of only secondary interest. But such background material may become of primary concern if its use is stimulated by a special need or desire on the part of the student. For example, study of architecture may, as indicated earlier, be helpful with stage settings, or study of period costume may have distinctly vital appeal in connection with a play. Any historical subject-matter of this type may be absorbing if the student sees it as having a bearing on his interests. If he has something to say and sees how the historical element will enhance his expression, he will himself reach out for it. But the same subject-matter may have negative results if it is assigned by the teacher against the student's will.

The teacher can, then, help to enlarge the student's background by bringing him into contact with art materials which meet a need he feels or with works of art which express what he is trying to express. This is also the best possible method of developing appreciation. If the student is struggling with line, the teacher may direct him to the works of Picasso and Holbein. Or if he is concerned with interpreting character or human themes, the teacher may introduce him to Daumier and Forain as a means of sharpening his own perception. Success here will depend upon the teacher's ability to select works which contribute to a specific need or interest felt by the student. The

selection may be different for each person. Such an approach may seem to the casual observer to be quite disorganized, for one day the student may be studying Chinese porcelains, the next day figures in modern painting. Or today one student may be modeling a figure and the boy or girl next to him painting a landscape. The continuity and integration of these scattered themes is to be found only in terms of the students' development.

At the first, intensive study of a small area is more important than superficial study of wider extent. The student at that stage has little need for broad sequences of history; therefore the chronological development of art should be laid aside in the interest of spontaneity and enthusiasm for some one period. When individuals become intrigued by a subject or period and wish to remain with it longer, the teacher should be gratified, for this is indication of genuine art experience. On the other hand, if a subject or period is not attractive it should not be given elaborate consideration, at any rate at that time. There seems to be no valid reason for the present tendency in secondary education to cover wide fields of the art tradition, especially since the results are usually superficial or even negative in terms of the development of the adolescent. Such emphases have tended to turn youth against art and to work against genuine appreciation.

When the student has broadened his interest in the cultural background and learned to use it in connection with his personal experience, he may wish to study it more extensively. He may then wish to trace its chronological development or to study some period more intensively. He may wish to study the way in which one period of art evolved out of another, or to see the dominating trends running through the whole tradition of art. He may wish to trace the social factors that brought a

particular type of art into being or to show how the arts have influenced society from period to period. It is evident that study of this sort would not come early, but rather after the student had accumulated sufficient experience to develop genuine intellectual curiosity.

Historical study, when undertaken in connection with art work, should not stress the memorizing of dates and names of artists in their chronological sequence, but rather build familiarity with the general characteristics and significance of artists or periods. Take as illustration a study of medieval painting. The characteristics to be pointed out are its flatness, brilliance of color, emphasis on detail, clearness of line composition, disregard of the natural world so far as proportion and perspective are concerned, and its spiritual quality. It may also be noted that medieval painting had its origin in Byzantine mosaics and ivories. Certain artists' work may be studied in order to find similarities and contrasts in respect to the characteristics named. Consideration of these points might lead to comprehensive study of medieval painting, but if such a study is undertaken it should be because the class wishes to know more about *one* of these characteristics for its bearing on a particular art experience.

The teacher should not decide in advance the extent or the profundity of background study to be attempted; the learning capacities of the class should direct him. A group with varied interests and a good deal of intellectual curiosity may cover much more than another group of the same age.

It can scarcely be too strongly stated that any worthy study of the cultural background should stimulate desire for richer expression in the arts, just as experiences in art expression should give rise to desire for further study. In one ninth grade, for example, a comparison of medieval and renaissance painting

aroused interest in the technique of painting, color, composition, and subject-matter involved, and this in turn led to better esthetic form in the students' own painting. If the background study does not show itself soon in their work or functioning interests the teacher should question seriously whether the study is meaningful to them or whether some better way can be found to relate it to their interests.

Growth in Social Awareness

It should be almost unnecessary to say that the individual's interest in art should extend beyond concern with objectifying his own inner life. If his interest is restricted in this fashion, he will in the long run have but a meager self to express. Awareness of and interplay with the life about him is essential to his own growth as a person. It is also essential to a wider functioning of art. But social awareness in any adequate sense will not necessarily result from mere consciousness of principles of esthetics, as some have believed. Sensitiveness to line, form, and color does not at all insure sensitiveness to human relationships or environment. Many artists with the deepest of feeling for their art have been almost totally lacking in feeling for people and for fine human associations; Richard Wagner and James McNeill Whistler are capital examples. Throughout his study, therefore, the young person should grow in sensibility to the wider bearing of art experience. He should be helped to see how art has always been a means of expressing social ideals and communicating social messages. Works of art from the cave paintings of primitive man to the frescoes of contemporary Mexican masters illustrate these social uses of art; so also do the aquatints of Goya depicting the horrors of war, the lithographs of Daumier attacking church and state, and the work of many contemporary cartoonists representing issues in

current events. The student may use art for a similar end by painting murals for his school which represent some idea important to his time or to the school. Or he may achieve the same sort of expression on a smaller scale through etching, cartooning, lithography, or sketching.

In most cases, however, students need a good deal of help in extending their social awareness before they have much to communicate in this way. A first extension of interest may be with reference to the immediate school environment. Students should be helped to appraise it for its attractiveness and to take responsible part in improving it. In one school the students fitted out a clubroom, planning and making the furniture, rugs, and hangings, and painting murals on the walls. They also made a fountain and bird bath for the school yard and a wading pool for the kindergarten of tiles designed, made, and fired in their pottery shops.

Sensitivity to their immediate surroundings, however, is not sufficient, and means should be found for reaching out into the community. Sketching trips can be made to open up many new areas. If the children live in the city, trips to unfamiliar parts of the city, to industrial centers, or to the country, will help to do this. If they live in the country, analogous opportunities for new experiences should be arranged. City children from the more privileged sections profit greatly by some sketching trips to a slum area, where they can observe at first hand the people and living conditions. As a result of such a trip art work takes on a new dimension, often portraying with real discernment different character types, living conditions, recreation conditions (how children play in the streets, darting about between trucks; how in the absence of real toys sticks of wood become dolls and trains; how hunting through an ashcan for food or clothes becomes a grimly stirring experience). Simi-

larly, a trip to the Children's Court opens up many new lines of thought as the students sketch child types and learn the causes of their difficulties. Visits to foreign sections of the city are also revealing and may include such spectacles as an Italian festival or a Chinese New Year celebration. Thus the students get a glimpse at first hand of the heritage of their own community and of the variety of personalities of which it is composed.

In one New York school such experiences provided material for a project that lasted a year and a half. Two girls in the second year of high school chose to make a study of the racial groups on Manhattan Island. They made trips to Chinatown, Harlem, the East Side, and the Bowery, and returned with sketch-books filled with exciting studies. This material they developed into a pictorial map twenty-five feet long and ten feet high, designating the localities of different nationality or racial groups by a characteristic activity, such as an Italian street festival or a Polish wedding. The girls did extensive research for the project and gained a great deal of knowledge of the history and background of various peoples as well as an insight into their own environment. The map was set up as a mural in the household arts room, where it became a means to the study of racial groups in the course in euthenics.

Students may learn how their city is fed by visiting the docks and markets where foodstuffs are handled. They see the stevedores at work, the crates of vegetables piled high, the variety of meats and fish that pour into the markets from boats and trucks. These experiences furnish rich opportunities for creative art work as well as for wider understanding. Any large city offers many opportunities for such growth in understanding and emotional sensitivity, but smaller communities, too, have their analogous opportunities.

Special studies may be planned to help students extend their observation of people. One student made a series of pastels of familiar scenes in the subway showing people of different backgrounds. Another did scenes from the theatre section, making a satirical portrayal of various character types by bringing out the superficial aspect of each. A striking quality of these paintings was the chalky painted faces of the women under the harsh lighting of the theatre marquees, which led to the name, "The Great White Way," for the portfolio. A boy with a humorous turn of mind chose to caricature typical personalities—the people who came to his mother's bridge parties, the dapper old men who skate at the city rink and flirt with the young girls, the people at the circus feeding animals who look more human than they. These he assembled into a group under the title "Faces and Places."

Studies which increase sensitiveness to social problems grow easily out of art work. One girl, who lived in an exclusive section of the city and was quite unaware of people outside her own privileged group, chose as a project to study how city children live. Her study took her into all quarters of the city. She saw children pampered and protected like herself and children ragged and neglected, playing in dirty gutters or in the crowded city streets. She kept an accurate record of her observations and from these made a series of lithographs entitled "Growing Up in a Big City," in which she depicted with poignant feeling the plight of the underprivileged city child.

Another student who undertook to make photographs showing the pastimes of youth in a city developed this interest into a rather serious study of the effects of unwholesome backgrounds on young people. With his candid camera he scoured the city for effective pictures and presently became absorbed in what he saw in less privileged sections: young children devot-

ing most of their play to gun toys; nine-year-olds playing craps in doorways; older boys brandishing guns, secretively but with studied effect. In the course of his excursions he took camera shots also of chalk drawings on fences, buildings, and sidewalks: some showed fights between gangsters and police; some showed gang slogans—"Jimmy's Public Enemy No. 1," or "Pete is the Big Shot of Henry Street." With the help of the science teacher these pictures were enlarged into a striking photo-mural.

It is not to be expected that mere observation will bring out the learnings inherent in such experiences. Discussions should be planned to crystallize what is seen, to sharpen impressions, and to increase awareness of social problems. For this the teacher may wish to enlist the aid of other teachers who are interested or who can contribute special knowledge. He should also take advantage of studies being made in other classes, encouraging students to express in their art work any new sensitivities gained. Cartoons brought in by the students for their interest in line and terseness of expression may also lead to discussion of social problems.

Projects involving city or neighborhood planning may be used to increase social awareness. Models may be made or plans and elevations may be worked out with perspective renderings. One student designed and built a model of a city block, with provision for parking space, playgrounds, and safety for pedestrians; individual homes and apartment houses were designed to take account of modern architectural principles, new materials, proper ventilation and exposure, and pleasing landscaping. In the same way, students may design community recreation centers, theatres, landing fields, medical centers.

Although imaginary projects of this sort provide excellent opportunities for creative work in the arts and succeed, to an

extent at least, in sensitizing the student to the needs of his community, they do not meet the full requirement because they deal only with the theoretical; the students do not really affect the situation. But adolescents desire to play some real part in the world of adult affairs. The arts should therefore seek every opportunity for more practical effectiveness. Helping the student to redesign his own room or home arrangements or to landscape his yard carries the experience one step further. In one school the art teacher devotes a great deal of time to such problems. The class meets at the homes of the various students who ask for help, and together they rearrange the furniture, change pictures, and discuss means of adding to the satisfyingness of the arrangement. In one underprivileged community students have made home improvement a major project in art, redecorating the walls at home and making new furniture and draperies in the school laboratories.

Some schools have obtained the coöperation of the community, the mayor and governing body, or businessmen and industrial concerns in the betterment of the community. In one small city the schools have carried on several community projects; they cleared up a dumping ground and converted it into an informal park; they changed a neglected city lot into a playground; they made excursions around the city to note ugly spots, such as abandoned shacks and unsightly property, and brought these to the attention of the city officials, with advantageous results.

In one western town the art pupils have made an arrangement with storekeepers and other businessmen to give help as desired in redecorating or beautifying their surroundings. A dentist had his office repainted by the school students, and several storekeepers had their windows dressed and their stores revamped. The city waterworks, a drab and shabby place, was

painted in attractive colors and lighted effectively. Later this service was extended to include homes. The experience provided vital and effective experiences for the students and in addition established a sympathetic bond between the school and the community.

A few schools have found means of coöperating with industrial concerns; one such school designed some textiles for a textile manufacturer and made designs for toys, pottery, and metal-crafts objects for another industry. In the course of this experience they learned at first hand some of the problems and demands of business.

THE CURRICULUM AS A MEANS OF INTEGRATION

It should be unnecessary to state that the integration here desired is the integration of individuals, the development of individuals who are unified and well-balanced, whose mental, emotional, and physical powers work together harmoniously to maintain wholesome and effective relations with the environment. If integration of this sort is the aim, attention must be directed to the needs of the individual, to the desires he is attempting to work out, and to the shortages which prevent him from coming to greatest effectiveness and happiness.

But most school discussion of integration is in terms of an "integrated curriculum." Courses, units, projects are planned around two or three subjects which have common factual materials or treat the same themes. For example, social science is frequently related to art because of a common history theme; or a unit on medieval life is studied in which art, mathematics, and science teach their special subject-matter; or a project relating art and English involves the illustration of stories read in English class. Teachers often plan these activities without any

special reference to the particular students they are to influence, even without having seen them; the plan is made, as was indicated, merely from a logical analysis of the subjects offered in the school, with the aim of grouping the subjects using more common materials. Such efforts as these are, however, superficial, even delusive devices because they do not take their departure from the conception of an integrated student. As compared with this more fundamental conception, an "integrated curriculum" is only a minor and indirect concern.

In contrast is what might be called an *integrative curriculum*, one which seeks always to meet certain essential needs in the individual and regards the changes to be wrought in him as the compass for its direction. For example, the visual arts, the drama, the dance, physical education, and science may strive together for improved emotional development and physical health as means to the integration of an individual. The prerequisite for planning an integrative curriculum in a secondary school is a thorough knowledge of adolescent behavior, needs, interests, and capacities in general, of the specific student to be dealt with in particular, and as far as possible of the situation in which he does and must continue to function. No one capacity or need should be stressed irrespective of the others; no blanket assumption should be made as to what his environment requires. The student should be seen as a whole and in terms of his environmental setting. Only so can teachers plan their special studies to contribute toward integration of the individual.

Certain studies, it should be noted, often do work well together for the development of the adolescent's interests and powers. Art and English, for instance, may complement each other in strengthening and sensitizing the student's powers of observation and expression; projects may be carried on as inde-

pendent activities in the English class or in the art studio, or they may constitute a related endeavor. Suppose, for example, the student is not sensitive to people and needs to learn to think of them and to value them in their own terms. One aid to this end might be work in English and in art on the theme, "People," chosen to increase ability to observe and differentiate characters and to analyze and understand their unique integration of values and outlook. In art the student might decide to make sketches of various types of people in his school, home, and community. He might evolve the kind of awareness sensed in Daumier. In English he would also try to differentiate types, but here his expression might take the form of poetry, perhaps suggestive of Browning's character poems. This project involves genuine and intrinsic relationship between art and English, for it grows out of definite consideration of the individual's needs, and the pictures and poems represent varying expressions of one experience.

It is definitely essential that the various subject-matter areas be coördinated in this way if the student's growth is to be fostered, for human needs do not stop at subject-matter boundaries. Consider, for example, the need to understand and appreciate the human body and to use it to best advantage. Physical education is necessary if the student is to gain facility in using his body in activity and repose; science can help him to understand the body as an organism, how it functions physiologically and chemically, and the like; his English work should, among other things, teach him the voice control required for the expression of his day-to-day ideas and for public speaking; in his art work he should come to appreciate the body as an esthetic form and to feel the pleasure of using it skilfully for his ends; the study of history could help him to see how the demands of the human body have influenced social relationships;

the home-making arts should make him intelligent about the biological functions of the human body, about family relationships, and about dress and adornment; mathematics might conceivably help him to attain an understanding of how the body works mechanically, of balance and proportion.

If all of these areas are brought to bear on the student's problem as the focusing center, he is helped to build a sense of relatedness which contrasts with the compartmentalization usually promoted by subject divisions. To expect him, an immature person, to make an integration of various items of knowledge picked up separately in one course and another is, in most cases, to expect the impossible. Rather, all fields should, as opportunity offers, work together at all aspects of personality growth. The test of the efforts of all will be the young person's facility in making creative adjustments in his living situations; this must always be the criterion of educative experiences, in whatever field they take place.

An important factor in promoting such wider understanding in the student is the understanding of the teacher himself. If he is not able to see vital relationships between the various teaching areas and the living experiences of young people, he will be unable to help them to do so. The teacher usually feels the importance of his special subject, but he is not always alert to its bearing on living or even to its relations with other subject-matter fields. It is not difficult, for example, for the average art teacher to see the meaning and value of self-expression in his own class, or even in the class in dress design or interior decoration; he may in addition extend his appreciation to certain aspects of physical education. But if the concept of expressive experience also underlies English, history, science, and the like, he must extend his interest to them too; if it runs through all areas of living, he should be able to point out where it is being

utilized or violated in living; otherwise he cannot help the student to see this wider functioning.

It would be a great mistake to plan in routine fashion for integrated work of this sort by, let us say, the designation of a month when all studies are directed to the exposition and implementation of a certain conception, which is then laid aside as completed. This would in all probability bore the student and lead him to mechanical use of what is learned. Rather, teachers should be continually alert to the developing needs of the student and ready to combine forces to contribute as may be necessary.

The most helpful single approach would be for teachers with common concerns, say the teachers in one school, to work together at the clarification in their own minds of the more important needs of adolescents and of abilities, areas of understanding, concepts which seem most likely to contribute to the adolescent's whole growth and adjustment to his world. On the basis of this clarification they could then examine their own fields of specialization to see what contribution they can make to such growth and adjustment. For example, one of the general needs of the adolescent, as discussed elsewhere,[3] is the need to make the transition to adulthood, to learn to get along in the world of adult affairs of which he will soon be part and in which he even now aspires to be included. What would help him to do this in a satisfying way, keeping in mind both his present level of development and the requirements he will increasingly have to meet? Clearly he needs now, and will continue to need, ability to manage himself and ability to get along with other people. If he is to deal with the world of today, he will need to understand much about it—its interrelatedness and complexity, how its developing character makes neces-

[3] See Chapter II, "The Adolescent and His Experience in Art," page 40.

sary constant creative effort toward satisfying adjustment, and similar considerations. He will need, if he is to function in the democratic framework, a conception of respect for personality and of the necessity constantly to reimplement it.

The art teacher, if he is aware, will see many opportunities for contribution; if his own conception of the building and functioning of individuality and creativeness is broad, the art work will be used at innumerable points to meet these needs. The English teacher has almost unlimited opportunity through study of literature and expression to build appreciation of human beings, understanding of the world they live in and the problems they meet, and an enlarged awareness of alternative ways of meeting some of the problems. The science teacher will similarly find many ways to build a conception of the new world which science has produced.

But even a program based on general needs of adolescents or on large concepts and areas of understanding may become mechanical and thwart its real purpose if the individual and his needs are lost sight of. The teacher may plan units based on concepts such as those indicated and still wholly mistake the particular need of an individual. The safest plan is for the teacher to have the large concepts and general needs in mind, but to adapt the specific experiences to the demands of each person. For example, in the problem of individuality and expression, one student in an art class may need greater freedom of expression, shown by a tendency to become tight or constrained in making a statement; another may possess freedom of expression to the degree of aggressiveness and need to know how to make his ego conform to the social requirements of his group; a third may need to develop good working habits in order to succeed in his desires. Such differing approaches can easily be made, even in large classes, once the teacher has a

clear aim to teach individuals instead of subject-matter primarily.

Another means of integrative approach is found in the focusing of studies around the dominant interest of the student. This method may be carried out in a more informal and individual way on the less advanced levels by building a whole area of study around a particular interest of a student or of the group. In fact, in the elementary schools and in some junior high schools, most creative teachers work this way in seeking integrative experiences for their students.

The plan carried on at the Fieldston School illustrates an adaptation of this approach on the senior high-school level. Students who show special interest in a certain field, such as the arts, science, business, or homemaking, are permitted to make that interest the focal point of their senior high-school study. It should be noted that in this case the choice is made after three years of exploration and observation. When the choice has been made, all studies in the senior year are planned to focus upon it. For example, a student in the arts makes the art interest the major theme of his work in all fields, the teachers in each field elaborating that interest. The social-science instructor shows the relationship of the artist to society and the function of the arts as an expression of civilization; the science department emphasizes the importance of scientific approach and analysis and relates the study of light and color to painting and theatre art, of mordants to etching, of dyes to textiles, and of glazing to ceramics. Creative writing emphasizes the development of creative expression. Thus all subjects enlarge the student's experience on the basis of his dominant interest.

This approach may seem overspecialized, and indeed it would be if study were limited to the dominant interest alone, but instead the field of dominant interest serves as the motiva-

tion and point of departure for ever-widening fields of study. The major interest is like a pebble dropped into still water; it begins with small concentric rings about a focal point, but increases in larger and larger rings to include the entire area of experience.

An informal approach such as this demands great flexibility and simplicity in the program, so that the resources of different departments and teachers may be made available at a moment's notice to meet a need that has arisen. It presupposes an intimate working relationship between the teachers and an awareness of their respective aims and methods. It also requires willingness on the part of the teachers to coöperate and to forsake their own special interests for the general good of the students.

LECTURES AND DISCUSSIONS

Lectures by the teacher, even though illustrated by slides or the like, are of doubtful value in promoting the growth of high-school students and may even have a negative effect. To most secondary-school students lectures have a certain unreality and lack of grip, for until individuals have had an adequate basis of actual experience themselves, they find little meaning in hearing what others have done or even in looking at the art products of others. Students at this level learn best to appreciate art objects through their own experience in producing them. It seems clear that no method of developing appreciation can be relied on which builds largely on a basis of vicarious experience; rather, the fullest possible personal participation is required—intellectual, emotional, physical.

On the other hand, an important aid to the development of appreciation is the informal discussion, in which the students take the major part, with the teacher stimulating and directing.

They benefit from exchanging experiences and information and in addition are often more successful than the teacher at interpreting art expressions to each other. Such discussion is a laboratory in which students learn to respect judgments and points of view of others and to be objective about their own opinions. Spontaneity should be preserved but an adequate informational basis should be insisted on. The teacher enters as seems desirable to ask questions, to supplement the students' information, or to help them to assimilate it; if the students arrive at an impasse, the teacher stands ready to carry them past the difficulty, either by supplying added information himself or by indicating more specific direction for further research. Information supplied in such a situation can be suited, in kind and amount, to the specific needs of the students and, because they see its bearing on the problem under discussion, it is more likely to be assimilated by them.

MATERIALS AND RESOURCES

It is difficult to overestimate the importance of the type of materials employed in courses on art appreciation. It is small wonder that students come out with little knowledge or appreciation of the arts when they have known only bad reproductions of dismembered statuary and dilapidated architecture. It is a question, indeed, whether poor material is better or worse than none, but certainly an ample supply of good material is of inestimable service.

It is scarcely necessary to say that wherever possible students should be introduced to actual works of art, and the resources of the community should be utilized extensively to this end. Shops of art dealers as well as galleries should be canvassed, as should also any privately owned pieces which might be made

accessible. One good picture can generate more appreciation than hours of eulogizing about the values of painting. But since contact with originals cannot be relied on, what are the respective values of the various substitutes to be employed?

Lantern slides are in common use in schools over the country, and good slides may be borrowed at a nominal fee from museums. Slides have, of course, various short-comings. Being in black and white, they represent only inadequately the color originals, and their size when projected gives them a deceptive quality; frequently they either exaggerate details or subordinate the high spot. Some paintings, those by Marie Laurencin for example, lose a great deal of their delicacy when projected from a slide. Another objection is that, because only one picture may be projected at a time, it is difficult to make comparisons. Some schools try to overcome this by providing two projectors, but even here the comparison can be made between only two objects when it is often desirable to use several. Last but not least, a darkened room with the droning voice of the speaker is not the environment most conducive to thinking. For some of the arts, such as architecture, interior decoration, and industrial design, the slide may be a necessary medium, but at best it is a poor substitute for reality.

The picture projector, based on the principle of the old "magic lantern" is also in general use. This machine has the advantage of projecting color as well as black and white, but unless the reproductions are of high quality, the projection dims the color and causes the edges and details to appear fuzzy. In other respects the advantages and disadvantages are the same as with slides.

Another alternative is being employed by an increasing number of schools—the use of good color reproductions of the actual size of the original painting or only slightly smaller.

These may now be had in excellent quality at very reasonable prices. If the school provides a budget for art materials, it is highly desirable to build up gradually an adequate library of good prints. If such a procedure is found to be too slow or too expensive, prints may be borrowed from museums or dealers for a nominal fee. The use of reproductions has several advantages and a few disadvantages. It provides good color, practically equal to that of the original; several objects may be compared at the same time; it requires no machine or artificial set-up, such as a darkened room; it permits a more informal presentation than the slide and lecture method, for the student may observe the subject closely and therefore get a more personal association with it. The outstanding disadvantage is the fact that for use with a class the reproductions must be large enough to be seen easily, and that even large ones are often inadequate in a sizable group.

It is also important that the proper kind of art literature be presented to the student. Reading matter should, in the first place, be unbiased and should stimulate him to think for himself and to make his own judgments. The teachers should conscientiously avoid literature which is prejudiced or which hands out opinions. For example, many current texts contain statements such as the following: "Raphael's Sistine Madonna is the world's greatest painting"; or "The Greek Parthenon is a symbol of perfection and beauty." Students frequently memorize and repeat these generalizations without deriving any meaning from them. The reading should in addition be gauged to the understanding and needs of the student. It should cover the broad areas of art and should center about aspects interesting to young people, rather than merely cover art periods in encyclopedic fashion. It should, preferably, contain large illustrations of excellent quality and in color and the objects

represented should be in their restored state when possible. The difficulty of finding such materials must be admitted and the teacher may wish, if he finds nothing suitable, to reconstruct material himself for the students.

Museums are playing an increasingly important rôle in art education, and the teacher will be wise, as he plans his work in art, to inform himself regarding the resources of his local institution. Many museums, in the effort to help teachers use their resources to greatest advantage, have reorganized both their services and their materials to provide greater effectiveness.

The museum is best known as a rich mine of materials and its value in this respect cannot be overstressed. As was said above, in the building of appreciation nothing can equal contact with original works of art. In a museum one may behold an original diadem from Queen Hatshepsut's tomb or a recent Picasso, for though many people think of museums as harboring only the ancient, in many instances the modern collections are equally comprehensive.

But in addition to the materials available for enjoyment in the museum itself, numerous institutions now provide rather extensive services designed to facilitate art education in schools. Many have lending departments where, for a nominal fee, schools may borrow slides, the latest books, articles, color reproductions, and clippings in all fields of the visual arts.

Some museums have trained leaders who assist the teacher in the selection and preparation of art materials and who visit the schools to help in their presentation. The newest type of service is the circulating exhibition, including both three-dimensional and two-dimensional materials; for example, one such exhibit shows the progress of the etching or lithographic process from the initial step to the completed print. These ex-

hibitions are shipped to the schools; often a group within a defined radius constitutes a circuit, and for a reasonable fee (or gratis, depending on the facilities of the museum) they receive a number of exhibitions planned to meet their current interests. Also, the publications of the museums supply reading materials for both student and teacher, in some cases giving excellent assistance in both technique and theory of art teaching. A few museums offer activities in art work to young people of all ages on Saturdays or after school hours, with trained art teachers in charge. In many cases these classes collaborate directly with the schools. A few museums have a children's gallery with displays especially suited to the needs and interests of their younger patrons.[4]

Such activities on the part of the more progressive institutions are changing the impression that a museum is a storage house for antiquities, a cold, intellectual retreat for scholars only; on the contrary, many young people are coming to regard it as a vital place where the treasures of ages may be enjoyed.

SOME FACTORS WHICH HAMPER THE TEACHING OF ART

The most immediate handicap to proper art teaching is, it must be admitted, the teacher himself. Art teachers are, for the most part, still being trained in the older methods and so continue to teach by academic or formal methods. They cannot make the arts contribute to personality development because they think only in terms of the limited techniques of the art studio. Many who have read modern educational theory

[4] The following museums, for example, supply one or all of these services: the Cleveland Museum of Art in Cleveland, Ohio; the Worcester Art Museum in Worcester, Mass.; the Museum of Modern Art in New York City; the Brooklyn Museum in Brooklyn, N. Y.

and are convinced of its worth are, in the main, defeated because they cannot translate the theory into classroom techniques. The most pressing obligation, therefore, is for art teachers to get a new vision of the potentialities in their work and begin to develop techniques accordingly.

But once art teachers are prepared to make a more significant contribution, other difficulties will need to be attacked. One is the amount of time allotted to the arts. It seems almost futile to expect art to contribute much to development of personality in the secondary school when in most schools in the United States, even the so-called progressive schools, art is not offered to the general student beyond the eighth or ninth grade. This is due in large part to the attitude of administrators; the majority of them still feel that for most students art is the least important of subjects, that it is chiefly a specialized activity for the talented student or would-be artist. As a result art is given the spare moments in the curriculum or none at all. Though such a makeshift is manifestly inadequate for proper growth, art teachers have been grateful for even the limited amount of time, but as they demonstrate their fitness for a larger task they should strive for time commensurate with the opportunities.

Another major obstacle to effectiveness of the arts in secondary schools is that the prime objective of most high schools is to get students into college. The only subjects deemed important are those which facilitate college admission, and art is not one of these. It seems curious, if not completely tragic, that even schools which send few students to college base their curriculum on college-entrance requirements. This control, even tyranny, of the college over the secondary school would not be so serious if the college were more concerned with life values than the secondary school, but unfortunately the opposite is more often true. Though art teachers cannot by them-

selves change this situation, they could help to do so if they were sufficiently informed regarding the newer movements in education to ally themselves with other groups who are endeavoring to break this strangle-hold of the college. Too often art teachers see little significance in these efforts for a freer general education and so hold themselves aloof.

Parents often constitute an appreciable obstacle to the creative development of their children; art teachers should therefore accept responsibility for helping them to understand the objectives of the arts. Many schools discuss general problems of education with parents but few include the arts. But since most parents have had no experience with the arts in secondary school they seldom see it as desirable for their children; they, too, put great stress on college-entrance credit, in part because they are aware of no other ends of education. Moreover, even the parents who are interested in the arts often dissipate much creativeness in their children by requiring inappropriate art expression of the student at home, by setting up adult standards for him, or by sending him to art school prematurely. The extra effort and time required to help parents to a better appreciation of aims and procedures in the arts will in the long run be justified by increase of interest in the area and by decrease of inhibitions in students due to improper procedures and advice at home.

4

Evaluation of Art Teaching

In recent years a mounting interest in measurement has been exhibited in the educational world. In the various teaching areas much effort has been expended on the development of instruments to measure more exactly and objectively what students were learning. But in the face of this movement art teachers have, on the whole, remained aloof, unconvinced; they have not shared the general enthusiasm and at times have protested against the bases of it.

Various considerations have entered into this attitude: First, art teachers have undoubtedly been repelled by the more extreme statements of measurers—for example, that whatever exists can be measured. To art teachers, as to many others concerned with the wider aspects of educational experience, such a statement seems patently open to criticism. How, they ask, could one measure some of the values most significant in the art experience? How can sheer enjoyment of an experience be measured? Can any instrument register the personal release which comes through listening to a symphony or through expressing one's emotion in the painting of a picture? Can means be found to weigh the degree of personal integrity represented by a piece of sculpture? If, on the other hand, art work is to be judged only by its lesser but more objective manifestations, then the movement proceeds on delusive assumptions.

A second consideration which has caused art teachers to be dubious is the unsatisfactory nature of their experience thus far with testing. Use of the written test—the easiest and most obvious approach in measurement—has brought difficulties in its train. In the form in which these tests have attained prominence they have tended to measure chiefly information about art, and as art teachers consider this quite incidental to their real aims, they dislike having it stressed as of high importance. On the one hand such stress gives to administrators and other laymen a fallacious impression of the purpose of the arts. On the other hand the continued use of such tests in school testing programs may serve, by the pressure it exerts, to distract even art teachers themselves from the aims they most desire.

The efforts thus far to extend the functions of the written test to the measurement of "appreciation" are likewise disappointing. In a commonly used instrument of this sort pupils are asked to look at a series of small reproductions of art objects and indicate the ones they prefer. Such a procedure, it is obvious, violates outrageously a proper conception of appreciation. It is for most purposes unimportant which object a child prefers, provided he has some personal reason for liking it which gives it value to him. If he sees in the object something which excites his imagination and gives it real meaning to him, then he appreciates that object. The fact that others do not respond as he does or that most people like another object better is irrelevant. And to say that "discrimination" rather than "appreciation" is being measured meets the objection only verbally. The procedure is therefore decidedly questionable in its assumptions as to the nature of appreciation. Moreover it is doubtful that any one could in a short test period "appreciate" a large number of pictures in any way that matters. It is doubtful also that he could have any genuine art experience

with the small halftone reproductions necessarily used in such tests, though even the use of better pictures would not remove the chief objections inherent in the procedure.

Whether written tests must necessarily confine themselves to such gross and perversive functions is another story. The fact remains that since art teaching has been judged in this way by city-wide and state-wide testing programs many teachers tend to rebel at the very mention of a written test on the arts.

A third basis of apprehensiveness regarding tests is found in the tendency of measurers and other laymen to judge the student's development through the arts by his works alone, to fix attention on the quality of his product rather than on the subtler meanings and values it represents for him. Attempts at measurement easily fall into this difficulty by the very nature of their search for objectivity and by their added desire to find bases of comparison. For the art teacher the product itself must be subordinate to personality values; in the realm of personality growth and expression, comparisons are especially odious. The student's work is, it is true, an important source of data as to what is happening to him, but not the only source. For example, the teacher who wishes to know whether a student's attitudes toward the arts have changed during his studio experience can form some idea from the way he goes about his work and from what he says about it, but this cannot be done with any certainty merely by looking at his products.

One real danger in relying exclusively upon the student's work to judge what he has learned is the increasing tendency, as time goes on, to judge his achievement by standards of what a work of art should be, despite determination not to do so. Teachers say that John needs to improve the quality of his line and Mary needs to handle color better, forgetting that John may need far more to learn to trust his own judgment and Mary

may need far more to learn to accept criticism impersonally or to learn how to improve her own appearance. This is not to say, of course, that the teachers should ignore the product, but it is to say that concentration upon the product tends naturally to force more and more consideration of what the product needs rather than of what the student needs. The products help to disclose his need, but they do not tell the whole story and they may distract attention from the young person himself.

With but brief time available, with hundreds of works in progress, and with students wanting help on all of them, teachers may tend to think chiefly of what will enable the student to get better objective results. One boy's style is getting cramped —he needs to work large for a time; another's color is getting muddy—he needs to experiment with pure colors. Thus unless definite precautions are taken to compel attention to aims other than the quality of the art products, the energy of the teacher is expended chiefly in making better artists of students.

Another danger in stressing the art product as a means of evaluation is the danger of encouraging competitiveness. Too many factors in the student's environment already tend in this direction—the cultural climate of thinking, the marking system, and also the parents' own solicitude that the child do well in his work. Even without this pressure from the outside the adolescent tends to place undue importance on the quality of his product. Concerned as he is with achieving adult status, with demonstrating his effectiveness to a world which questions his readiness for full membership, the student tends in any event to be unduly self-conscious, unduly introspective, to feel himself unduly inadequate. To find his products the object of appraisal, of comparison, can only heighten tendencies which need to be reduced rather than increased.

The Committee is quite sympathetic to these considerations

and shares the misgivings which grow out of them. To surrender the more significant values of the art experience on the altar of objectivity and comparison would be a needless tragedy. But because art teaching deals with the more intangible, the more elusive, it must take every precaution in its power not to be misled as to its effectiveness, not to be satisfied with verbal statements or with classroom demonstration only. The newer testing movement at its best is making a real contribution through its inquiry into the application, the employment, of what is learned; it is contributing to a healthy scepticism regarding so-called learning which does not reveal itself sooner or later in changed living—in growing sensitivities, in heightened appreciation, in more adequate outlook, in enriched enjoyment, as well as in the more objective respects. Here is an area of inquiry which art teachers must respect and find worthy of their own study.

The Committee believes, moreover, that the prevailing conception of evaluation, by its stress on "measuring" and "testing" has diverted attention unjustifiably to end results and so has given an emasculated conception of the possibilities inherent in appraisal; it believes that a better and more fruitful view would open up new potentialities within the teaching process itself. From these various considerations, certain aspects of the problem are to be discussed further.

A BROADER CONCEPTION OF EVALUATION

Most teachers think of evaluation as the final step in the art experience, an appraisal by them of the students' work, a sort of "last judgment" on that particular experience closing then irrevocably for all time. For many teachers evaluation begins only when they are pressed to make a decision about the stu-

dent in the form of a symbol, a mark. They then proceed to sum up in adding-machine fashion the student's merits or demerits—the number of times he has succeeded or failed in response to questions in the class and the number of successes and failures found in his portfolio. On this basis a rating is given. That such a conception of evaluation is held by most is not strange; it has prevailed in education for many years; probably the teacher was himself appraised in this way as a student and is still being so appraised by his principal.

But without at this time discussing the merit and grading system—an evil unto itself, and deserving of separate discussion—consider the inadequacy of such a conception of appraisal. Actually evaluation begins with the inception of the art experience, at the moment teacher and student come together and regard each other. It starts with emotional response on the part of both. The student tries to discover whether he is going to like the teacher and the work together; the teacher attempts to learn what sort of individual the student is and to decide what will constitute fruitful ways of dealing with him. The instructor observes the young person's attitude toward him as teacher, toward the other students, and toward the situation, and makes mental notes as to what would be likely to appeal to him. But obviously the process does not end there. Constant watch must be kept for further data throwing light on the student's needs and potentialities. The teacher must stand ready continually to review his estimate and to alter his procedure accordingly.

The evaluation process in this sense goes on constantly as emerging factors are weighed to gain a total picture of the individual and his changing, progressive relationship to art experiences. Whenever the teacher assesses the needs of the individual in order to decide what to recommend as a next

step, evaluation goes on, must go on. And whenever the teacher takes account of the situation in this fashion he must, as a correlative, make an estimate of his own teaching procedures in order to confirm or revise them as means to the values he wishes for the student. There is no reason whatever to restrict an evaluation program to written tests. Most of the teacher's appraising will be informal and subjective, as he observes what his pupils are doing and talks with them about their interests and problems.

The basic consideration, then, is to determine whether teaching procedures are adequate to help students learn the really important things it is desired to teach them. The major function of a conscious evaluation program may well be to suggest a wider range of elements to look for than the usual ones having to do with the quality of the students' expression of their ideas and feelings in art media.

It is highly desirable to know, for example, whether students have such an interest in the arts that it functions in their living; whether they are becoming increasingly sensitive to art values in their daily lives; whether they are developing sound attitudes toward the arts and expressing them in their behavior, or whether their ideas and understandings are fallacious; whether art experiences are contributing to their emotional adjustment, their independence, and so on; whether the student has a wholesome attitude toward his classmates and adults; whether he is social or anti-social or merely withdrawn. Perhaps instead the students are really learning to be insensitive to art values in their daily living, as so many artists are; perhaps they are becoming hostile or indifferent to the arts; perhaps they are growing to be conflicted and maladjusted beings, using art as an escape.

As was stated earlier in the chapter, the student's product

is an important aid to evaluation. As each individual's handwriting or his English compositions have marks of his own individuality, so also do his art works. The product should not, however, be appraised alone, but in relation to all other known elements in the student's behavior. If the art expression is free and unhampered, it may reveal phases of the student's development not discoverable otherwise, for through the language of graphic symbols a student will often say things about himself that he will not say in other media of expression. For example, a weak line in drawing may reveal not only weakness in representing a visual perception but also a weakness in character. Likewise, organization or chaos in art work may indicate integrating or disintegrating attitudes in the student.

SUGGESTED LINES OF APPRAISAL

In an evaluation program of the sort here proposed it is obvious that the teacher's own behavior and method of working must receive central consideration. This is a continuing obligation for all teachers, no matter how efficient. Methods which succeed admirably at one time and with some students may fail at another time or with different students; the facet of the teacher's personality which helps him to gain the confidence of one individual may have the opposite effect on another. The art technique which succeeds with one student may not succeed with another. The good teacher, therefore, like the good artist or scientist, learns to adjust his procedures to the situation he is dealing with, to evaluate them continually as he evaluates the status and needs of the student, for it is unrealistic to think of shortages or needs in students without correlatively giving thought to better ways of meeting these needs. The suggestions following are accordingly designed to help the teacher make such an examination.

Regarding his own approach to the teaching situation, the teacher will wish to make inquiries such as these:

Do I take account of the fact that personality development is inherently involved in all art experiences?

The teacher of art should evaluate not only the art elements in the experience; his insight should be sufficiently broad to envisage the larger factors of personality growth.

He should ask: Am I sensitive to indications of the student's mental, physical, and emotional needs? Do I look for indications of his development in social adjustment? Do I look at his behavior as a whole for evidence of his growth, or do I look merely at the art work he produces? Am I aware of individual personalities in my group?

Each student in a class is entitled to consideration on his own account and in terms of his own potentialities, and the teacher should establish sufficient personal contact with the students to know their individual differences.

Inquiries such as these should be made: Do I see my class as a unit, or as a group of persons both like and unlike each other? Am I aware of the needs and potentialities of each? Are my aims and procedures sufficiently flexible to allow for all differences of temperament, intelligence, and artistic ability? Am I sensitive to the needs, interests and capacities of my students?

Often a teacher is so acutely aware of his own interests and needs that he inadvertently teaches with them in view rather than the students' problems. To avoid this pitfall, especially when one is in a rôle of authority, requires special effort. Even when the teacher conscientiously attempts to take his cues from the students, he may draw on his own adolescence as a means of understanding them without taking into account that his experience may have been very different from theirs. It is

common also for the teacher to set up his own superiorities as standards and to expect the student to excel in the same techniques, habits, or skills. Or, conversely, he may come to admire and hold up for emulation those who exhibit attainments he himself lacks.

The teacher should ask: Is my effort directed toward securing the student's own expression? Or do I project my own needs and interests upon my class?

Am I a sufficiently creative person to recognize and respect creativeness in others?

Must the teacher be a creative person in order to recognize and appraise creativeness in others? Surely, he must, because creative experience has values of its own which can be identified and appraised only by one who is himself creative; and the wider and more varied the teacher's experience, the greater will be his opportunity to recognize and to give expression to a variety of creative expression.

To cover this point the teacher should ask such questions as the following: Am I creative with art media, or have I abandoned such efforts? Do I display imagination, ingenuity, sensitivity in my teachings, or do I expect the same materials and same procedures to suit all students and all classes, year after year? Do I reach out for new ideas which will contribute to creativeness in dealing with my students and with problems of living? Do I reorganize my own life wherever feasible to secure greater effectiveness, or do I merely accept what exists or what comes? Do I deal with individuals in a way to elicit creative response?

Creativeness is so personal and so delicate that it is often difficult to recognize and it is even more difficult to germinate. Therefore the teacher must encourage its growth at the outset,

even at the expense of many other values. Only a teacher who is highly sensitive to his students can estimate the creativeness of their expression, for evidence of creativeness must be sought not in the product which is turned out but in the student himself. With some students the product may be very crude or it may be weak and unformed, but it may nevertheless represent a definite reorganization of the individual's own insights and values. Often in the desire to achieve good art work the teacher has no patience to wait for the individual to develop his own creative power, but instead imposes another's more successful expression on him, thereby destroying the opportunity for individual growth.

Creativeness is unlikely to arise unless the student feels that he is valued as a person with his own feelings and aims and that any sincere effort at expression will be respected. The situation should be of the sort to encourage thoughtfulness, resourcefulness, and desire to experiment. It should moreover be recognized that creation is not the making of something entirely new out of nothing, but rather it is the achieving of a new integration out of existing thoughts, values, materials, elements. Thus an atmosphere rich in stimulation serves to open lines of thought and feeling.

The teacher should therefore ask: Do I see each individual as a person with potentialities and need for expression? Do I enter sympathetically into his aims on his own terms to help him to clarify his desires and to find means to express them? Do I supply, through my own efforts, through class discussion, through provision of materials, the rich play of suggestion necessary to fructification of ideas? Do I refrain from procedures which bias or coerce him to my way of thinking or doing? Do the students feel that I regard their initiative as

highly important? Do I strive in all my associations with them to build independence rather than dependence?

Do I evaluate student expression in terms of adolescent capacities or by adult standards?

A basic principle of art expression at any level is that the artist objectify what he himself sees and feels. But with young people this principle is one of the most frequently violated. Too often a teacher sensitive in other respects sets up adult standards as his criteria and tends to evaluate the student's work in these terms. This is largely due to ignorance of proper standards of adolescent achievement. And since the student is himself desirous of achieving adult recognition, he becomes an easy victim to this practice.

The teacher should ask, therefore: Are my criteria based on the student's own needs and abilities? Am I evaluating his work in terms of his own level? Am I evaluating it in terms of his own aims and abilities?

Am I sensitive to the relationship of studio experiences with other areas of living?

The art teacher must look with a discerning eye at the studio experience to insure that it makes for insight into and enrichment of other areas of living. He should accordingly be himself possessed of broad insight and understanding. Here, again, the wider, richer, and more meaningful his own experience, the greater the contribution he can make to his students' growth. Exchange of experiences with other teachers in other fields of study helps him to extend and to clarify his judgment in those fields and at the same time to use the combined resources for meeting students' needs. Interest in and participation in com-

munity affairs will reveal many places where art is needed in the social life.

The teacher should ask: Am I sensitive to the wider significance of art, or do I confine my attention for the most part to my own field? Am I a student of life—of human beings and of the social life—so I can discover continually new ways for art to contribute? Through what specific means can I increase my sensibilities in these broader areas?

Regarding the learning experiences he promotes, the teacher will wish to ask questions such as these:

Will the experience contribute to the growth of the student's personality?

The importance of any experience in art lies in what it does to the individual, not in the kind of art work produced; thus evaluation must be made in terms of the student, not of the product. If the product is weak or poor, it may signify weakness or poor quality of development, and the teacher should seek to help the person, not change the product. When the student has changed, then the product will change also, and its change will be an evidence of growth in the personality of the creator.

The object in evaluating art experiences for their potentialities in growth is, of course, to nourish worthy characteristics and to discourage the unworthy, to confirm and enrich desirable habits and attitudes and strive to alter those which are undesirable. For example, if an egocentric tendency is discovered, the teacher may make it contribute to the student's development by giving him a position of responsibility in a stage crew or in a group working on a mural, where the trait may be altered by opportunity to direct and yet share with others in contributing to a large purpose outside of himself.

In studying personality needs of the student, the teacher will

inquire regarding many points: What kind of individual is this student? Is he pleasant or unpleasant, aggressive or retiring, creative or unimaginative, unique or commonplace? Is he a well-balanced individual, the kind that one likes to have around? What are his social patterns of behavior? Is he sensitive to and considerate of other people? Is he outgoing and interested in others? Does he work well with a group? Can he subject his ego to group thinking and working when the situation demands it? What kind of interests does he have? Are his interests growing in variety and richness? Does he have opinions of his own? How did he come by them? Can he work out his own ideas? Can he manage himself, or must he be supervised?

Does the experience arouse the student's interest?

Artists would agree that an experience which is not interesting lacks the essence, the *sine qua non,* of the art experience. But in addition an experience which is not interesting lacks dynamic, for interest in its psychological sense means exactly the pull on the individual of a situation or a factor in it, such a going-out to it that he wishes to do something about it. In a new situation the pull comes because a previous interest now sees a way of extending itself.

An art experience, for example, may be interesting because of its subject-matter, the medium, or the function, or because of all of those. Adolescent boys may be interested in drawing war scenes because of the subject-matter, or in modeling athletes because of the medium, clay, or in making modern jewelry because of its utility value, or they may enjoy making etchings of sailboats because the activity possesses several values. One student may identify himself with a problem in abstract design because of his ability to solve mathematical problems; another may be challenged by the technical require-

ments of a situation. In the case of any particular individual the elements of appeal will be those which grow out of his own peculiar make-up.

But it is a primary fact that a new activity which has no relationship to the present values and experiences of the student can have no "pulling power" for him, can arouse no real desire to exert effort. Perhaps a relationship to his interests exists and help from the teacher or further exploration by himself will disclose it. If not, there can be no psychological basis of appeal, of awakening dynamic.

The teacher should ask, then: What evidence do I see that interest does exist? Is the student taking hold of the experience himself? Does he display the eagerness to work at it which would indicate that he is identifying himself with it? Does the experience seem to establish an outlet, mental, emotional, or physical, for him? If not, what relationships to him and his living do I see in it which make me feel that it is appropriate and fruitful for him? Can I open up these relationships in a way to arouse his interest? If not, am I merely pressing him to do something which has interest and value for me or for other students but not for him? Will the values likely to come from such a course outweigh the disadvantages in his case?

The teacher should ask further: How fruitful is his present basis of interest? Is it one I wish to see grow, or has it elements of disintegration in it for him (for example, enjoyment of exciting war scenes)? Does it manifest a deeper disturbance which I should give attention to (for example, frustration)?

Does the experience allow the student to express something of his own self?

It is not a simple matter to judge whether another's experience comes from within himself, for it requires intimate knowl-

edge of the person and of the situation. Many products made under the guise of self-expression are imitations of the ideas of some one else, perhaps the teacher, perhaps some favorite artist. The teacher must, therefore, know how to recognize the naïve statements that bespeak the self and nourish it into being and must foster experiences which allow and encourage the student to say something of his own.

He should ask, for example: Is the individual striving to say something of his own, to relate an experience significant to him? Or does the experience involve mere production as in the representation of a still life? Does the experience provoke thought and arouse eagerness to act? What evidence is there of his own individuality? A question should also be asked regarding the method used: Is the student being allowed to experiment with the medium in his own way or is each step dictated by the teacher, so that initiative and imagination are stifled?

Will the experience extend the student's present interests and capacities?

Experiences in art which do not include elements of growth for the student may be interesting at the outset but will soon cease to challenge. If, on the other hand, the present interest is extended to include new elements or to employ new abilities, the experience will have more satisfaction as well as greater value for the student. If enjoyment and interest are to continue, the expression should involve problems, it should stimulate endeavor, it should lead to learnings and activities that reach beyond the former range. For example, painting a picture may lead to an interest in color or composition. It may, by the demand to meet a new problem, require experimentation and

acquisition of new abilities or suggest further fields of exploration; a student who finds it a problem to represent action in a football game may experiment, may try to work out the new and difficult poses from those he knows how to draw, and in doing so discover new facts about figure drawing.

The teacher should ask: Does the experience present new stimulation to the student? Does it arouse his curiosity? Does it call for new visual perceptions? Does it keep him striving toward further growth?

Is the student growing in ability to criticize himself and to make use of the criticism of others?

Ability to profit by criticism is extremely important to one who wishes to achieve improvement—whether in his techniques, in his art products, or in clarity and refinement of the point of view he expresses through these. A critical attitude implies an analytical state of mind in which one evaluates the elements in one's situation in order to achieve more satisfactory integration of them; when this is coupled with discernment as to values, it functions as good judgment. One who wishes to grow in this respect must be willing to study rigorously both his point of view and his products to see whether they represent him at his best and fullest and whether his own present best can be further extended. He must grow in power to analyze and to discriminate.

Facility in using the criticism of others is an essential to such growth. This is in itself something of an art. It requires open-mindedness, so that suggestions may be entertained and canvassed for their full value; it requires confidence in one's own point of view, such respect for one's own convictions and ideas that one is free and secure in entertaining the views of others;

it requires also discrimination, for one's position should not be merely laid aside, but rather examined for its worth and then remade in part or entirely as the new insight directs; it requires determination to act on the insight gained. Ability to employ criticism in this way requires control and self-discipline and is an evidence of power for which nothing else substitutes; it is one of the most important elements in differentiating persons.

The teacher should note the student's behavior in these respects: Does he study his work and his procedures to improve them? Does he learn increasingly to criticize his efforts? How does he respond to suggestions of others—does he build up a defense against them; does he incorporate them too readily and without evaluation; does he display receptiveness, comprehension, ingenuity? The evidence in answer to these questions will, of course, be relative—persons of the highest integrity exhibit such qualities in varying degree on different occasions. If, however, the evidence is negative, the teacher should ask himself the reason and attempt to get at the cause. Does it arise from fear of failure, from insecurity, from an unsocial attitude, from cocksureness, or from some other cause?

Will the experience help the student to grow in sensibility to art values?

The experience should extend the individual's awareness of art values and make him sensitive and receptive to their use. If he is painting a picture, he should grow in knowledge and understanding of the underlying values that make a good picture; he should also grow in sensitivity so that the presence of these values affects him pleasantly and their absence annoys or concerns him. Needless to say, the mere capacity to recite art principles is not necessarily an evidence of awareness. The stu-

dent demonstrates his awareness by exhibiting the values in his own work and by the way he responds to them in works of others.

Will the experience increase the student's awareness of wider relationships?

Experience in art should develop in the student conceptions which increase his insight into other fields of study and living as well as into the arts, thereby adding enrichment to all. This seeing of wider and deeper meanings is an important element of the art experience. As he builds a conception or sensitivity in art he should come to sense its bearing in other areas of living.

For example, once he has gained the concept of himself as an individual it should have a reference much wider than his own experience; it should help him to understand and appreciate people. Though he may not like Salvador Dali, the Surréalist, he should be able to respect the uniqueness which makes Dali what he is in art; similarly he should be able to respect the uniqueness in all individuals. He should, in other words, be able to look sympathetically for another's idiom just as he expects others to search for and respect his own. As he grasps the meaning of creativeness in art media he should be helped to see how creativeness can enter into all areas of living. As he comes to understand the values in self-expression he should be helped to see the social bearing of the conception: how democracy is an attempt to carry these values into all areas of living for all people; how social institutions may further or thwart the realization of this aim.

The test in this aspect of the art experience will be found in the answers to questions such as the following: Is the teaching of a kind to break down compartmentalization of experience? What use does the student make in other experiences of

the insights or techniques acquired in art, and *vice versa?* Are the conceptions he is acquiring in the arts carrying over into his living to cause him to display there greater sensitiveness and understanding? Does the art experience tend to unify and illuminate the other aspects of living?

To determine the effects of experiences in art on the life of the student, the teacher should look to the student's day-by-day behavior; only by his findings there can he estimate the extent to which the work in art is influencing the student's life processes. Questions such as the following should be asked: Is the student a happier, more effective personality because of his work in art?

Queries of the sort suggested earlier for canvassing personality needs should be raised with reference to the student's daily living. The teacher should make observations along various lines: Are undesirable traits tending to disappear? Are his gifts being used to better advantage? Are his excellences being extended? Has his personal attractiveness increased? Can he deal more effectively with his environment? Does he get along better with his associates? Does he have more or deeper interests and enjoyments? What evidences do I find on points such as these?

Is there evidence in his personal appearance of sensitivity to art values?

It is not necessary or desirable that dress should conform to one set of standards; it is, on the other hand, essential that it express personality. Slickly combed hair and decorous clothing might, even if they could be enforced, be inept in the adolescent boy whose desire is for free, untrammeled expression and release from petty conventions. But to the girl who is striving

for femininity, bizarre or careless dressing would be equally unsuitable. Such questions as these should, therefore, be raised: Does the student employ the help art can give to enhance his good points? Does he dress with an awareness of the necessity that his clothing express his own character? Does he dress appropriately and tastefully?

Have the studio experiences affected his leisure-time pursuits?

What are the student's hobbies? Does he continue any art expression on his own initiative? Does he go to museums and galleries through his own volition or only because of teacher persuasion? Who are his favorite artists? What moving pictures does he enjoy most? Does he go to plays? Which plays? What in particular does he enjoy about them? What magazines and books does he read?

What other evidence is there of the effectiveness of his art experiences?

Is the student sensitive to esthetic values, or lack of them, in his own immediate environment? What pictures hang in his room at home, and who selected them? Is he concerned with the esthetic improvement of his community or does he take the *status quo* for granted? What that is ugly or thwarting in the lives of people has he become aware of? What evidences do I see in his living of a conception of art broader than the traditional studio variety?

WRITTEN WORK AS AN AID TO APPRAISAL

No other means of evaluation can take the place of constant informal scrutiny by the teacher of his own processes and of

the student's developing needs. But, assuming this, there is no reason why teachers should not supplement such inquiries by written exercises or questionnaires wherever these fit in appropriately. For example, on many of the items mentioned in the preceding paragraphs it would be helpful to have more information than can be conveniently got from all members of the class through informal conversations. The teacher may wish, then, to experiment with aids of this sort for purposes of his own illumination. Some of the ends that might be served in this way are the following:

First, written work or questionnaires may be used to reveal the interests and preferences of the students and so to give indication of what to include in the program, of the particular media of expression to be offered.

Second, they may be used to determine to what extent the experience actually offered was counted important by the student. Obviously, the teacher should not make important conclusions on limited or superficial data. He should not conclude that etching is a poor medium for adolescents merely because the majority of a group declare that they did not like the experience they had in it; it may be that the experience was presented under unfortunate conditions.

Third, the written exercise may be used to ascertain how well a particular art concept has been mastered—for example, the organization of the graphic elements of a picture into a harmonious whole. Here the student may be shown an original work of art, in painting, sculpture, or some other field, and asked to criticize it or to react to specific questions. Through his answers the teacher will see what the student has learned to take into account. The results of the test should not, of course, be employed to brand the student as poor in taste or insensitive, but to indicate areas in which he needs help.

Fourth, questionnaires or written assignments may be of definite assistance in securing information of other sorts. They may supply data along the previously mentioned lines of inquiry as to the student's living, his leisure-time pursuits, the wider effectiveness of his art experiences, and the like. They can reveal what students think about the place of the arts in this civilization; whether they think the habitual practice and enjoyment of the arts is normal, adult, manly, and important; what they conceive to be the responsibilities of a citizen for the appearance of his own home, his place of business, and his community; what they think of building codes, zoning restrictions, and similar regulations; their opinion as to the provision made for art experiences in school and community; what the functions of a museum should be; what they consider the chief problems of the artist in contemporary society. Many other areas could be surveyed in similar fashion.

RECORDS, GRADES, REPORTS

In order to follow the student's progress effectively, the teacher will need considerable evidence as to his behavior and should continually make notes, mental and otherwise, of factors to be taken into account. One who is at all sensitive to personality growth will do this almost unconsciously, but for best results definite anecdotal records in written form should be kept in addition. Some teachers find it helpful to jot down notes while the students are at work. Some keep files on their students, including their own reactions to the students as well as statements and remarks made by the students themselves. Other teachers also make notes on the back of the students' art work after the class has been dismissed; if such a plan is followed it is important that the remarks do not fall into the hands of the

students. The record might wherever feasible include also photographs of the student at work and of his productions.

When the time comes for the teacher to make a summarized evaluation, he should base it on a consideration of the student's total experience. The appraisal should not appear as a final judgment of something that is finished, but should be stated and regarded as data for future direction of both the student and teacher. Thus it may be like the doctor's periodic check-up and prescription for healthy living.

Obviously it is impossible to make reports with such constructive reference if the traditional plan of marking is used. The grading system which employs a symbol such as a letter or a numeral is repugnant to teachers of art but is still used in most schools. It is inconceivable that a letter such as A, B, C, or a numeral expressed in percentages can ever represent an adequate picture of the status of the child or of the growth he has made, and it is an equally inadequate measure of creative development. Indeed most teachers maintain a mark can represent nothing whatever of real significance regarding the art experience of the pupil. Yet the grade is regarded as an objective by most students and is at times used as a weapon by the teacher.

An emphasis on grades leads, in addition, to false standards. The student who accepts the usual system of grading, with marks as a symbol of success, will not be able to think in terms of the intrinsic rewards of emotional satisfaction and adequate use of his powers. Again to mark all students on the basis of what the most gifted in the class can do drives the less gifted student farther from his own conceptions and increasingly undermines his faith in himself. Even with grades removed, the sense of failure will persist if the better student's achievements are held up as a standard of performance. If a proper relationship is to be established between students of varying interests and ca-

pacities in the arts, the teacher must help each student to evaluate his art experiences in terms of his own aims and abilities. The development of power to make such evaluations intelligently may be prevented by a false idea of success or failure. Because the effects of such a rating system upon the student are so hurtful, its use should either be modified or abandoned. The Committee recommends the latter course wherever possible.

The most satisfactory type of report thus far devised is the written statement that indicates as specifically as possible the status of the student in behavior and accomplishment and makes recommendations for further direction. Though this method imposes a burden on the teacher, its results warrant the effort put into it; nothing is as satisfactory as the personal statement for each student. But in cases where a teacher meets several large classes, he may have to adopt a simplified version of this method. A fairly successful substitute for the personally written statement is provided by preparing several form letters carefully planned to cover a variety of types of students and a range of common difficulties. The teacher then selects from his mimeographed supply the form best suited to the particular student and makes necessary changes in longhand. The entire statement is then retyped by the stenographic office. For the student who does not fall into any of the form groups, the teacher writes a special report.

It is quite evident that these suggestions as to records are not wholly adequate and that the problem is of extreme importance, worthy of extensive research; but the Committee is at a loss to suggest better methods at the present time. We are convinced, however, that the anecdotal record is far superior to the system which accords grades or symbols.

5

The Art Teacher: His Qualifications and Preparation

THE professional artist need think only of himself and his art, whether it expresses him, whether it meets his most rigorous personal standards, whether its production gives him pleasure. But the art teacher has an added responsibility. If he is to open up to others the satisfactions of art expression he must help them to grow as aware persons, he must help them to become articulate. And if, moreover, art be seen as infinitely wider than expression through the customary art media alone—paint, clay, musical instruments, for instance—then the art teacher has still other obligations; if art is conceived as an enhancement of the quality of living, as the contriving of life that is rich and satisfying, then a teacher is needed who studies the changing, fluent thing that is life and respects any sincere effort to deal with it constructively, who is himself increasingly an artist in living and who devotes himself to helping others cultivate this art.

But to do these things requires more than ability in art; it requires that, but it also requires wider abilities, sensitivities, and insights appropriate to the larger task. What are these wider requirements? What sort of education is necessary in order to meet them? The aim of this chapter is to discuss these questions, to delineate more clearly some of the essential qualifications

and to make proposals for teacher training in accordance with them.

It should not be concluded because these proposals are discussed in terms of the training of the young teacher that no one with a different background of education can teach in this way. Such an assumption is farthest from the thought of the Committee. On the contrary it is hoped that many teachers schooled in a different approach to the teaching of art will find in this report clues to new objectives and ways of teaching and that the interests aroused will lead to reading and study with reference to employing the new values and procedures. In an age when continuing study is recognized as essential in all areas, lack of immediate knowledge and skill is no insurmountable barrier; given a certain capacity for art, the only real barrier to better art is lack of determination to make the requisite effort.

SELECTION OF PROSPECTIVE TEACHERS

If art education is to be in the hands of those best fitted for it, careful selection must be made as early as possible among the candidates who present themselves for training. Whatever selection is feasible before admission should be exercised, taking advantage of any help that can be had through tests and experimentation. It is relatively easy nowadays to test a certain kind of intellectual ability; it is also possible to get a fair estimate of ability in art techniques. In both these respects every precaution should be exercised.

It is not easy, however, to judge another important consideration which may make the effective difference between an excellent teacher and a very poor one—the presence or absence of certain personal attributes. Account should nevertheless be taken of these elusive but strategic factors from the beginning.

It should be recognized that at the time of application the student will exhibit personal characteristics in various stages of development. Some desirable qualities may be clearly manifest, others may be less evident or entirely lacking. The fact that certain desirable characteristics are not present does not necessarily mean that he cannot develop them; nor does the presence of undesirable traits mean that he should certainly be barred from entrance. The only certainly justified deduction is that his previous experience in living has been of the sort to evoke the qualities he has. The situation does, however, call for further study, to determine as far as possible the likelihood of change in desirable directions, and to determine also whether the student is willing to exert himself to build a personality which will affect students beneficially.

During the entire period of training a process of evaluation and sifting should go on. The student should be studied from the point of view of personality as well as for his academic success. It should be remembered that every human characteristic is in greater or less degree accessible to education and that individuals are constantly growing and changing according to the influences that play on them. Continually, then, it should be asked whether the student is developing into the kind of teacher likely to evoke the best expression from his students and whether the best possible help is being given him in his efforts to do so. But if he is not growing desirably in personality this should be as definite a reason for elimination as is failure to meet academic requirements.

THE PERSONALITY OF THE ART TEACHER

No particular combination of qualities can be prescribed as essential in like degree for every art teacher. The whole per-

sonality pattern must be considered for its assets and liabilities, its potentialities and its deficiencies. The discussion which follows indicates, however, some areas of strategic importance to be considered.

It is obvious that the attributes indicated are desirable not only in art teachers, but in teachers generally; indeed they are characteristic of all worthy and admirable persons. They are stressed here because of the conviction that the most important single consideration in an art teacher, or any teacher, is his quality as a person—what he is sensitive to, what he values, how he lives and deals with others. His ability along art lines, important though it is, is secondary. No effort has been made to list all the attributes of a worthy and effective person; instead those have been chosen which have special significance for teaching in this area.

Respect for Personality

The good art teacher is frequently thought of as one who gets from his students work with good design, brilliant technique, skilful drawing, and fine finish. These results, however, may be evidence of the teacher's dominating personality, his own ability in the arts, his executive capacity, rather than expressions of growing individuals. The art teacher would be more discriminatingly judged by his ability to subordinate excellence of product to the growth of personality, for nothing is more of the essence of art than this. The quality, then, most to be cherished in an art teacher is such respect for personality that each fragile expression of individuality germinated in the student is tenderly cultivated and encouraged, if necessary at the expense of good design or fine technique. This means that at every point the teacher must be more interested in the whole development of the child as an individual than in his art, either

as a finished performance or as exhibit material. The art is but a means to the more significant end.

But only the teacher who is a student of personality development can think in this way. One who is primarily painter or sculptor will judge chiefly in terms of his specific set of esthetic and technical standards; he will not be able to give the student first consideration. Placing emphasis on the individual rather than on the artistic product does not mean that the teacher lowers his standards of esthetic judgment; they remain the same whether he is looking at a Michelangelo or the work of a first-grade pupil. It does mean that no set of esthetic standards, no art object, can be equal in worth to the growth in personality which is involved, for better or for worse, in the process of producing.

Sensitivity

The artist-teacher must be highly sensitive, sensitive not only to art but to human beings and to life about him. He has a peculiar responsibility to enter into the experiences of others, to help them to become articulate about emotions of which they are themselves scarcely aware, to sense stirrings which may perchance be nurtured into full-fledged emotional responses. He must be able to deal sensitively with those who are extraordinarily sensitive. He must have insight and sympathetic understanding into the mental and emotional experiences of children. He must be responsive to esthetic values in the world about him and to violation of these values. He must be alert to the wide variety of environmental influences playing upon his students. He must be sensitive to artistry or lack of it in the living about him both in human associations and in the social institutions which foster these. He must be aware of and alert to the constituents which enter into rich living so he may culti-

vate them in those with whom he deals. He must keep open his mind and feelings as well as his eyes, for through all these avenues he receives the impressions that enable him to enrich life.

Imagination and Originality

The teacher must possess imagination and originality if he is to enter sympathetically into the experience of others and enlarge it to the utmost. He must be able to make ingenious use of his resources and show flexibility in his procedures. These qualities are essential in any creative and sensitive person; they are especially necessary in an art teacher. And though they may be cultivated, they are not the inevitable result of training in the technique and practice of teaching.

Emotional Security and Self-Confidence

The teacher should possess the same wholesome attitude toward living that he expects to foster in his students. He should have respect for himself and faith in his potentialities. He should be free, both in spirit and in action, if he is to help the student to have in his living this same sense of freedom. The teacher who is emotionally insecure will inevitably expose this insecurity to his pupils or even transfer it to them. Their awareness of it will almost certainly interfere with their wholehearted acceptance of his teaching and so with achievement of the aims he wishes to promote.

Genuine self-confidence can exist only when the teacher is emotionally stable, has good command of his subject, has an understanding of youth, and has experienced achievement; and his own self-confidence will be a definite factor in establishing the same quality in the student. On the other hand, overconfidence or conceit is extremely undesirable. It discloses a

lack of security and it will produce, through fear or defense, the same attitude in the student.

Social Attitude toward All Types of Personality

The teacher should be friendly toward and able to work well with all types of persons. Although he will have his own preferences and predilections, he must be broad-minded and understanding in dealing with all. If he has these qualities himself, he will be able, when unsocial behavior occurs among his students, to meet it objectively. But more importantly he will be able to see all students in terms of their strengths and their weaknesses, to lead them away from their restricting characteristics and to help liberate their finer qualities.

Sympathy with Youth

No one who lacks sympathetic understanding of youth can successfully play the rôle of leader with them. Young teachers, because of their characteristics in common with adolescents, often succeed better in dealing with them. But the understanding essential in a teacher is not necessarily the correlative of a particular age. The mature teacher who has sensitivity and flexibility may actually be more acceptable because of his more sympathetic appreciation of the outlook and problems of youth. The young teacher must be willing to strive diligently to accumulate understanding of the deeper needs of young people and insight into the situations which bear on them. Good nature is an essential in getting on with youth and good humor is a great asset; the adolescent on the whole responds to the teacher who is a free, happy person. The teacher need not live or behave like the younger generation in order to be in harmony with their interests and tempo. He does, however, need to appreciate them and to like them. Obviously he will not require

adult behavior of them nor look condescendingly upon their adolescent achievements.

Desire to Grow

The art teacher who is to continue to be effective must have the desire to grow. Nothing could less represent the spirit of creativeness than to be content with present patterns in a world which is changing rapidly and in which new conditions of living, new conceptions, new forms of expression, new techniques are developing constantly. In such a world the creative person must continually extend his own horizons. This is especially true of the art teacher; if he is to help his students to become articulate about their experiences in living, their ecstasies, their frustrations, their problems, if he is to help young people to deal creatively with their world, he must himself be abreast of the living and thinking in that world. Otherwise creativeness and vitality of expression give way to stagnation.

The teacher who feels the necessity for continued growth will recognize the fallacy of relying year after year on the conceptions and procedures acquired during his training period. Indeed his training should help him to view his experiences during this period as means to enlarging his capacity for growth rather than as rigid patterns to be adhered to in his own teaching.

AN INTEGRATIVE EDUCATION

The training of teachers should be based as far as feasible on the philosophy which is to guide their own later work with pupils. Thus preparation for work along the lines indicated in this report would be simpler if training institutions provided opportunity for an integrative education of the sort recommended for students earlier in these pages. Unfortunately most

training schools follow one of two procedures, both unsuited to development of the kind of art teacher needed. The first type is found in training institutions which pattern their procedure after art schools: technical art training receives almost exclusive attention, with instruction in teaching and general education, of whatever amount, given separately. The second type is found in the university or college which offers teacher training: here emphasis is for the most part placed on historical and archeological aspects of art and the curriculum is heavily weighed down with art theory; as in the first case, the student's education is sharply divided into courses dealing with art history, art practice, teaching methods, and general education. In neither of these types of school is effort made toward integrative education nor toward meeting the personal needs of the art teacher. The first type of training is too highly specialized; the second is too dispersed and theoretical.

But, as was indicated above, if the teacher of art is to stress the type of education advocated in this report, his own education as a student should exemplify it. He should, through careful direction of his own experiences, be helped to feel the relationship of art to other subjects and to actual living. All his studies should be directed toward helping him to wider and deeper experience with his world, to integration of outlook and personality, to a sense of the organic character of living and learning, just as later, under him as teacher, the child's studies will be employed similarly. Aspects of the culture with special bearing on his thought and experience should be drawn on as needed, rather than presented chronologically. Merely pointing out relationships will not necessarily result in a unified experience of them; there must be actual opportunity to sense the bearing of part on part in connection with his living. If his own learning does not go on in this way, he will be unlikely

to grasp the possibilities of such a procedure for his students, but will instead follow the method of teaching used with him.

It is highly essential, in view of the subjective nature of art expression, that this program have great flexibility; only so can differences in personality, esthetic sensitivity, and point of view, as well as differences in technical ability, be taken into consideration. If flexibility is important in the development of the child or the adolescent, it is equally important in the development of the art teacher. The actual program of studies to be followed in the training of the young teacher would, of course, vary from person to person.

The broad outline of a desirable program is herewith sketched in brief, followed by a somewhat more detailed consideration of the aims to be sought. As the Committee sees it, there should be, from the first, observation of teaching and work in simple practice situations, so the student may gain familiarity with such situations and have first-hand experience with children. There should be ample study of education, including not merely "methods" but the broader aspects—educational psychology, philosophy of education. As wide a cultural background as possible should be built, in order that the young teacher may see his work in its broader ramifications and setting. There should be wide exploration of the various art fields, both as a basis for choice of specialization later in the course and as a means of enriching subsequent offerings in teaching.

Contact with Teaching Situations

The first year of training should be a period of probation during which the prospective teacher is carefully observed and appraised in actual work with children as well as in his own studies. During this year he should have contact with children under as many different circumstances as possible, so he may

come to understand them and so his ability to deal with them may be fairly judged. This suggestion is contrary to general practice, for in most teacher-training schools the student does not come in contact with children until his senior year.

At the beginning it might be well for the student teacher to act as companion to the children or as special observer, gradually increasing his responsibility to include direction and teaching. Under these circumstances he will have opportunity to note the effect of his own personality and philosophy upon children. With intelligent supervision such a system should have wholesome results for the student teacher and no adverse effects on the child. Students may act as apprentices to a skilled teacher or supervisor. The problems that arise during such teaching periods make excellent material for study in group discussion of the psychology of method.

At the end of the year only students who show the requisite qualifications for teaching should be permitted to pursue their training. The mortality may be very high because of inadequate methods of selecting candidates at the outset, but in the long run this would be advantageous to all concerned.

Psychology and Philosophy of Education

Broad and well-directed study of psychology is essential to the proper development of the art teacher. Such study should accomplish several things: It should help him to see people in terms of their urges, needs, desires, in a way basic to a grasp of the educational concepts on which this report is based. It should help him to understand his own mental and emotional life and accordingly that of others. It should reveal the close interrelation between the individual or dual personality traits and his experiences with his environment. It should make him aware of needs and characteristics commonly found in indi-

viduals at various stages of their development and so help him to gauge his teaching to meet those needs as they manifest themselves. It should make him aware of the processes of growth and personality development and so help him to use his teaching to further these processes. It should help him to understand the bases of emotional insecurity, and to those dealing with adolescents such insight is indispensable. It should help to give him understanding of the manually handicapped; this should be required of the teacher who is to undertake rehabilitation of these special cases; it is, however, desirable for any teacher of the arts.

It should be apparent that such an understanding of people and their living cannot be gained through a course or two in "methods." Study of "methods" can produce a technician, a teacher prepared to use the tools and skills devised by others to meet the "average" situation, but more study and differently directed study are required to develop a teacher who understands human beings and can make intelligent adjustment of his teaching procedures in accordance with their needs. That such knowledge of psychology should be made explicit does not at all mean that the teacher will usurp the functions of a school psychologist, or that he will be independent of such a specialist if there is one available. It does mean, however, that he can be intelligent in his own classroom contacts, using his art to bring maximum development of student potentialities.

But psychology should, if it is to be effective and consistent, be coupled with a well-thought-out philosophy of education; that is to say, the teacher should have a clear conception of the ends he counts most important, his reasons for valuing them, and an awareness and enrichment of personality the supreme value; that, accordingly, the arts must find their place in this framework. In adhering to this position the Committee takes

a stand regarding the meaning and rôle of the arts which differs from that held by many artists and many art teachers. By locating both the essence and the function of art in enhancement of human living it commits itself to certain educational procedures rather than others; it rejects, for example, procedures which have more concern with art products than with the growth and enjoyment of students.

Without study of these wider aspects of their work teachers cannot learn to use their art consistently for the enhancement of living. They may by accident open up to the student a means to more enjoyable living. But, on the other hand, they may, because they do not comprehend his needs and values, prejudice him against what art has to give; or because they are not themselves convinced that living is most important, they may distract from the necessity of improving day-to-day living. When the art teacher is also philosopher and psychologist he is both more aware of the values he wishes to promote and more able to work for them consciously. A genuine artist-teacher cannot do less; he must be aware of the full significance of what he does.

Broad Cultural Education

An adequate acquaintance with fields of study other than the arts is essential both to the teacher's personal development and to his professional development. If he is to help his students see interrelations of art with other areas of living he must be aware of these himself. Many teachers who are successful practitioners in a special field of art, such as painting or sculpture, cannot make their knowledge function in the student's life because they do not themselves perceive the social significance and potentialities of their art. Accordingly they may merely pass on to the student their personal techniques and viewpoints.

It cannot be said too strongly that the art teacher will be more competent in his own line of work insofar as he is conversant with other important fields also. Whatever he knows of science, sociology, history, literature, mathematics, philosophy, psychology, political science, and foreign language, he can turn to good account. No one can be expert in all lines and no one can acquire such knowledge quickly. But a beginning in such broader study should be made by the prospective teacher. He cannot expect to become competent in all during his training period, but continual study along these lines is as essential to the teacher's professional growth as is study in the field of the arts. A knowledge of science, for example, enables him to deal more intelligently with pigments, to prevent cracking, to prevent colors from turning dark, and the like. A knowledge of literature can greatly enhance his treatment of the arts background. The student of political science will look with new insight at art through the ages with its reflection of social systems; he will also look more comprehendingly at much of the art today—that of Rivera, for instance.

Again, teachers who know only their own subject cannot be really successful in working coöperatively with other teachers as newer educational practice increasingly demands. Many of the failures with "integrated courses" are due to the narrow training of the teacher and his resulting inability to see the significance of fields other than his own. Teachers who work together, even though they represent specialized subjects, must have a common nucleus of understanding if the learning experiences of the student are to go on fruitfully.

Training in the Arts

Two lines of growth in art, distinguishable but related, are necessary to the development of the teacher—his own growth

as artist and cultivation of his ability to bring out the artist in others.

That the teacher be himself an artist is an absolute requisite. He must have command of at least one medium of expression so that he may have experience of and feeling for the creative process which he is striving to promote, so that on this as a basis he may refine his own insight into the process of creating. Many teachers who have ceased their own efforts in art expression become sterile in their teaching and insensitive in creative situations. Thus the necessity for the teacher of art to be also an artist should be regarded not as accessory to his teaching, but rather as the necessary means to his teaching. Without such experience he cannot inspire, stimulate, or encourage the student, or even select the right materials for him.

But the artist as teacher must blaze a sufficiently broad path so that each student may find an appeal to his unique self. To do this the teacher should have a thorough grasp of the media he employs daily in his teaching—painting, modeling, sculpture, the graphic arts, the stage arts, and the crafts. He need not be a finished artist in all, for that would be expecting the impossible of most teachers, but he should be able to open up their possibilities to students. In addition to the media commonly used, he will find it helpful to be acquainted with a variety of others—such as wood, stone, metal, gouache, fresco, dry point, etching, or lithography. He should be able to give help in design, perspective, and composition. He should be able to offer assistance in problems involving human and animal figures, portrait studies, still life, and landscape.

The crafts should be learned for their value to students who need a medium for manipulation rather than pictorial expression, or as means of treating special manual or mental handicaps, or simply as enrichment of the art experience. Seen in

this light they assume much more significance than when thought of merely as an added technique or a means to manufacture trivial objects.

Extensive experience in the dramatic arts, including theatre art, marionette-making, and puppetry, will be invaluable to the teacher, for they offer a variety of art expression that appeals to students and at the same time forms a focal point for integrating the arts with other studies.

Music and the dance have only recently been recognized as important to the art teacher. Now, because of their contribution to emotional and kinesthetic development, educators are coming to consider them indispensable. Study of music and the dance increases the teacher's range of sensibility and, by providing a working acquaintance with these additional arts, brings awareness of the fundamental principles common to all.

The teacher of art should have a broad knowledge of the traditional background of the arts as well as of the contemporary period. This is important if he is to give richness to the art experience of his students. He must be able himself to turn to materials which will contribute to the situation at hand and he must know the sources to which students can be directed for research of their own. This requires familiarity with both visual and literary materials, ranging from painting to the minor arts, and with historical and archeological background. In pursuing such study the student teacher should be helped to grasp the significance of the arts in relation to their times, rather than make a mere historical survey. Such understanding is of great importance in the development of appreciation, as well as in the gaining of historical perspective.

From this highly diversified experience in the arts, during, say, the first two years of the training period, the student should be qualified to choose for himself the line of specialization he

wishes to follow. From this time on he should increasingly concentrate a fair amount of his energy on his chosen line. This specialization is most important for his own development and satisfaction, for it affords him opportunity to experience a real sense of achievement and independence, which he should now be prepared for. This experience should show him the difference between achieving real creative power and achieving merely a high degree of technical proficiency.

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Art in American Life

THE best plans for art education are likely to prove academic and unrelated to the rest of life unless they give due consideration to the attitudes toward art prevalent in society; integrative curriculums, psychological understanding of the individual, and advanced teaching techniques are inadequate without some understanding of what art means to the average person in the community and of why it means what it does. In the United States, these generalizations about the place of art and esthetic values in the life of the people which are intended as guides in education must also seek to define what lines of future development seem most advantageous in relation to democratic ideals.

Perhaps the most obvious and significant circumstance about art and esthetic interests in recent times is their extraordinary remoteness from the major concerns of life. They have been relegated to a separate cubbyhole and, generally speaking, are examined and given play on special occasions only. Art is removed from homely affairs, surrounded with an aura of sanctity, and worshipped as a solemn mystery. This fact becomes particularly striking when the rôle of art in contemporary America is compared with its rôle in thirteenth-century France, for example, and there is little doubt that art today is weakened, its vitality is sapped, by its sterile isolation. It is true that this

situation has been somewhat modified in recent decades: fabric designs, modern kitchens, new zoos and parkways, to pick random examples, and the various Federal Art Projects mark the change. But in spite of these indications there are a great many people to whom art still means something apart, something in a museum, something associated with the artist alone, and with a certain class of persons and their particular manner of living. Art is only just reëmerging—just beginning to take its place again in the room, in the house, in the city, and in the market place.

Not only has art been insulated; the artist too has been set apart as radically different from other men, entitled to special reverence and to exemption from many practical and social responsibilities. The idea of the artist as a rare phenomenon and as a personality essentially different from all other human beings achieved popular acceptance during the romantic movement of the mid-nineteenth century. Since that time the artist's temperamental departures from the "norm" seem to have given the public as great satisfaction as did his artistic creations. Today the immunity of the artist from work-a-day responsibilities has become, no doubt, a symbol of escape from terrifying bondage to a complex and confusing machine civilization. This may account for the fact that, although the public today is beginning to reappraise its artists, the quaint Bohème romance and pre-war Greenwich Village legend still persist, and still continue to influence the teaching of art.

This segregation of art and the artist from the rest of life is inextricably bound up with a sharp and unprecedented distinction between the arts of free expression, the chief objective of which is supposed to be "pure" esthetic satisfaction, and the arts designated as applied, industrial, or utilitarian. The separation of fine arts from applied arts has advanced so far today that

there are those who question the propriety of employing the terms *art*, *artist*, or *esthetic* to describe any object, worker, or satisfaction related in the smallest degree to utilitarian ends. "Pure" art and those who produce it are mysteriously enshrined and removed from mundane affairs. The esthetic value to be realized in other than pure art forms is considered of inferior importance if it is considered as of esthetic worth at all. When this distinction is carried *ad absurdum*, uselessness and inapplicability to the ordinary requirements of life become measures of superior artistic value.

The preciousness with which art and the artist are regarded and the arbitrary separation of the fine arts from other kinds of art expression in part account for the current confusion in the arts themselves, but it is impossible fully to understand this confusion without recognizing it as the result of a transition from one social order to another now in the making. Confusion in all cultural standards is characteristic of change in modes and values of living such as that which American life is undergoing today. Success of scientific methods in providing technical control over the physical environment has brought about a preoccupation with the scientific point of view, and this in turn has involved a one-sided emphasis on the importance of intellectual processes. Interest in controlling experience has grown at the expense of the ability to enjoy it, and the fact that human beings are unique personalities actuated by emotional and moral impulses as well as by intellectual considerations has been lost sight of. No new pattern of culture will prove satisfactory unless it provides an intelligible conception of the interrelation of all the values by which men live. Under the impact of specialization—the subdividing and analyzing of the physical world into minute categories—these values have become dissociated from one another.

Contemporary man is a communicant of the church administered by different priesthoods. He is told what is "Truth" by a priesthood of pure science and what is "Beauty" by a priesthood of pure art; what is "Goodness" (right conduct) he seeks where he may, according to his lights, sometimes in tradition, sometimes in religion, sometimes in the dictates of the social scientists, and sometimes in a personal philosophy. Many of the difficulties experienced in trying to define educational objectives have arisen from the conflicting claims to authority of science, pure art, and the social studies. An awareness of the union of Truth, Beauty, and Goodness—the scientific, the esthetic, and the moral—an element common to all great civilizations, is conspicuously missing in the present. Though missing, it is recognized as a basic measure of excellence and praised and envied in those cultures of the past where it existed.

The emphasis on "pure" art as distinguished from applied art may also be understood as related to the reverence for "pure" science. There are similarities in the lay attitude toward them, an underlying desire for getting at something essential, for distilling an essence. Perhaps this desire is symptomatic of a need for access to some authoritive guide to lasting values with which to dispel the sense of insecurity that threatens overwhelming chaos at a time of transition.

EFFECTS OF THE SHIFT FROM HAND TO MACHINE PRODUCTION

The shift from handicraft methods of production to the machine in the last hundred years has affected almost every aspect of life and is to a large degree responsible both for our characteristic modern attitudes toward art and the prevailing confusion in our esthetic standards. It is beyond the purpose of

this report to catalogue all ways in which this change has influenced esthetic interests, but certain of its effects challenge education directly.

The most fundamental, disturbing, and pervasive of these is the inability of the average man to get real and sufficient satisfaction in doing the necessary work of the world by which he earns a living. Despite a gradual improvement in working conditions, there are factors inherent in machine economy which preclude real satisfaction to the worker. The machine system has destroyed the unity in the pattern of life which was followed by numbers of people in the days when a man saw a job through from beginning to end, when a man's life was rounded by the variety of facets to his occupation and his work demanded more than one gesture. Mass production causes a short circuit in this sense of creative fulfilment. And it is not only people who work at machines who fail to find the worth-while values of life in their work. In the minds of the majority of people, the word *work* defines not worth-while effort but drudgery. Work is conceived as disagreeable, violating the individuality of the worker and in one way or another exploiting him.

The lack of satisfaction in work, the seeking of that satisfaction in leisure, the identification of art with leisure pursuits are foundation stones upon which the notions of the place of art in life are founded in American culture. Because work proves unsatisfying, there has been an increasing tendency to identify ideal living with purposeless, non-productive leisure and, contingent upon this, a sharpening appetite for the appurtenances of living at the leisure level. Leisure (confused with personal freedom) has become identified with all the pleasant and worth-while satisfactions of life, with meaningless play, and with imitating "leisure-class" interests and attitudes. In-

activity, sitting about, being entertained, are more desirable than anything demanding effort. Luxury and self-indulgence are conceived as a measure of cultural superiority.[1] These circumstances have a direct bearing on the teaching of art.

Education can make clear that there is need for art in work and work in art and that art need not be arbitrarily relegated to leisure pursuits. Educators, however, must not be unrealistic. They cannot pretend that in contemporary society great numbers of people in factory and office are doing congenial work. In present-day life leisure and work are in fact widely separated. And for that very reason leisure as never before offers rewarding and creative possibilities. Leisure can be used to compensate for the limitations of work-a-day interests. But an unhealthy separation of the fine from the applied arts, calling one *leisure* and the other *work*, or the identification of art wholly with leisure, serves not to alleviate but to exaggerate the dilemma.

Leisure pursuits offer opportunity for making a better balance in life if they exercise abilities that are not otherwise employed, and so are likely to atrophy. With the overwhelming tendency to rely upon passive entertainment, there is increasing need for balance in the form of creative activity. The "white-collar worker" who doesn't use his hands sometimes finds what he needs in a hobby. The factory worker who sees no finished product of his own often finds greater satisfaction in using his leisure in active craftwork than in absorbing vicarious experience at the movies.[2] There are, as a matter of fact,

[1] See V. T. Thayer, Caroline B. Zachry, and Ruth Kotinsky, for the Commission on Secondary School Curriculum of the Progressive Education Association, *Reorganizing Secondary Education* (New York, D. Appleton-Century Co., 1939), pp. 286–290.

[2] In this connection it is interesting to note that handicrafts have been used for many years in mental hospitals as an important therapy and more recently

many "Sunday" potters, weavers, carpenters, painters today. There is no way to tell with assurance whether those who have engaged in such leisure occupations are better adjusted, more balanced individuals than those who have not, but wide observation leads to a positive rather than a negative conclusion. Furthermore, there is no doubt that such occupations heighten awareness of the possibilities of color and design embodied in everyday surroundings, and so constitute a step toward undermining the idea that art exists only for the artist or in museums.

It is urgent, however, to set and maintain a high standard in handicrafts so used. There has been a cult of glorifying anything made by hand, however meretricious it may be from a technical or esthetic point of view. Even a bad oil painting is in some quarters considered something to wonder at because it is "hand-painted."

This is a challenge to the methods used in schools for teaching crafts. Training in manual skills seems to be thought of mainly as a means for developing students' technical abilities, and it has frequently failed to extend the interest in crafts and manual skills beyond the manual-training lesson of the moment. The school cannot perhaps be held responsible for building up interest in satisfactions for adult life when the community in which the school functions puts little value on such occupations aside from their practical use; to prove vital in post-school days an activity must have roots in the community as well as in the school. But perhaps this teaching has failed also in part because, despite emphasis on technical skill, the standard of craftsmanship has been too low. One loses interest even in one's own product if it is ugly or badly made. Education can help to give

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are recognized as a curative factor in convalescence. It seems clear that even those not diagnosed as ill, mentally or otherwise, might enjoy these benefits.

the crafts a genuine status,[3] can occupy itself with a wider vision than merely inculcating respect for handicrafts because they are handicrafts or using manual skills merely to develop certain abilities, oblivious of the esthetic values involved or the possibilities inherent in them for lending balance to cramped lives and for bringing beauty back as a consideration in everyday living.

But the revival of interest in the crafts implies even more. It implies the building of a new conception of crafts as they come from the machine, of a new machine art. This involves both a new technique and a new esthetics, for the machine has produced works which have values that are in direct opposition to those of hand-made objects and which have enjoyed respect for converse reasons. Education must develop sensitivity to these new values. It must exercise special caution not to contrast handicrafts with machine crafts in such way as to make handicrafts seem superior to machine crafts for esthetic or technical reasons. The emphasis, if there must be one, should be placed on machine art, for the machine is the tool of the artisan of today, and the product of beauty for most people will come from the machine and not from the hand. Industry, too, must emphasize the esthetic in its machine-made goods. The motivating force for this emphasis may have to come from

[3] It is interesting to note the example of Sweden. At the time when people began to substitute cheap machine products for the native handicrafts, the government sent specialists into rural districts to combat the inroads of shoddy taste, renewing interest in the best of the old designs and workmanship and maintaining a high standard by marketing their work for the producers. In Sweden, however, continuity of handicraft traditions was carried over from pre-machine days and this has kept the visual arts far more at one with life than they are here. The problem is quite different here, although it is worth mention that the government has recently set out to discover and revive handicraft traditions in all sections of this country through Federal Art Projects which have sometimes survived withdrawal of Federal support.

the efforts of education in producing a demand for more beautiful goods; there are already many agencies, bureaus, and private individuals working toward this end.

INFLUENCE OF EUROPEAN CULTURE

The changes brought about by the machine era do not tell the whole story of the origins of attitudes toward art in America today. Another obvious factor is that of European influence on American artistic standards. In art, no less than in other fields, this influence is profound: "The 150 years of the United States are a continuation of the 3,000 years of Europe." With the rapid growth of communication, the esthetic expressions of Europe, particularly those that were admired in the Victorian era, emigrated to this country. While practical things, autos, and bathrooms claimed the forefront of attention and energy on this side of the Atlantic, a stupendous conglomeration of European ideas and traditions in the arts took root and flourished. The assortment of architectural styles and the home furnishings of the early 1900's represent only a sample of the whole result of the indiscriminate importation of European taste.

One aspect of this "hand-me-down" from Europe to America is a reverence for traditional values in the art of the past. An art object has been admired here not only because it was "imported" but because it has been accepted for generations, because it is old. To be sure, the era is past in which the Venus de Milo and the Mona Lisa were needed in the "parlor" to reassure the householder (or his guests) as to the cultural status of the family. But there is still many a museum whose contents testify to the strength of conservative reliance on the

European traditions of esthetic value. It seems natural enough that this should be so. Time enhances the value of its art for any group; it certainly adds luster to the accepted for Europeans. It can do no less so in a new culture, child of the European, where scarcity of native art traditions and products combines with nostalgia for its parent culture to foster exalted ideas of its art.

The fact that imported esthetic values were accepted so readily in this country has further implications. The fact that European society was based on and conditioned by artistocratic domination has had repercussions on the standing of art in America. The cultural standards eagerly absorbed in a new land were largely set by the aristocracy in the old world. Theoretically democracy had no use for class distinctions; actually they permeated American society through many channels, art among them. The interest in art has been associated with the "high-brow" or the wealthy or socially superior class and has for this reason been particularly suspect among the great mass of Americans. It also attracted dilettantes among the newly rich and those who thought it fashionable to be "arty," further separating arts from the general public. Art is commonly regarded not only as a leisure interest but as a mark of wealth and of cultural and social superiority.

One reason for this idea is the fact that such arts as painting and sculpture have continued to be so largely dependent on private wealth. Cellini in his memoirs gives a lively picture of the relation of artist and aristocrat in his time; the situation today is similar in many ways. Although other conditions of life have undergone radical changes, the market for fine art is still largely dependent on the interest of wealthy patrons. In fact the first comprehensive departure from such tradition in

this country is found in the recent attempt through Federal Art Projects to rescue talents left stranded by former sources of patronage.[4]

Although "art" became associated with the upper strata in society long before the industrial revolution, aristocratic taste became further identified with esthetic value when the machine submerged the folk arts and debased the esthetic quality of practical art products almost to the vanishing point through its first naïve attempts to imitate the handicrafts. Naturally, the exclusive element in society was no longer satisfied with forms of art which lent themselves to unlimited duplication. Only the arts of free expression could continue to be exclusive. The modern separation of "art" from utility was thereby confirmed.

In view of these facts it is not surprising that many people in this country think of art as an expensive leisure-class luxury which concerns the average citizen little except perhaps on a Sunday afternoon, when he may gaze at it (but not touch it) in the guarded hush of a museum, or that the rarity of an object is often confused with its esthetic merit and its high price confused with an index of its value as art.

There has been a reaction against subservience to Europe on the part of a great many intelligent and discriminating Americans. There has even been a fierce if limited countercurrent among the younger esthetic devotees and initiates of art who decree that only the modern and American (with a possible exception of the primitive) are worth while. But many museums still spend liberally to acquire a cracked, badly repainted Titian in preference to a good contemporary Amer-

[4] These projects are the first large-scale experiment in social support of art in this country and have demonstrated the difficulties as well as the advantages in departing from tradition. No final appraisement of socialized art can be based on them, however, since the W.P.A. projects are too greatly entangled in the problems of general relief to present the issues clearly for art.

ican, and individual collectors for the most part likewise buy only the accredited brands of fine arts. A middle ground between these two extremes is being established by those who direct museums and otherwise influence the currents of art in this country. The general public (that elusive being), however, has begun, but only just begun, to doubt the magic in the word "Europe" as applied to art values. Thus public taste in contemporary America would seem to be a hodgepodge of standards, and public attitudes toward art to be mistrustful and uncertain. There are those who cling to European traditions and the old accepted forms, and those who rebel violently against them. There are those who are affected by both these tendencies and others only in a secondary, indirect way and for whom all esthetic concerns are remote. Out of this confusion of interests and point of view, one fact seems to emerge clearly. This country lacks confidence in its own art forms, distrusts its capacity for esthetic experience and its ability to make esthetic judgments. Clearly educators should not accept this lack of confidence as permanent in the orientation of the American public toward art. Education is charged with building satisfactory standards of taste so that confidence may not be wanting for lack of them.

Before turning in conclusion to the particular implications for education suggested by these generalities about art in this country, the themes touched upon may best be summarized. Art in America is insufficiently connected with the main currents of life. Within the field of art there is an unhealthy split between the arts of expression and the utilitarian arts. The division between things of beauty and things of use is partly a result of class heritage and the modern tradition of industry for profit only. It is also related to a general dissociation of

scientific, esthetic, and moral values from one another. The change from hand to machine production is a basic factor in disintegrating the unification of values that existed in earlier cultures and in creating the present-day confusion. Machine production has, moreover, taken much satisfaction out of work for large numbers of people. This has resulted in a disproportionate valuation of leisure leading to an unhealthy exaltation of some of the more futile and meaningless leisure-class standards of taste. Art dissociated from the useful becomes attached largely to the leisure class and to leisure-class interests. The fact that American artistic interests are so largely inherited from Europe with its social stratifications and its aristocratic tradition in the patronage of art has done much to encourage the identification of art with the leisure class here. Not only European critical dicta, but especially anything traditional or old in art is revered. This attitude overshadowed the development of native taste and talent and combined with the rawness of our culture to produce a substantial and widespread sense of inferiority about native esthetic judgment and ability.

ART EDUCATION AND THE DEMOCRATIC IDEAL

There is evidence that art is insufficiently connected with the main currents of life and so means less than it might to the man in the street. If this is true, then a fuller and closer relation of art to the other major interests of importance in American life is vital for democracy. There is ample testimony that art adds a dimension of enjoyment to life, a measure of balance, of release, and that it is a language as well:[5]

[5] Irwin Edman, *Arts and the Man* (New York, W. W. Norton and Co., 1939), pp. 133–134.

> . . . Where else than in the arts . . . can that heightening and enhancing of experience be observed or found? The life more abundant has been one of the classical clichés of ethical reflection. That abundance is attained in the generosities and sumptuousnesses of sound and color and words where the niggardliness and limitations of life make it impossible or fail to provide it. And that richness of sensuous material in the arts, that intensity of feeling, are an intimation of what intelligent contrivance might make of all life, if the whole of life and of society should be made the materials of a comprehensive and major art.

Now as never before democracy needs all possible depth and attractiveness, all the abundance art can contribute.

Democracy is primarily a way of life, ". a mode of associated living, of conjoint communicated experience. [a] widening of the area of shared concerns, and . liberation of a greater diversity of personal capacities. ." [6] The successful development of such a way of life depends on the conviction that the society it envisages is worth living for. American ideals will stand or fall ultimately as they mean a better kind of life for everybody. Diversity of opportunity and freedom for individual development include opportunity for esthetic enjoyment. A society which is vigorously trying to widen the horizons of life for the majority must include new patterns of esthetic satisfaction if the democratic ideal is to be thoroughly effective in the many aspects of life rather than the few. The problem is indeed that of making the ideal of human brotherhood effective in social and political relationships and at the same time that it contributes to the realization of the highest esthetic potentialities.

When democratic forms of government and the machine era were both at an earlier stage, it was feared that mob rule

[6] John Dewey, *Democracy and Education* (New York, The Macmillan Co., 1916), p. 101.

and mass production would spell the vulgarizing of taste. Few would argue, however, that there is anything in democratic ideals as they are now interpreted that is inherently antipathetic to the best interests of art. It is generally understood that as in other phases of democratic development, patience, time, and education are needed to develop latent potentialities in esthetic appreciation and creation. There are, of course, still many people in this country who have had little or no opportunity to develop esthetic awareness through experience of the fine arts.

What does democracy in art mean? Not that every one can be as good an artist as his neighbor or that any one can get as much satisfaction from esthetic stimuli as the next person. Nor does it imply that all are equally competent to judge esthetic values. It does mean that those who have superior capacities will be free in a democracy to develop them, that they will be highly valued for their special contribution, and that the unique gifts and potentialities of each individual are to be recognized as indispensable to the best interests of the social whole.

There will be room for such individuality only if there is toleration and respect for a wide variety of private standards of taste and sufficient hospitality to new ideas and new forms of expression to permit them to prove their worth.

Education, confronted with these objectives, seems to have a number of clearly defined opportunities. One of the most urgent is to clarify for itself just what its attitude toward the past shall be. Respect for the European tradition has been overdone and has hampered independence of expression and tolerance for variety in art forms. Because undue clinging to established and imported values has resulted in narrow, sterile attitudes, there has been a reaction demanding a complete break

with the past. The effect of this reaction on art teaching has differed widely with the type of education. Varieties of art teaching in schools range all the way from a complete disavowal of tradition to well-worn, plaster-cast methods of instruction. In some progressive schools all contact with other than the student's own experience was considered blighting to spontaneous, creative impulses of untainted youth. A new emphasis in educational philosophy as well as impatience with the mustiness of old-style art instruction brought about this *volte face*. It seems extreme, however, to wish to insulate a child's development from all art forms but his own, and this point of view is now being modified.

Let us grant that the values of the past, especially the era in which the Greek statue and the Italian painting were exalted, have been overstressed. Nevertheless, it is neither possible nor desirable to separate ourselves completely from the heritage of the past. Without historical knowledge, the political present would be completely inexplicable. In art, contemporary experience also acquired depth through knowledge of the past. Acquaintance with historical art forms and esthetic expressions in sufficient variety should make it far easier to understand and judge those which are to be met with today. Contact with the art of primitives, of Orientals and of unfamiliar vanished groups of men offers the layman, the man in the street, a wider understanding of art forms in general. Perhaps Americans particularly have suffered from lack of intimate experience of enough different kinds of esthetic expression. A parallel between the visual arts and music or other kinds of esthetic experience may serve to clarify this observation. People who have heard many varieties of music, the great compositions of the past, the folk and modern music of different countries, can experience a wider range of enjoyment thereby. The analogy

can be otherwise illustrated. "What the peasant doesn't know, he doesn't eat" is a saying that holds true of other tastes than food. The man of cultivated taste is but rarely the product of a narrowly restricted esthetic or intellectual diet. Confronted with a new experience, whether it be Dali or a soup, the variety of his previous experience has provided him with an assortment of dependable instruments for measuring its potential value. It is this experience, plus his innate esthetic sensitivity and his open-mindedness which give him competence to make esthetic judgments. If variety of experience increases one's range of appreciation, then the new vistas of old art should prove to be avenues to esthetic experience of great value.

Especially does this hold true for education in a democracy. New funds of historical knowledge, modern light on the art of the past have another function beside that of giving dimension to esthetic judgments today. Newly acquired information about the past presents art in its setting so that the art of each group and each time can be seen as a part of the life lived then. For despite the use of *interdependence* and *integration* as catchwords, art today is insufficiently integrated and interdependent with the rest of life. It is often even inappropriate. The bones of former civilizations were better articulated. The Parthenon would not have expressed the religious spirit that built Chartres. In less monumental ways esthetic expressions of the past fit into the picture of the life that produced them. The primitive pottery bowl, the Indian arrowhead, the Colonial warming-pan are humbler examples of a quality of life that overflows into esthetic form. Each is a signature.

To become familiar with diverse kinds of art forms is to prevent tight-mindedness and prepare the ground for keen judgment and trained enjoyment. To understand the relation of those diverse forms to the life of their times is to sense the rela-

tion of esthetic forms today to their setting; in other words, to develop a sense of the appropriate, a confidence in one's own powers, and an antidote to the acceptance of unsuitable standards.

Another instrument for cultivating a decent respect for and confidence in native creative capacity and a positive faith in the normal esthetic sensitivity of the American people is knowledge of the history and development of American art. Research into the history of the applied arts has been made by the Federal Art Project's *Index of American Design.*[7] This is a history of the gradual evolution of French, English, Spanish, and German traditions as they become a part of American tradition. "Each economic, national and spiritual change is reflected in the design of objects that represent the background of American daily life." Each is identified with that life. The *Index* is a record from the early Colonial settlements to, significantly enough, the mid-nineteenth century when, with the arrival of the machine and the confusion of popular standards of taste, there seems to have been less of significance to record. But this does not mean that education is under any obligation to exaggerate what is good in American traditions and the American way of life nor to impede the development of a just appreciation for what is good in other countries or in other times.

All these considerations of what is appropriate in esthetic values assume that the meaning of the word *art* can be broadened once more and integrated with everyday life. The design of the letterbox on the corner, the street-cars, and the advertisements in it that stare down inside them are all "areas for shared esthetic experience" as well as the public parks and playgrounds or buildings, the more significant for the very fact that

[7] Under preparation by the Works Progress Administration.

people take such commonplaces in their stride without thinking of them as something esthetically apart. These things, familiar to every one, merit the finest workmanship and design, for they profoundly influence public taste. In a democracy, private, expensive forms of art are tolerable only as they may set a widespread standard of excellence. Both public and private uses of art which are conducive to unseemly ostentation would ideally be inappropriate in this setting. What students are taught in school can help to realize these objectives.

But how are they to be taught these things? In the previous chapter, the qualifications of an art teacher have been made explicit. There is a final line to add. Not the art teacher alone but all teachers are potent to give their classes interest or apathy where esthetic values are concerned. For interest is contagious, and after long lapse of time, it is this interest on the teacher's part that seems to stand out in memory. The history teacher, the literature class, even the science laboratory can promote a sense for visual enjoyment. If the teacher takes no pleasure through his eyes himself, he loses the moment in which opportunity arises to make his students aware of such possibilities. Art and beauty are closely interwoven with other subjects and with everyday life in school, as they are with other values in life beyond the school walls.

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