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DEVELOPING A NEW ART CURRICULUM DESIGN USING CURRICULUM MODULES AS A MEANS OF IMPROVING INSTRUCTION IN URBAN SCHOOLS

A Dissertation Presented

By

ELLIOTT DYER

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

September 1982

Education

Elliott Dyer

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Richard Clark for

Mario D. Fantini, Dean
School of Education

Dedicated to the memory of

Nanny and Grandpa

Aunt Mae Mae and Uncle Alton

Marcelle

and especially, Dee Dee

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I would like to express my gratitude to the following whose support, interest and advice enabled me to accomplish this work:

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excellent advice and continued interest gave me the confidence to pursue this work to its conclusion.

PREFACE

As an art teacher in an urban high school in Springfield, Massachusetts, I actively sought self-improvement. So I acquired an M.A.T. degree and then set my goals on obtaining a doctorate in education. But the system did not encourage positive changes in art or other curricula during that time--though it did not discourage change efforts either. Indeed, many excellent teachers and administrators demonstrated that the general level of instruction and student achievement did not have to become the norm of the system.

Thus, my intent was to pursue an advanced degree that fitted the perceived environment in the school system. I would improve my instruction based on the latest knowledge about urban school settings, art curriculum, curriculum development and assessment, staff development and school change principles. The issues of white racism and its impacts on the many low income and minority youths in Springfield's schools could not be ignored. I wanted to infuse a new design with a more humanistic and socially-useful perspective.

The resulting project focused on three specific modules which illustrated and demonstrated the potential for an improved curriculum based on the efforts of one teacher in the system. The modules, obviously, can be improved. Others can be developed. The best ones should be prepared for publication and distribution to other teachers.

Urban classrooms offer practical training backgrounds for innovative, experimental programs with the potential for generating educational improvements. This investigation explores an instructional approach in art education based on ten years of teaching and learning in urban schools. Concepts and ideas gained from recently completed graduate level courses in urban education contributed toward the development of that approach and the philosophy underlying it.

Because of its personalized nature, the study is mainly qualitative. An appraisal of current practices in art education in urban schools and suggestions for improving the quality of art instruction provide motivation for undertaking this exploration of change in an urban school setting. The historical development of concepts and influences in art education and art curriculum designs in urban schools are reviewed to assess what directions and approaches seem consistent with current thinking in the field. In addition, the review of literatures in Chapters I and II samples widely in order to cover the appropriate topics that would enable me to connect my work to current research in relevant areas.

The first module of the study presents an approach that advances cognitive skills and raises social consciousness through art activities. A second module develops an interdisciplinary approach combining poetry writing and art. It includes insights from the English Department staff. A final module promotes cross-cultural awareness and understanding and documents student responses to the new instruction. Finally, a summary is presented with discussion and recommendations for further educational improvements in urban schools.

The whole effort reflects my deep commitment to ongoing growth in order to demonstrate to others--especially poor and minority youths in inner city schools--that there is reason to hope. I chose to light a candle rather than cry out about the darkness. I hope others will be similarly inspired.

ABSTRACT

Developing a New Art Curriculum Design Using Curriculum Modules as a Means of Improving Instruction in Urban Schools

September 1982

Elliott Dyer, B.A., Philander Smith College
M.A.T., Ed.D., University of Massachusetts
Directed by: Professor Byrd L. Jones

This dissertation describes an experimental instructional approach with the potential for making art instruction relevant and functional for urban high school students. Experimental art activities were addressed to a multi-ethnic, multicultural class appropriate for an urban classroom. Using curriculum or instructional modules as a mechanism, this design attempted to provide more scientific guidelines for art instruction.

Three self-contained modules were designed and presented. Each describes lesson objectives, learning strategies and procedures, performance criteria, list of art materials required, evaluative criteria, and resource materials. The three spheres embraced by the modules were as follows: (1) Paralleling Picasso's painting of Guernica, students executed paintings that made a social commentary; (2) After learning chancery cursive pen lettering and poetry structure, students combined these components in writing and illustrating original poems of personal interest; and (3) Using African art, particularly African masks as a motivation, students constructed three-dimensional masks that reflected their ethnic heritage.

Art instruction, through lesson content and procedures, attempted to assist students in the learning process by: (1) advancing cognitive as well as affective learning; (2) promoting craftsmanship skills; (3) bolstering student esteem needs; and (4) promoting cross-cultural awareness and understanding.

Insightful data relative to the approach was provided by an art supervisor, four teachers of other disciplines, and ten members of the school's department of English. A final assessment device was a questionnaire to which students responded by expressing their feelings and attitudes toward the new instruction.

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CHAPTER I

ART EDUCATION PRACTICES IN URBAN SCHOOLS

A major challenge to art education in urban schools is to provide effective education for a culturally, ethnically, and socioeconomically diverse student component. Many art teachers have been unmindful of this goal. Most art programs in inner city schools can be appropriately described as little more than purveyors of "busywork" for students who are experiencing difficulty in academic subject areas. Too often, these students are from poor or minority backgrounds. The aesthetic experiences of urban, low income and minority students could serve as a basis for developing more effective instructional approaches and provide more quality art education.

Don Bushnell, senior associate of Communications Associates (CommA) and former president of The Communications Foundation in Santa Barbara, California, sees a curriculum dominated by "white cultural norms" as a major discrepancy in most urban schools. In many programs, federal funds were misspent providing "enrichment experiences" for the "culturally deprived." Funds were used to purchase tickets for Black students to see white symphonies, attend professional theater and to invite "top" artists and groups into schools for one-time performances. According to Bushnell (1970, p. 43), such programs provide only minimal exposure with little opportunity for individual creativity and personal involvement.

The practices described by Bushnell compel poor and minority students to experience dramas and shows that are unrelated to their life situations. Moreover, programs ignore the interest of urban minorities along with their rich cultural heritage.

Bushnell (1970) directed attention to the alternative cultural perspective in the character and nature of the arts programs of the many storefront and street academies of the late 60s. Those programs offered youngsters of both sexes a variety of art experiences in street theater, film-making, "docu-drama" or improvisational theater, touring dance troups and rock bands--all in "stark contrast to the passivity of most public school arts programs" (p. 43). The cultures that they accommodate within their framework offer clues to how the participatory and lively arts could be shaped in urban schools.

Prevailing attitudes suggest that low income and minority students are culturally disadvantaged. Their ability to respond creatively to their surroundings, to engage in critical thinking, and to overcome social handicaps is often minimized and underestimated. Too often economic poverty is equated with cultural disadvantages.

Racism and discrimination in American society have denied many minority families economic opportunities. In turn, low incomes have often resulted in some students living in substandard housing, attending inferior schools, eating inadequate food, and lacking appropriate medical care. However, there are no culturally disadvantaged people, according to Vincent Lanier (1973, p. 198). He maintained that poor people respond to and produce their own culture. He has insisted that art education for poor and minorities must change:

> First of all, we stop thinking of them as disadvantaged and accept as valid art experiences the arts they already enjoy and approach critically. Secondly, we must understand by continual exposure, the life-styles, the languages, the cultural patterns of the poor so that they will neither surprise nor shock us when we meet these patterns as teachers in the classroom. Third, we must learn to construct means--in this case in the art class--by which the children of the poor can explore their own life problems and develop alternatives to alienation, frustration, and irrational violence.

Art programs that acknowledge the cultural, ethnic, and socioeconomic differences of urban students would provide a more appropriate instructional direction for urban art education. Classroom coverage of the aesthetic contributions of all cultures should be an indispensable component of that new direction. Instructional approaches based on students' individual learning styles, life-styles, and experiential backgrounds could motivate, inspire student interest, and create a classroom atmosphere that is more stimulating and conducive to learning. This point is supported by the hundreds of reasonably successful art projects which have flourished (for example, the store-front and street academies cited by Bushnell)--for a time at least.

Another condition that has plagued art programs in urban schools is the prevailing lack of esteem for art education in the scheme of general education. Given its low public regard, art programs are menaced by cutbacks in education budgets. Traditional attitudes of students and the "significant others" that they mimic, such as school administrators, teachers, and parents, see art as peripheral whether defined as aesthetics or as a practical craft. In varying ways they reinforce a view that art education is a frill with minor significance in the scheme of "real" education.

Art teachers themselves have inadvertently perpetuated a disregard and disrespect for art education. They have been ineffectual in attempts at curriculum development. To a great extent, their idea of improvement in curriculum and teaching approaches involves the use of impressively new media and materials which modern scientific technology has made available, which adds to the costs of programs but does not integrate them into the core of school programs.

If art education in urban schools is to reach its fullest potential, functionally, and if it is to achieve total acceptance as a viable and integral part of the overall education process, it will have to broaden its scope through a redirection of its processes. Traditional education practices that are unproductive must be supplanted with more practical, up-to-date procedures. Its new goals should include a focus on promoting positive self-images, a crucial component of the education process and the development of cognitive as well as aesthetic skills. Finally, new directions and procedures should include contextual considerations based on a diverse urban school population.

Traditional Values in Art Education in Urban Schools

Too often, students who have been dispossessed and who have benefited least from urban school programs and instruction are from poor and minority backgrounds. Racial and socioeconomic differences between teacher and students have created barriers to effective art education and general education as well. For example, the white teacher who demands that a Black or Puerto Rican youth remove his cap and coat in class may not realize that the student considers the cap a part of his "outfit" or that he may have come from a poorly heated house or apartment and is simply cold. Also, an economically middle class teacher who discusses proper lighting at one's desk in one's room at home as a requisite for proper studying conditions fails to realize that a poor student might share a room with three or four other relatives and might not have a desk.

On a daily basis urban teachers confront the realities of class and caste structure of American society. A majority white power structure has imposed situations of frustration and poverty on minority groups. Urban school teachers, for the most part, represent the middle-class sector. Despite recent progress in recruiting teachers who have familiarity with urban and minority populations, the preponderance of urban school teaching staffs represent white middle-class culture and values (Schwartz, 1970, p. 263).

George D. Spindler (1963) presented a fascinating, although somewhat dated, profile of the average school teacher. His profile (pp. 141-3) revealed a childhood training that has been more tradition oriented than to an adaptation of recent cultural change or "emergent value orientation." Spindler (p. 143) described the background and value system of most people who become teachers accordingly:

> They are drawn largely from middle to lower-middle social class groups in American society, and this segment of the class structure is the stronghold of the work-success ethic and more respectability values in our culture (even in a culture that is shifting away from these values). Further, it seems probable that a selective process is operating to draw a relatively puritanistic element into the public school teaching as an occupation.

More recent work by Dan Lortie (1975, p. 13) has supported Spindler's profile with some qualifications. He pointed out that school teachers, by and large, fall into a category synonomous with the term "middle class." He asserted, however, that the "middle class" has grown so large that its definition is nebulous. Further, the profession is not as selective as Spindler suggested. No one has found conclusive evidence for a single teacher-personality and characterization. Significantly, teaching has attracted many persons who have experienced "the uncertainties and deprivations of lower and working class life" and has enabled many Americans to advance up the social ladder.

Many urban school teachers act on the basis of a particular middle-class attitude that sees lower classes as unruly and most in need of discipline to enforce docility and acceptance of a relatively low status in society (see, for example, Leacock, 1969, particularly chapter 5). Their instructional approaches and techniques have been developed in terms of this attitude and are outgrowths of a frame of reference which reflect their own models of middle-class America.

In the urban art classroom, few art teachers have responded to the ethnic and cultural diversity of their students. There is usually a dominance of European standards of value. Because most instructional procedures and programs are not sensitive to low income and minority group interests, influences, and contributions, they are viewed by students from these groups as unpleasant and irrelevant. Students' indifference to such instructional approaches and programs are often manifested in low achievement motivation, lowered self-esteem, and "behavioral irregularities," which result in poor academic attainment.

Low income and minority students often have negative self-concepts and broad experience with failure in the school setting (Kern, 1975, pp. 34-8). Education, for them, will not be effective and beneficial until those responsible for their education realize that their needs are different and that they, consequently, need different approaches to their education. Varied approaches, however, need not mean different standards for excellence and minimal competencies. Most schools, acting out of a deeply seated racism, insist upon students' adjustment to fit the traditional school environment. Instead, school programs and instructional procedures must be developed to reflect and to fit the cultural diversity of its students.

Art programs in schools throughout the country reflect, fundamentally, a western view of art which is largely a white, male, academic (realism) view and comes out of a European understanding of art. History of the world, for this country, has been basically a history of Europe, so European art is valued because of the history that goes with it.

In history class, Black and Puerto Rican students are exposed to instruction that features the exaltation of whiteness. These minority students are deluged with the accomplishments of great "white" Americans. Only in recent years have the achievements of Black and Hispanic Americans been given attention in any significant way. In a similar effect, the self-esteem of poor white students suffers as they recognize their inability to fit into the ideal, essentially middle-class mold being stressed.

In English classes, if students have no understanding and appreciation of Shakespeare and Chaucer, they are considered lacking in culture. Vincent Lanier (1973, p. 193) used the term "cultural imperialism" in reference to a kind of aesthetic bias whereby the cultural values of one group were forced upon another. He raised significant inquiries as to why an appreciation of "Shakespeare's poetry and dramaturgy or Renaissance or hard-edged painting" are so important as measurements of artistic taste.

Lanier responded to his own question:

> Small wonder we 'turn off' the children of the poor in our classrooms. Were our meaningful aesthetic experiences--yours and mine--to be regarded as trivial, as are theirs, we would be as disdainful and resentful. Until we learn that Lou Rawls and James Brown have as vital an artistic impact on the children of the poor as Beethoven and Brahms may have on the teachers of those children, we will fail in our classrooms and projects.

Further evidence of cultural imperialism in urban schools is cited by Jonathan Kozol and Herbert Kohl. Relating an incident that occurred in a Boston elementary school art class, Kozol (1967, pp. 1-3) described the art teacher as an older lady with fixed values and opinions about children and teaching. Her most frequently used instructional approach was to attach to a wall the neat ordered drawings of white classes from previous years as models for the present group of Black pupils. In her evaluation the new drawings that were neatest and most closely resembled the previous drawings received highest approval. Her perception, according to Kozol, was that none of the current works (by Black students) compared favorably to previous works (by white youngsters) but that the Black pupils could at least try to copy good examples.

In an expression of compassion and sympathy for the Black youngsters, Kozol (p. 3) insightfully concluded:

> The fact that they were being asked to copy something in which they could not believe because it was not of them and did not in any way correspond to their own interests did not occur to the Art Teacher, ... or if it did occur she did not say it.

In a similar account of his teaching experiences with thirty-six ghetto students in Harlem, Herbert Kohl (1968) described an antiseptic curriculum where even the short supply of books assigned portrayed a middle-class life-style whose characters displayed such a degree of simplicity, goodness, and self-confidence as to be unreal. Discarding the traditional curriculum and textbooks assigned, he drew upon other sources, particularly, students' interests, experiences, and special abilities as instructional devices. As a result, he created an extraordinarily successful teaching and learning situation for himself and his thirty-six charges.

In a discipline such as art, which is founded on inventiveness and imagination, cultural bias can be particularly harmful. In terms of what it does to students, the creativity and artistic potential with which they first come to school can be severely stifled. Similarly menacing is that further erosion of often already negative self-concepts frequently becomes apparent as well.

A major indictment against tradition in urban schools arises out of its reluctance to change and its insistence that the cause of academic failure rests with poor and minority group members themselves (see, for example, Silberman, 1971; Sarason, 1971). Many traditionalists and well-intentioned liberals conclude and insist that there is something intrinsically wrong with lower-class culture and values. Presumably, the culture and values of the lower classes must be redirected to assume behavior and values of the dominant society. They seem unmindful that the predicament of the poor and minorities stem from exterior forces.

When viewed in the context of many current educational programs and their aversion to change the successes of Kozol and Kohl are significant. In both instances students had teachers who cared about and respected them, believed in their ability to learn, and devised unconventional approaches to their education that worked.

On the order of Kozol and Kohl, the modules in this study attempt to build on similar insights about education of the poor and minorities. They illustrate a more appropriate instructional approach for an ethnic and cultural diversity founded on inner city students' interests, unique experiences, and environmental circumstances. As a vehicle for educational change the modules seek to stimulate, motivate, and gain the interest of more students while responding to their common sense of hopelessness through methods incorporating mutual respect, friendship, trust, and affection.

In today's explosive world in which movies and television depict violence in living color, cities seem enmeshed in forces beyond their control. At least in part the art curriculum has to change to stay up-to-date. Art teachers must gain more knowledge about the students they are to teach--knowledge with respect to the culture, value system, and general character of urban students. Teacher preparation schools in art should be broadened beyond a mastery of techniques in various art forms. More attention should be afforded the human element in teaching and learning. Most significantly, art educators need to understand the conditions and circumstances that create learning problems for inner city students.

Self-Concept, Self-Esteem and Positive Self-Images

Failure to attend the esteem needs of students is a contributing factor to the ineffectiveness of urban schools. Large numbers of inner city students come from backgrounds and environments that are not conducive to the development of strong, positive self-images. Students from these backgrounds need constant reassurance that they are worthwhile and capable individuals. There are countless reminders in their daily routines that give credence to the myth of their inferiority.

Because self-concept and self-esteem are not synonomous impressions, a distinction should be made between the two. Self-concept reflects an individual's perception of self and behaviors based on how "significant others" in her/his life view her/him and is usually considered a relatively constant phenomenon. Self-esteem, on the other hand, involves a feeling of "satisfaction" with oneself, one's behavior, and one's performance. It fluctuates on a daily basis depending on one's successes and failures (Calhoun, Kurfiss and Warren, 1976, pp. 131-2).

Many poor and minority youth--especially males--appear uncomfortable in art classrooms. A stigma from the past held that the arts, particularly dance, was "sissified" and effeminate. Likewise, painting "pretty pictures" and producing coil baskets seem inconsistent with their self-concept based on how their peers view them. Hence, any curriculum reform in art should seek to build both self-concept and self-esteem for students.

For instance, art activities should have built-in enabling factors and strategies (such as self-pacing, individualized attention) so that students can experience success. In addition, art activities should include a reasonable number of projects such as three-dimensional constructions, silk screen printmaking, and sculpture, which would permit the use of precision tools and instruments--thus adding a more virile, masculine flavor to art programs.

Calhoun, Kurfiss, and Warren concluded (p. 132) that low self-concept and self-esteem were not necessarily correlates of minority membership. They reasoned that low self-perception might result from deprivation due to poverty and a depressed environment. Such conditions would tend to have detrimental effects on not only Blacks but on members of any ethnic group.

In the ghetto child's early grades, when home environment and cultural deprivation have their greatest impact, there is little or no difference in reading performance between the so-called "culturally deprived" children and middle-class children according to William Ryan (1971, p. 55).

But, by fifth and sixth grades, ghetto children began to fall behind and by grade eight the differences are clearly defined. He concluded that the ghetto child's interaction with school accounted for this strange phenomenon.

If any children travel a path of incessant failure, their self-esteem will decrease. Accompanying a diminished self-esteem is a lack of achievement motivation and increased fear of failure. Thus, new curriculum designed to enhance creativity and learning should build self-image rather than destroy it.

Another body of research associated with Robert Rosenthal and Lenore Jacobson (also Eleanor Leacock) has emphasized the negative effects of low teacher expectations on student achievement. Much of the failure of inner city students is tied to the expectation of their teachers, who see no purpose in creativity, leadership skills, nor originality--but think lower level skills, if any, are the only appropriate ones.

This attitude of teachers (significant others) evokes feelings of dissatisfaction with themselves in students (low self-esteem) and initiates what Robert Merton (1968, pp. 475-90) termed the "self-fulfilling prophecy." Merton asserted that in many situations, people tend to do what is expected of them--so much so, in fact, that even a false expectation may evoke the behavior that makes it seem true.

This point was supported shrewdly in an experiment by Rosenthal and Jacobson (1968) who convinced a group of teachers that certain students had been identified as academic "late bloomers" based on a test given to all students. The expectations of the teachers had been falsely structured so that they believed certain students would do well. The "budding geniuses" bloomed. If teacher expectations influenced student performance within a class, the same factor may influence whole schools which have a high minority population.

Decreased expectations of some students is intensified by school institutions themselves through ability grouping and tracking systems. Royce Phillips (1972, p. 36) expressed measured skepticism as to any beneficial effects of tracking. He believed that too often in inner city schools tracking is used as a weapon by teachers and administrators against troublesome and unwelcomed students and has little value. Furthermore, its capacity for destruction manifests itself in the negative self-images it engenders, deprivation of hope, and relegation and confinement of poor and minority students to a lower class existence.

Current art programs in urban schools seldom provide classroom experiences in which each individual student experiences some degree of success. Frequently, each student's art work is judged according to the most talented student's work rather than the student's own artistic abilities. Such an evaluative procedure undermines the confidence of students and stifles the development of positive attitudes toward self and toward learning. Also, it often tends to destroy whatever positive self-image students bring to school with them.

Calhoun et al concluded that the environment rather than racial factors played the most significant role in developing children's perceptions of themselves. In the short term, teachers can do little about the physical environment from which students come. But they can make students feel good about themselves, their families, and about other areas of their environments and backgrounds.

Art activities can be effective as a mechanism for promoting the esteem aspect of student development. A well thought out, well planned art curriculum has the capacity to challenge, investigate the interests and concerns of students, and instill ethnic and racial pride second to no other subject.

In response to the question, "Does unity preclude diversity?", Maulana Ron Karenga (1971, pp. 34-5) of "US" organization asserted: "Our answer to that is an emphatic 'No' for there can be and is unity in diversity, even as there can be diversity in unity." The argument made by

Ron Karenga was that cultural heritage issues (pride in an African past, a sense of Afro-American perspective, life-style, cultural contributions in the present) could be taught/learned without great expense and without direct conflict with a white middle class world. Other basic skills in mathematics, science, standard English and grammar create larger problems because of the need to prepare for the world of work in America. Thus allowing for multicultural diversity in a context that encourages creativity can encourage self-expression without raising overt conflicts with a corporate dominated world such as Massachusetts Mutual in Springfield.

Art is equally unique as a force for motivating students and fostering a more positive outlook toward school and learning. John De Cecco (1968, p. 132; 168) described motivation as those factors which tend to increase the activity of an individual. The teacher's role in the process is to provide an "incentive function" and entails the rewarding of student achievement so as to encourage further effort to produce this increased vigor.

In art class, some degree of motivation might be engendered through spoken and written praise and encouragement and through public display of students' art work. Praise alone, however, may not produce the desired results in terms of student response, improved self-image and attitude toward learning. Learning activities in art must be structured in a way that appeals to students and contributes to their motivation.

Art programs must undergo redesigning with an ethnically and culturally diverse student population in mind. For instance, figures obtained from Springfield (Massachusetts) Public Schools Research Department revealed that as of October 1, 1981, minorities comprised 50.31 percent of the student population. Of 23,243 students enrolled, 29.38 percent were Black (non-white) and 20.93 percent had Hispanic surnames. White student enrollment listed 49.69 percent. While public school enrollment in Springfield has decreased from 28,767 in 1974 to its current totals, minority enrollment has steadily increased. This pattern has repeated itself in inner city schools throughout the country.

Art activities having an ethnic and cultural flavor must not be limited to a once or twice a year project during "Black History Week" or "National Brotherhood Week." The art curriculum, spanning the entire school year, must include multi-ethnic group interests and contributions if programs are to interest and appeal to students and serve to motivate them.

An art project used to develop the self-esteem of Black inner city students, for instance, might center around the Harlem Renaissance. The achievements of Black painters such as Walter White, Aaron Douglas, and Henry Ossawa Tanner or photographer James Van Derzee and a host of Black literary personalities could be cited. Because it is often difficult for these students to achieve a sense of dignity in American society, making them aware of their ancestors' contributions to world culture might assist in developing racial pride.

Historical content might explain that while the Harlem Renaissance was primarily a movement in Black literature during the late 1920s and early 1930s, Black photographers and painters distinguished themselves as well. Unlike present-day Harlem and other ghettoes suffering from blight, Harlem, at that time, was a newly constructed, fashionable, residential section of New York. Its excellent housing, its prestige and excitement, made it a kind of mecca that attracted a Black middle class. From this Black middle class emerged scholarly essays, works of art, and music.

Art activities might include the depiction of an imaginary Harlem street scene, drawn in one or two-point perspective; or renderings that illustrate the poetry of the "Dark Tower" group which often described the experiences of Black people in the rural South and the urban North (The "Dark Tower" was the salon of the "Joy-goddess of Harlem," A'Lelia Walker, who dedicated her salon "to the aesthetes, young writers, sculptors, painters--a rendezvous where they may feel at home" [Osofsky, 1963, p. 186]). Designing clothing fashions of the period might appeal to some students. Classroom discussions could speculate on the attitudes of Harlem's residents then and now or of the artists during that period compared with contemporary Black artists.

Art programs should be developed around similar types of projects that lend themselves to every segment of the urban school population. In this fashion, students benefit as they learn to understand, respect, and appreciate the contributions of others to world culture. Many projects can be devised that will permit the simultaneous treatment of subject matter by all ethnic groups with respect to their ethnic heritages.

Art education, put to this use, makes sense in a number of ways. First, creativity in art is not measured in terms of a "right way" or a "wrong way" (Read, 1974).* A certain amount of creative potential is inherent in all individuals and effective art programs can assist in its expansion. Based on whatever creativity they possess, all students can experience some degree of success in art projects. Thus, for the art teacher, art becomes a tool for creating success situations,and a prime objective becomes teaching students positive aspects of theirs and others' ancestral heritages which contribute to the development of positive self-images.

---

* Read concurs with Martin Buber in reporting that the tendency to create while reaching its highest form in so-called geniuses, " . . . was present, in however slight a degree, in all human beings." (p. 285) Quoted Martin Buber.

Secondly, the kind of art program that this study suggests might prove more enjoyable and relevant to students who view art education and school as unpleasant and meaningless. The approach permits the manifestation of the aesthetic experiences that low income and minority students bring to school with them. In fact, it encourages such experiences in art activities--activities with which they can now identify.

Motivation can reduce the separation between a student's experiential background and new learning material. The teacher's role, relative to low income and minority students, is to preserve for the students the appeal and dignity of their customary surroundings--at the same time, making available to them the desire and potential to improve their personal conditions.

A third way in which art activities can influence self-image relates to the nature of art production. A completed art work can provide immediate gratification for students in ways that other subjects cannot. Students are able to derive satisfaction from their efforts during the process as well as when the art work is completed and taken home. There is a sense of purpose, whereas, in other subject areas, the learning process is often tedious, grueling, and often seems pointless.

This section described the use of art activities as a modificational device. The approach ventures to influence and develop students' confidence in themselves. It attempts to generate more positive attitudes in self, toward school, and toward learning. Self-enhancement, characterized by a positive view of self, enables students to accept themselves and others and to relate more broadly to their fellowmen.

Art curricula should incorporate activities which increase self-esteem and avoid activities that have traditionally resulted in failure and humiliation for some students. Instructional methods and materials must be adapted to the broad heterogeneity of urban students. Individualized attention by the art teacher and proper pacing are essential if students are to experience success. Student achievement should be evaluated based on each student's unique ability to achieve and not by the standards of the brightest or most talented students.

Using art activities accordingly might significantly ameliorate disciplinary problems--often considered the most serious problematic area of teaching/learning in inner city schools. This assumption presupposes that interested, actively engaged students tend to exhibit fewer behavioral problems.

Finally, more students would benefit from this approach. The new focus would improve the education of poor and minority students with benefits being extended to all others. There would be humanistic gains for everyone as they learn to appreciate aesthetic contributions of individuals from different cultural and environmental backgrounds. Art class becomes a place for sharing beliefs and differences, through which students would come to understand and respect cultural differences. During a period of aggravated social tensions, art education would, thus, act as a catalyst for social change and improved race relations.

Fusing Affective and Cognitive Experiences

Few schools have explored the potentially vast impact that affective development might contribute to the educative process. Most school systems, ostensibly, support a philosophical concept advocating the cognitive and affective development of the child. Too often, implied concern for the development of the total person has not been implemented.

Two events in recent educational history attest to schools' emphasis on cognition. First, the launching of the man-made satellite, Sputnik, by the Soviet Union in 1957, significantly affected American education. An impetus was created for this country to accelerate its mathematics and science programs. A by-product of the concerted effort to "catch up" to the Russians was the so-called "new math." But current concerns suggest there was more excitement than fundamental change.

More recently, there has been a furor over back-to-basics and minimum competency testing. Advocacy of a return-to-basics stems from recent standardized measurement tests results that showed students across the country doing poorly in cognitive skills. Declining SAT scores triggered a request by President Jimmy Carter for a record $12.9 billion federal budget for education. In his fiscal 1979 budget request to Congress, he stated (Springfield Morning Union, 1 March 1978) that much of the funds would go toward improving the three R's--reading, 'riting, and 'rithmetic.

As John Dewey (1958, pp. 15-74) argued in 1934, intellectual and emotional growth are inseparable. When individuals engage in an art task, they employ the intellect as well as the emotions. They are first inspired and moved to express themselves in some art form or media. In the case of a painting, for instance, throughout the process they make conscious, intellectual decisions as to composition, placement of lines on the canvas or paper, determine color scheme, and solve many problems that arise as the art product develops.

Other educational theorists have maintained that intellectual and emotional growth are inseparable and that the integration of art and academic subject areas might contribute to growth and development in both areas. Charles Gaitskell (1961, p. 6) believed that such a fusion increased understanding of art and of other subjects. He noted that art has always been associated with both the intellect and emotions.

A report prepared by the Arts, Education and Americans Panel, published in 1977, supports the integration of the arts and education. The panel recommended a greater role for arts education in schools through integrated programs. One program in the report (p. 114) described a mathematics teacher and an art teacher working in the same room with students who had failed mathematics twice. They required students to make two- and three-dimensional art works that required them to count, measure, and apply simple formulas. Success with this project practically eliminated absenteeism and failure.

In England, Sybil Marshall (1966, p. 36) recounted successful techniques which she used to teach other subjects through art. In one project she used magnifying lens and engaged students in nature study of wild flowers, birds, insects, and pond creatures. The approach was successful because students were enthusiastically aroused and motivated by these subjects in nature. They were viewed as something to be absorbed, appreciated, and remembered rather than merely something to draw.

Shortcomings in attempts to fuse art with academic subject areas must be recognized. Merely integrating art with other subjects does not guarantee the success of the approach or that an art product will result. Students must be stimulated and aroused by an experience in another subject in order to make the transferal in art. Once interest in another subject has been kindled the transferal to art can take place; the fusion becomes cogent; and both artistic and academic learning is enhanced (Gaitskell and Hurwitz, 1975, p. 416).

Art activities can be structured in such a way that academic subject matter can work harmoniously with art production. The art teacher must engage students with information about a subject to the point where they are stirred and motivated by this information. They gain a body of knowledge about a subject and express something significant in a visual art form.

In the above context, the correlation of art and academic subject content can provide effective and valuable learning experiences. For students experiencing difficulty in academic subject areas, it provides meaningful learning encounters in some of those areas in a non-threatening way. It provides students with alternative means of self-expression using whatever symbolism of expression in art they so desire. The fusion of cognitive and affective learning as described might prompt the integration of art education into the mainstream of general education.

Contextualism: A More Practical Function

There is a connection between the prescribed attempt to foster positive student self-images and the attempt to fuse affective and cognitive learning goals through art activities. Successful accomplishment of one, it seems, would have an equally positive influence on the other. Debate regarding the pursuit of these outcomes, using art education as a mechanism, arises as art theorists differ in their opinions. The most crucial issue appears to be a fear that using art education for such concerns fails to address art and that these ends weaken art's import (Dorn, 1978, p. 8).

Opposing philosophical views are contained in the following justifications for teaching art (Eisner, 1972, p. 2):

> Contextualist justification: emphasizes the instrumental consequences of art in work and utilizes the particular needs of the students or the society as a major basis for forming its objectives.
>
> Essentialist justification: emphasizes the kinds of contributions to human experience and understanding that only art can provide; it emphasizes what is indigenous and unique to art.

John Dewey and Susanne Langer are often cited by essentialists in support of the unique and essential characteristics that art lends to human experience and culture (see, for instance, Dorn, 1978, p. 8; Eisner, 1972, p. 2). Essentialists conclude from Dewey and Langer that undertaking and engaging in an art activity is a total learning experience that stands on its own and should not be undermined to serve other purposes.

That art should not be used for other purposes is a matter of one's interpretation of Dewey. For instance, Dewey reasoned that the " . . . aesthetic cannot be sharply marked off from intellectual experience since the latter must bear an aesthetic stamp to be itself complete" (Dewey, 1958, p. 38). While Dewey makes a case for the unique characteristics of art experiences, he also makes a powerful argument which supports the intimate connection between the intellect and the aesthetic in most experiences.

The contextual justification for teaching art in schools is the least traditional, and parallels current philosophies advocating change in educational structure. Emphasizing a humanistic approach, it seeks solutions to social, environmental, and other problems of today through practices in art. In addition, its approaches and procedures are determined by the student and community (context) it serves. Since all students in the same school environment have not benefited equally, the contextualist endeavors to place effective instruction within the grasp of all members of the school population.

Among supporters of this concept are art educators Vincent Lanier, Edmund Burke Feldman, and June King McFee. Significant commentary relative to a new humanistic focus for art education is expressed by each. Lanier (1976, p. 63) recommended an art curriculum that:

> . . . conceives of the teaching of art as a deliberate, planned, and recognized vehicle for effecting social change. The intent is not to preach to young people how they are to behave in one and another context, but collectively to develop new ways of making our society operative and equitable.

Feldman (1978, p. 6) insisted:

> Art has always had a function over and above its qualities of purely visual appeal . . . . As educators we would like to think that in addition to the

> immediate satisfactions it affords, art can be effective in bringing about desirable changes in human affairs.

Similarly, June King McFee (1974, p. 11) observed:

> Art as a social function needs much more development than ever before. Without depreciating the need for art as a very personal, individualized, and introspective part of human expression, we need to develop the capacity to use art as a humanizing force in improving the quality of life on this earth.

An art program founded on a contextualist philosophy places art education in a fundamental position in the total educational experience. It makes art instruction accessible to all students--students who are perhaps more alert than ever to the ills of society and who could benefit in great measure from such instruction. The contextual philosophy of art education is more sensitive to the multi-socioeconomic and multi-ethnic student diversity, common to urban schools, than are most current art programs.

Traditional attitudes toward art in school associates the arts with play. Art is perceived as a frivolous activity--something to be pursued at one's leisure, after the serious work or "real education" has been done. This attitude has put art educators on the defensive and has caused some essentialists to emphasize greater concern for the "uniquely valuable" end product in students' art works (productive domain). Stress is placed on getting back to real purpose and function of art which resembles the present tendency toward back-to-basics.

Parents, school committees, and taxpayers are not interested in professional works of art produced by students but rather, in achievement gains of their children. Contextualists seem to understand better that merely knowing how to read, write, and perform mathematical equations does not equip students to successfully cope in today's sociologically complex, highly technological society.

Abstraction as an Enabling Mechanism

Creating success situations has been regarded as crucial to the promotion of positive self-images. This prospect is always challenging to art teachers and often poses real problems. Unlike specialized schools where the curriculum is devoted to one specific art and all students are gifted, there is an uneven distribution of artistic talent in public schools. Despite varying degrees of artistic talent, the art teacher has the responsibility of assisting all students in acquiring craftsmanship skills and in the mastery of learning goals.

Abstraction can be an effective teaching device for helping students succeed in certain art tasks. The following account is intended to describe how abstraction has been used effectively to bolster student self-confidence.

Because many students often became frustrated when they attempted representational (realistic) art works, abstract designs were explored. To prevent the erosion of confidence and the undermining of self-esteem in less gifted students was the intended strategy which generated into an essential teaching device. Initially, students were instructed as to the ornamental, decorative quality of some abstract designs. With rulers, compasses, and protractors, students were directed to arrange geometric forms and shapes in some interesting pattern or design. Using opaque water colors, they completed paintings in both monochromatic and multicolored hues. The activity generated enthusiasm in most students.

Although the technique served as a motivating factor, it was soon apparent that students' interest and appreciation in both their work and others ran toward realism. The attitude held true for students who thought themselves untalented. While op art and pop art were accepted, they instinctively associated abstraction with "someone that can't draw" or incompetence.

Many of their renderings of still life setups and other realistic subjects would often turn out distorted and unintentionally exaggerated. Therefore, in order to make abstraction applicable to their situation, the idea had to be expanded upon.

Abstraction in art loosely means the simplification of things around us, or to sway from nature and reality. To the extent that the most realistically rendered art work merely duplicates some aspect of nature, all works of art abstract to some degree (Dewey, 1958, p. 94). The objective was to get students to recognize abstract art's legitimacy and that the abstract artist was as competent and talented as one who painted realistically. It was emphasized that sometimes it is more difficult to abstract an idea than to express it realistically.

The following material was presented to students to assist in their understanding of abstract art and to substantiate its legitimacy.

Among the various styles that comprise what is called abstract art and their adherents are:

Cubism--Pablo Picasso and George Braque
Op art--Victor Vasarely
Pop art--Jasper Johns and Robert Rauschenberg
Impressionism--Claude Monet, Pierre Auguste Renoir, and Paul Cezanne
Surrealism--Giorgio De Chirico and Salvadore Dali
Abstract expressionism--Wilhelm De Kooning and Jackson Pollock

Local and nationally known minority group artists who work in an abstract manner were added to this list of well-known artists. The abstract collage-painting assemblages of Romare Bearden; the mixed media, often crude and distorted renderings of Benny Andrews; and others were discussed.

Attention was addressed to a local Black university art professor who had worked with students during the summers executing mural paintings in the community. A book of mural paintings accomplished in urban communities nationwide (Cockcroft, Weber and Cockcroft, 1977) was brought to class for students to view. Many of the paintings had been executed in an abstract, design motif by Black, Chicano, Puerto Rican, and Asian Americans.

In addition, most students were familiar with the deliberately elongated figures in the paintings ostensibly done by "J.J." (Jimmy Walker of the "Good Times" television series). The paintings were actually the work of former professional football player Ernie Barnes.

Students were informed that techniques in abstracting have included viewing things in nature from diverse angles other than frontal. Objects have been viewed and interpreted inside and outside, simultaneously. Any arrangement of objects on a canvas in some context unfamiliar to a viewer characterizes abstract art. Deliberate distortion is a technique not dissimilar from some of their works. Subjects for abstract paintings might be taken from nature or they might simply be a non-objective representation.

After discussions with students and the introduction of pictures illustrating artists' various styles, students proceeded to create abstract paintings of their own, applying what had been covered. Artistically gifted students, capable of direct representation, were permitted to work in this manner if they so chose. Wine bottles were brought in and a still life was set up.

Students were instructed to sketch lightly to keep their drawings manageable and were shown how to overlap the various shapes. Composition was attended to by having them utilize the entire area upon which they worked. Overlapping and interpenetration of shapes enabled them to view more than one object at the same time.

To sustain a sense of overlapping and coexistence of two objects in the same space, it is essential to maintain a close relationship of color in the painting process. As an example, if two overlapping bottles were painted yellow and blue respectively, and the overlapping area painted green, a kind of transparency would result maintaining the feeling of overlapping.

To the degree that instruction in abstract art has enabled the not-so-talented student to accomplish certain art tasks, abstraction has become a valuable tool in developing self-confidence.

CHAPTER II

DEVELOPMENT OF ART EDUCATION AND A REVIEW OF CURRICULUM DESIGNS FOR URBAN SCHOOLS

Historically, art education in this country has served a variety of purposes since its eighteenth century debut into the school curriculum as "drawing." At first it was "sold" as a means of developing practical skills. Later it was used for industrial purposes, cultural refinement, and, subsequently, for everyday living. Likewise, its means and methods have undergone changes based on the concepts and educational philosophies of various influential individuals. This chapter traces the development of the broader goals of art education, discusses influential personages and organizations, and examines recent programs in which approaches and procedures in art instruction were determined by contextual considerations.

Art education owes its existence in public schools to a number of individuals whose interest in the fine arts resulted in its emergence in the scheme of education (Schwartz, 1970, p. 346). By the beginning of the progressive education movement (about 1920 - 1930) the goals of art education had broadened to include the fine arts, art for culture and appreciation, and art for industry.

Since that time, however, art education has stagnated with few innovations in its basic structure taking place.

Ironically, it was at the beginning of the progressive education movement that art education assumed the role of "chief advocate and promoter of creativity." A primary impetus of recent art education literature, in fact, has been its endorsement of creativity as a prime virtue and principal goal of art education (Horn, 1967, p. 261).

Presently, art teachers at the elementary and secondary levels often allude to art education's ability to foster "creativity" as its major aim. Beyond that description few teachers seem to realize that effective art instruction can: assist in the development of craftsmanship skills, nurture thinking skills, have a humanistic function, and help produce more aesthetically literate members of the community--outcomes which are practical for today's society.

Creativity, once a legitimate, credible term, has degenerated into just another platitude in art education. With goals expressed by a broadly overused characterization, most art programs lack clearly defined objectives and are loosely structured. Art teachers must have a clear sense of what, exactly, they seek to teach. Until such time that goals and objectives of the art curriculum are clarified art programs stand little chance of providing effective instruction.

Development of Goals in Art Education

About the middle of the eighteenth century, Benjamin Franklin introduced drawing into the school curriculum. America was young and engaged in constructing towns and cities, establishing trade, and in various activities of expansion. Accordingly, the development of craft skills for making household goods and a number of useful items to meet the nation's practical needs was the initial concern of art education (Eisner, 1972, pp. 29-30). Accounts of more formalized instruction in art are subsequently documented in the works of such early art educators as William Bently Fowle, William Minifie, Horace Mann and Walter Smith. (For a brief history of the development of art education in America, see Eisner, 1972, chapter 3; Saunders, 1977, chapter 2; for a more comprehensive view of the historical development of art education in America, see Logan, 1955.)

A noted educator, William Bently Fowle's leadership and contributions to general education were manifested largely through his work as publisher of the Common School Journal, an authoritative educational journal for a decade during the middle of the nineteenth century. As head of

Boston English High School he introduced drawing into its curriculum and demonstrated that it could be systematically taught. Reflecting the ideas of Joseph Lancaster and Andrew Bell of England, Fowle was responsible for the implementation of the monitorial system into Boston schools. Under the monitorial or Lancasterian system one master instructed older pupils who, in turn, taught carefully prescribed lessons to the younger students. Fowle used maps to illustrate geographic terrain, blackboards, and introduced linear drawing in relation to geometrical exercises and instruction in printing.

During the fourth and fifth decades of the nineteenth century, William Minifie, taught drawing at the Boys High School of Baltimore. He contended that drawing could be taught as a science and published a textbook of mechanical drawing with sequentially arranged exercises. The text, with its systematic, scientific approaches had widespread influence and became a standard resource for many years (Farnum, 1914, p. 14). Like Fowle, he held that drawing should be useful and that it would contribute toward improving writing skills, consumer taste, and ultimately toward the prosperity of industry.

Horace Mann, often considered the "father" of modern education, introduced a system of drawing used by a young Prussian teacher, Peter Schmidt. Widespread approval of this system of drawing which appeared in the Common School Journal (of which Mann was editor) was based on its utilitarian function as well as its tendency toward fulfillment. That is, it enabled the child to derive benefits that were both pleasurable and productive (Logan, 1955, pp. 19-24).

During the last thirty years of the nineteenth century, Walter Smith had the greatest impact in the teaching of art. In 1870, in response to pressure from industrialists, the Massachusetts State Legislature passed the Industrial Drawing Act which mandated that manual drawing (later identified as industrial art) be taught in all towns with populations of 20,000 or over (Saunders, 1977, p. 10).

Leaving his position as art master in the South Kensington Art School in Leeds, England, Smith became director of art education for the city of Boston and served as State Supervisor for Drawing. To Smith, the key to teaching drawing was in the preparation of clear, precise lessons in which systematic, logical steps would be followed. At first, students would develop simple, basic skills by judging distances on lines or using a straight line to connect two points (see, for example, Chapman, 1978, p. 6). Increasingly difficult lessons required students to draw squares while mastering the drawing of parallel lines vertically, horizontally, and obliquely.

Finally, the student would execute perspective drawings from nature.

There were three recurring roles for art education from about the middle of the eighteenth century until the latter part of the nineteenth century. First, art was perceived as drawing and its use put to practical purposes. Second, art could be used as a vehicle for increasing writing skills. Finally, art was put to industrial use and the visible improvement of produced goods for a young, advancing nation.

The last quarter of the nineteenth century introduced significant professional movements in education. In the early 1880s, English and German scholars published studies on child nature as revealed through drawings. Their work led G. Stanley Hall and other experimentalists in this country to the subject of child study as a form of psychological inquiry (Logan, 1955, p. 118). The Child Study Movement, under Hall, got underway in the 1880s. Its primary concerns, as a movement within both psychology and education, were the mental and physical development of the child. This movement, initiated by Hall and later refined by the work of John Dewey, became interested in the impressions of the child and also in what effects and consequences instructional approaches had on the child (Eisner and Ecker, 1966, p. 4).

During the first decade of the twentieth century, many teachers introduced the Picture Study Movement, a forerunner of art appreciation, into public schools. Drawing upon Renaissance and Victorian era art works, teachers engaged in storytelling relative to subject and artist. Students participated in discussions and, using School Art Books or graded texts, wrote compositions to earn their grades. With an aim towards promoting moral values and virtue, works depicting patriotism, religion, great battles, and such were popular themes (Chapman, 1978, pp. 7-8). While students learned the history and moral factors of certain art works they learned little in terms of aesthetic criticism and analysis.

Arthur Wesley Dow (1913, pp. 3-7), a critic of this imitative methodology, saw it as a kind of "picture-writing" and not art at all. Dow added a vocabulary to art education which included a set of principles of design and identified elements of harmony as: line, light and dark balance or negative/positive space, and color. He used terms such as opposition, transition, subordination, repetition, and symmetry to describe principles of composition. Today, students are encouraged to seek personal interpretations in art works and to examine the importance of such works based on their visual structure.

An outgrowth of the Child Study Movement, the Progressive Education Movement, viewed art education as an outlet for emotional release, help in self identification, and creativity (Horn, 1967, pp. 260-1).

The Progressive Education Movement began around the first quarter of the Twentieth Century and saw the emergence and preeminence of John Dewey. Dewey was a philosopher of aesthetics as well as education. His Art as Experience (1934) is one of the most popular and influential books on art to date. Dewey related art education more broadly to life as opposed to, merely, appreciation of the traditionally fine arts (Schwartz, 1970, p. 347).

In an intellectual, complex rationale, he made the case for experience in art activities. His purpose was to make the students aware of what had taken place in a learning experience in art, why it took place, and through discussion and analysis, point out what was learned from it. Students were to make their own choices in art and to determine their own learning activities.

Some teachers failed to follow up on the evaluation and discussion stage--neglecting to point out what was learned--thus, making the learning experience counterproductive. That misinterpretation and abuse of Dewey's concept has fostered a notion of the art room as a fun place. Some have viewed art education as an extravagance.

Since World War I, some of Dewey's ideas which led to changes in general education structures and procedures and which had ramifications for art as well, have been: the child-centered curriculum, the reconstruction of society through education, the focus on methodology, on subjective measurement, on creativity, the idea of natural activity as opposed to rigorous intellectual activity in the classroom, and the classroom as microcosm of life itself (Kaufman, 1966, p. 73).

Because of John Dewey and the introduction of progressivism, art education experienced a great expansion, spreading to most schools. The decades following produced other art educators who made substantial contributions to teaching concepts in art education. Among those were Victor D'Amico, Edwin Ziegfeld and Viktor Lowenfeld.

D'Amico and Lowenfeld held concepts that paralleled each other in their goals and objectives but were dissimilar in methods of approach. Similarities are contained in their concern for the individual growth of the child in developmental stages through art experiences. Likewise, they both express a belief that the art experience is more important than the art work produced. For instance, D'Amico (1953, p. 3) concluded:

> Experience, and not the product, is the precious aim of art education . . . . It is better to put the emphasis on the child's development, and

> to consider the product as a guage of that development, rather than to concern oneself with making professional artists prematurely, or with producing art work of professional merit.

Similarly, but operating from a psychology base, Lowenfeld (Lowenfeld and Brittain, 1964, p. 53) explained:

> It may occur in many classrooms that a child "finds himself" in a painting, and an emotional block that inhibited him in his growth is removed. The child can identify with himself--maybe for the first time--in his creative work. Yet the work he produces may be aesthetically insignificant. It is obvious that such a change in his life is of far greater importance than any final product.

Lowenfeld promoted a system of psychological behavioral research which would be used to form concepts regarding problems of art teaching. Through a study of sequential development of students' art work, combined with German Gestalt psychology, he developed practical teaching methods which lead the student from stage to stage in art learning tasks.

A focus of Lowenfeld's classroom procedures was that of encouraging students to think, to feel, and to view things in their own individual way. He demonstrated that a child's aesthetic, intellectual, social and physical development could be effected through art experiences. Significantly, his work contributed to art education's respectability among educators because it more closely approximated a genuine discipline in art education (Kaufman, 1966, p. 90).

D'Amico avoided the association of art education with psychology in a clinical sense. He believed that the aims of an effective art program were better realized by providing a studio-type learning environment where the teaching-learning situation was open and free. The learning environment and atmosphere that he envisioned would parallel, although to a less sophisticated degree, the operations, activities, and procedures of the professional artists.

D'Amico's correlation of progressive concepts and practical studio methods have had a salient influence on the contemporary art education curriculum. His studio techniques, designed to provide the student with a broad spectrum of genuine art experiences, included easel and mural painting, sculpture, pottery, graphic art, design and crafts. (D'Amico's Creative Teaching in Art, 1953, devotes a chapter to each of these areas of the visual arts. Also, in some detail, he covers collage and construction-type art activities, media and materials, and explains how to provide meaningful art experiences for children at various age levels.)

Edwin Ziegfeld understood the pervasiveness of art in American life--that art is an integral part of all human activity. He maintained that art should not be limited to great masterpieces in painting or sculpture but recognized the artistry involved in gardening, woodworking, arranging furniture or setting a table. Further, he believed that art education could assist the individual in making intelligent aesthetic choices and decisions with regard to the house, the community, and every aspect of one's daily routine (Faulkner, Ziegfeld and Hill, 1966, p. xxi).

Art for daily living was the central theme and major aim of Ziegfeld's most noted book, Art Today, co-authored with Ray Faulkner and Gerald Hill. There is a corresponding relationship in Ziegfeld's Art Today and Dewey's Art As Experience. Whereas Dewey offered a theoretical and philosophical approach, Ziegfeld applied art to one's daily activities in a practical sense, presenting a guidebook approach to the functions and uses of art. He concluded (p. 43) that:

> The basis of all art is human experience, and its special function is to humanize and give meaning to a culture. It is through the arts that we become civilized, and all--the creators, the users, the appreciators--make their contributions in the kind of art they create and support. All of us have a part and a responsibility.

(For a more detailed description of these sentiments, see Ziegfeld's introductory remarks at a 1953 symposium in Ziegfeld, 1953, pp. 15-17.)

Organizations have also shaped interests and programs in art education, notably, the National Art Educational Association (NAEA). In 1947, regional groups merged to form the NAEA electing Dr. Edwin Ziegfeld as its first president (Conant and Randall, 1959, pp. 111-2). As the major advocacy group for art education the NAEA has a membership (as of September, 1978) of 7,138 members in fifty states, five U.S. possessions and the District of Columbia (NAEA, 1978, p. 11). The group makes books, monographs, pamphlets, and newsletters available in its advocacy program. Its periodicals include its official journal, *Art Education*, as well as *Art Teacher* (magazine of elementary and secondary art education), and *Studies in Art Education* (research journal).

Another major organization is the National Committee on Art Education. Its members are artist-teachers and students who represent every educational level from nursery school through college, and from professional art schools, art galleries and museums. The National Committee on Art Education is sponsored by the Museum of Modern Art and provides leadership and informational data from outstanding leaders in all the fields of the visual arts (Conant and Randall, 1959, pp. 111-2).

Also noteworthy among organizations that have influenced art education is the American Council for the Arts in Education (ACAE), founded in 1959. Soon after its founding the ACAE realized that a national pronouncement on art education was a crucial need. Subsequently, a panel of twenty-five distinguished educators, concerned citizens and outstanding artists were selected bearing the title, the Arts, Education and Americans, Inc. (AEA). Chaired by David Rockefeller, Jr., the Panel prepared a report, Coming to Our Senses, which was published in 1977.

Recognizing the gulf that exists between arts and education, the report is a searing indictment of the low priority which America places on the arts in public schools. The report offers hope, however, as it proclaims that the arts are basic to education, promotes their significance, and offers recommendations for their integration into general education. An outgrowth of the AEA, the National Advocacy Program for the Arts in Education, was formed soon after the release of Coming to Our Senses.

Presumably, the aim of the National Advocacy Program is to continue the impetus of the report and to seek broader support and practice of its concepts and ideology. Members of the arts community, teachers, parents and anyone concerned for the arts and education are encouraged to enroll in the National Advocacy Program. Enrollees receive monographs on issues pertinent to the field and, through newsletters, are made aware of arts and education informational materials and other AEA services.

Periodicals, newsletters, monographs, conferences and a number of other instruments are employed by numerous art organizations to disseminate information relevant to art education. Such devices serve as a kind of marketplace whereby teachers and other art education leaders share ideas and innovations in art education.

The historical progression of art education offered here is merely an abridgment of that evolution. However, key developments and influences have been presented. What then, in contemporary terms, has been learned and what insights were revealed that might offer a clue to essential improvements in art education for urban students?

Probably the most distinctive feature that one recognizes relevant to art education's development has been its flexibility and capacity to change according to circumstances and conditions in society. We have seen changes in its goals which have included, during its infancy, a practical, utilitarian function (the development of craftsmanship skills for making household goods), use as an instrument for increasing writing skills, and for industrial purposes (the aesthetic improvement of goods for a developing nation).

Following its earlier uses art education's role shifted toward the goals of cultural refinement, teaching religious and moral values, patriotism, and teaching cultural appreciation. Later, its use has been redirected toward everyday living (as advocated by Faulkner). For instance, through the works of art educator June King McFee and others there is an advocacy of art education for conservation, ecological and environmental purposes.

Fundamentally, the evolution in art education has provided the rationalization for a contextual application relevant to its goals and influences. Furthermore, just as its aims and outcomes have shifted over the years based on contextual requirements, so too have its methods and approaches been altered to bring about desirable consequences in those particular circumstances.

Probably the most important influence that helped establish art education's present direction as well as its means and methods is founded on the concepts advanced by developmental psychologists, particularly Jean Piaget, and by art educator Viktor Lowenfeld.[1] Crucial information regarding how children learn and develop, both cognitively and aesthetically, has been a product of these and other studies in child development. Major consequences of such studies have led to art programs that are adapted to the achievement levels of students consistent with various age and maturation levels.

Within the framework of the goals established for art education--to produce imaginative, creative, and more aesthetically literate members of the community--current means and methods seem valid. That is, methods that engage students in art learning tasks commensurate with their maturation and achievement levels to attain analogous goals is feasible.

However, within the context of an art program for students in an inner city environment that procedure is only partially correct. An essential strategy is frequently missing from instructional approaches. Whether intentional or whether it is merely overlooked, too often there is little contemplation of the multi-ethnic, multicultural student structure and diverse environmental backgrounds.

Such lack of consideration in art education, as in other disciplines, often results in boredom and disinterest among minority students. The significance of this condition is that many students simply do not benefit from instruction, thus threatening the general success of art programs in urban schools.

In addition to what has been learned relative to developmental (age and maturation) factors we need also to consider cultural and environmental (socio-economic) factors in the learning process and truly act on them. Art programs in urban schools whose goals and instructional approaches are designed with these crucial contextual considerations might be more effective than what is presently practiced. Art education's capacity to function effectively in contextual situations has been demonstrated by its historical evolution and should be extended to current circumstances in urban schools.

As pointed out by Feldman, art has always functioned over and above a strictly visual, aesthetic role. Conceivably, on that contention, art education can be effective in the attainment of other goals and objectives associated with learning in urban schools. Conventional art curricula and approaches are mainly ineffectual in providing many urban students with critical skills and tools relative to aesthetic sensibilities and to contemporary social matters. Therefore, art curricular framework must recognize 1) the ethnic diversity of urban schools and the art tradition and contributions of all groups; 2) the appropriateness of creating general educational values and standards within an arts context; and 3) the significance of mastering aesthetic skills and tools for contemporary life.

General education has always sought to prepare students for contemporary affairs. Skill centers, workshops on filling out job applications, balancing a budget, sex education, career and driver education are examples.

Some art educators express skepticism in art educational approaches that would endeavor to improve human relations, enhance the environment (social goals) or teach arithmetic or reading. This school of thought, embraced by Dorn, contends that such interests fail to address art and have little relevance to its purpose or function.

Also there is concern that (even if these goals could be achieved) their successful accomplishment would diminish the autonomy of art education and would, ultimately, bring about its extinction.

An opposite, more optimistic contention is that art as a mechanism for achieving other ends deserves further study at least. If art education can have a useful influence on other types of learning and development for contemporary life while achieving its aesthetic goals, general education stands to gain as well. Success in other realms of influence might expedite the acknowledgment and acceptance of art education's significance and worthiness in general education structure. Furthermore, its self-determination would be assured through its unique characteristics and achievements.

Despite some measure of opposition to the concept a number of curriculum designs, research and studies explore the use of art as a social function. Also, the feasibility of correlated arts/academics approaches to learning in quest of similar educational improvements are being examined.

Art Education as a Social Function

An art curriculum design by Robert Warpinski integrated art (drawing, painting, graphics, photography and commercial art) and environmental education for grades ten through twelve. Individual lessons begin with a basic concept relative to the environment and specifies its discipline area, subject area and problem orientation.

Behavioral objectives (both cognitive and affective) and learning experiences (skills learned) are outlined. Learning experiences include student-centered, in-class activities. Finally, the guide discloses resource and reference materials with specific suggestions and useful commentary.

Warpinski believed that all living organisms interact with their environment. The complexity inherent in such a relationship forms a "oneness" which he called an ecosystem. With that premise subjects within the environment become subjects for drawings, paintings, and other art modalities. Besides learning art fundamentals such as design elements (shape, line and texture), effects of light and shadow and perspective studies, students are forced to study their surroundings (Warpinski, 1973).

Warpinski's instructional guide is relevant to an aesthetic and environmental education awareness aimed at improving the quality of life on earth. For instance, two critical social problems of our times are overpopulation and diminishing natural resources. Art education integrated with studies of the environment can make students aware of and sensitive to these problems.

For the common good humankind must readjust its life style. Limited space and natural resources must be shared with others. In designing for change processes in lifestyles due to altered environments and a scarcity of resources, designers must be more sensitive, innovative, and creative than ever before. Art education has a major share of the responsibility in producing such designers.

Art/environmental education can function to raise the consciousness of students, assist them in understanding their environment, and prepare them to cope with problems of interdependence with regard to that environment. Instruction should strive to make students aware that the needs of others and the effects their designs have on others should be a primary consideration in their art production. Further, it should stress that they have an obligation not to infringe upon or destroy the environment of others while creating their own personal environments. (For an in-depth view and discussion of art and environmental education see, for example, McFee, 1974, pp. 11-15.)

The fundamental idea of art education as a social function appears to be gaining in recognition and in practice. Increasingly, more art educators, various advocacy groups, and even governmental agencies and programs are attracted to its potential for learning improvements in a pluralistic society.

An exemplary curriculum model and guide for art education has been produced by the Arizona Art Education Association (1976). Designed to assist in the development of art programs, the guide suggests an art curriculum that makes use of the "human experience," indicating its direction.

Art instruction has the responsibility to nurture and enhance the quality of the human experience regardless of an individual's philosophical, social or cultural background. Thus, there is a commitment to all students whether it be a five-year old entering kindergarten, an adolescent preparing for college, a child on an Indian reservation or one in an urban center.

Organized into early, middle, and late childhood years the guide presents a scope and sequence of art experiences dealing with the human experience at each level. The human experience covers: the self, the family/home, and the society/community. Two and three dimensional art experiences are covered in each unit. Each art experience is stated in terms of four components: the activity, the motivation, the concepts and the skills. The final section of the guide contains a glossary and extensive references for periodicals, books and audiovisual resources.

An important component of this design is its commitment to the education of a broad cross-section of individuals. It endeavors to serve all students within its charge. Also, its proposed function as a humanizing force is desirable as an emerging value and goal for art education. The time has come for art education to assume a more significant role in education than merely to teach visual perception, motor skills and vocational training.

The tendency toward art curricula that perform social functions is further illustrated in the work of Tom Andersen and Sheryl Barta. Their collaboration in developing an art curriculum guide for the Iowa State Department of Public Instruction (1980) has resulted in an art curriculum approach that accommodates all students regardless of cultural or sexual background.

Among the recommendations made in their curriculum are: 1) the use of individual works and art forms of both men and women and diverse cultural/racial groups in all units of art education; 2) the inclusion of diverse role models (male-female, diverse culture/races) as teachers; and that 3) the curriculum includes units which encourage self-awareness.

A major contribution that the Andersen/Barta approach makes to art education is its direct assault on an elitist view of art. That view has maintained that art modes in the Western European tradition, created by men, are the only valid art forms. This curriculum guide is a significant first step toward reversing that notion.

Furthermore, the approach aids in the development of positive interpersonal and intergroup communication techniques as students participate in art activities that encourage cross-cultural and interpersonal understanding and cooperation.

Social conflicts and studies of those conflicts have encouraged special programs to increase multicultural understandings. Recent years have witnessed an increase in confrontations between Blacks and whites in urban schools. At issue, in many instances, has been the lack of consideration for the special needs of low socioeconomic class Blacks attending inner city schools. Art education is one area in which research and dialogue have sought to make meaningful contributions to the teaching of Black students.

One such examination was made and the results reported by Carmen L. Armstrong (1970). Reviewing cross-cultural studies of the art work of lower class Black children and middle class white children Armstrong examined concepts and theories of ways in which art experiences can affect the cognitive domain of these students. Based on research reviewed indications are that lower class inner city Black children display lower cognitive, perceptual and drawing development. These differences suggest a need for special curricular considerations.

Assuming the uniqueness of the inner city Black child Armstrong's research data suggested appropriate art curricular and instructional methods which might provide more effective instruction. Recommended activities include a dominance of three-dimensional and craft oriented projects in order to produce a concrete product.

With regard to instructional approaches art teachers of Black inner city students are advised to: 1) structure art learning sequence (question, situations and introduction of concepts) so that students are motivated by the kinds of experiences and successes they have had; 2) create a classroom atmosphere in which students are psychologically secure; 3) accept the visual statements of their values and experiences as valid; 4) create situations which allow students to communicate about what really matters to them; and 5) provide skills and techniques for which they see a use in their daily lives.

Armstrong's review of research relative to the art of the Black child revealed useful clues to more effective curriculum development (content and methodology) for Black inner city youngsters. Suggested behavioral and procedural duties of teachers of inner city students are crucial to meeting the needs of these youngsters because of their unique abilities, environmental and experiential backgrounds.

If implemented, those procedures and practices might enable teachers to extend the sensory and artistic perceptions of Black inner city youngsters to the realm of cognitive literacy such as reading, writing and speaking. That is, personal success in the arts for Black youngsters based on their interests and motivation might serve as a bridge to cognitive development in mainstream language skills and might expedite reading and writing of standard English, presumably.

Historically, there have always been some segments of the American population who have benefited less from educational programs than mainstream students. Among those who have been disadvantaged by conventional education practices have been various minority groups, the handicapped, and students with language and learning disabilities. Perhaps because of a raised national consciousness and with edicts and financial assistance from the federal government, educational programs have been devised for those who have been educationally cheated.

For a number of years many school programs also ignored the unique needs of academically gifted students. In September, 1959, The Academically Talented Student Project of the National Education Association held a two and one-half day conference to consider art programs in the secondary school for talented students. Most discussion focused on the importance of including art in school programs for academically gifted students.

Given the destiny of leadership for such children in the fields of science, social affairs, industry and the arts, education has the responsibility to discover the academically gifted and to assist in the maximum development of their potential. Significantly, conference members recognized that the art curriculum, typically, did not meet the needs of these students. Therefore, because art education can play a crucial role in their overall growth and development, modifications should be made in the art curriculum to accommodate educationally cheated and academically gifted students (Ziegfeld, 1961, pp. 63-4).

Investigation into creativity and the aesthetic education of academically gifted students is hardly new since such research has been ongoing from about the middle of the twentieth century. Most studies, however, have concerned themselves primarily with traits and characteristics of creative people and what constitutes a creative person. Connections between these characteristics, intelligence and other personality variations have been analyzed. Few studies have explored the types of experiences that might promote these characteristics.

One study, conducted by June King McFee (1968), examined the relationship of a creativity oriented curriculum in design to the creative development of gifted adolescents. The relationship was studied by comparing two groups of students, both equally able in aptitude and performance. The control group (32 students) were tested twice over a six-month time lapse. The experimental group (27 students) had the same testing but had been given the art and creativity experiences as well as the usual program for students at this ability level.

Experimental group students generally performed significantly better in tests of fluency, adaptive flexibility, and originality requiring divergent production, but not in convergent production or in rate of emission of familiar cognitive responses. Attitudes toward creativity changed in a positive direction and experimental students indicated less fear of failure and more self-confidence.

Two significant outcomes of McFee's study were that: 1) the designing process may be much more complex than had been imagined; and that 2) an art program that focuses on problem solving and creative behavior has important functions in the education of gifted students. It was not ascertained, however, which component of the curriculum was most effective, nor if students of different socioeconomic backgrounds and ability levels would benefit equally as well from similar kinds of activities.

In another cognitive domain related investigation Robert Stahl (1979) directed a study to determine whether students can, with appropriate instructional materials, develop and apply a knowledge of art concepts. By modifying a concept acquisition model developed by R. M. Gagne, Stahl applied the model to art education. Gagne's model (more applicable to the pure sciences) proposed that concepts are learned through a hierarchy of processes including verbal information and problem solving.

Art concepts relative to drawing, form, space, composition, line and proportion served as the basis for curriculum material in the study. Stahl's subjects, seventy seventh and eighth grade students, enrolled in elective art classes in two Columbus, Mississippi junior high schools. The two racially balanced schools served families from approximately the same socioeconomic level.

Occasional classwork and discussion, based on specially developed curriculum materials, supplemented the instruction received by two experimental classes while two control classes received normal art instruction. In a post-test all four classes wrote critiques of a drawing and a painting--subsequently analyzed for correct use of concept terms, number of value terms ("good," "bad"), and length. Conclusions indicated that students in both experimental groups used concept terms more frequently and more correctly, and they wrote longer critiques.

A problem in many secondary art classrooms is that art teachers often use terms and concept-labels that are obscure and only loosely interpreted. Therefore, art terminology, essential to the understanding of higher levels of thinking relative to art, is often unclear to students.

Results in the Stahl study indicated that students can acquire a conceptual understanding of art concepts when the concepts are specifically defined and used in classroom discussions shared by teacher and students. Also of significance was the broad spectrum of students used in the study. Unlike McFee's investigation using academically gifted students Stahl's subjects represented a more extensive cross-section of students. Thus, the potential for success and educational gains within a broader student population was evidenced.

Besides a growing interest in art education's capacity to affect social change art programs are broadening their scope in other ways beyond its traditional aesthetic role. Interdisciplinary and integrated approaches combining art and other disciplines are being explored to produce the maximum effectiveness in teaching and learning.

Incorporating Interdisciplinary Approaches in Art Education

The concept of interdisciplinary approaches in schools is not new. As early as the 1930s and particularly during the 1950s and 1960s instructional methods that coordinated disciplines were practiced. Referred to as integrated, correlated or interrelated educational programs they often combined art with other disciplines or grouped the arts (art, music and literature) together (Lockstedt, 1978, pp. 26-8).

In secondary art education, multi-disciplinary or cross-disciplinary practices combine the strengths and concepts of other subject areas and instructional skills in order to improve the art curriculum while focusing on a single subject, theme or activity. In this way subject content is covered from a broader perspective producing diverse modes of learning whereby more students might relate to and benefit from the material.

Current integrated approaches in art (unified, allied, or related arts) bear a strong resemblance to earlier programs which were directed almost solely toward subject matter. An examination of current "curriculum packaging" programs in art reveal both a subject matter and a humanistic orientation.

One successful interdisciplinary program in New York, RITA (Reading Improvement Through Art) involved eight public and one parochial high school. Sylvia Corwin (1977; 1978), Project Director, and a collaborative of reading specialists and master art teachers designed lessons to promote reading skills within the creative atmosphere of the art studio. Classes consisted of twenty-five students, each reading at least two grades below level. Attending art classes daily for a period of forty minutes students were motivated through visual art activities to use reading as a learning tool.

After collaborating with reading teachers to determine the vocabulary required for discussion of each art project the art teacher used that vocabulary in a discussion of the art topic. The reading teacher, in turn, applied reading and writing assignments to the art subjects. Thus, students developed reading skills as they apply to other subjects, making reading a learning tool and integrating the learning experience.

In post-testing ninth grade students showed a mean grade equivalent gain of 1.06, or over one year's growth in four months. Tenth grade students showed a mean grade equivalent gain of .79, or almost eight months growth in four months. The advancement in reading for ninth and tenth grades was not only significantly beyond statistical expectations, it was beyond growth normally expected in a full year's program.

Favorable testing results support the fundamental hypothesis that learning proficiency in other subjects is advanced when art is an integral part of the student's experiences. On the other hand it is not known whether learning advancements were due to perceptual training, individual attention, intrinsic motivation, or emotional fulfillment.

Unfortunately, because the approach (using art to advance cognitive learning) is relatively new, assessment devices for measuring cause and effect data relative to aesthetic/creative skills development do not exist. To realize the full potential of this educational concept, more research is required.

The possibility for growth in science, influenced by art, was the subject of a study by John Lutz (1976). His study analyzed data collected from participants in the Pennsylvania Governor's School for the Arts (PGSA) for their relevance to science education. He examined relationships between variables prevalent in the arts and sciences to speculate alternative approaches for improvement in scientific attitudes and skills. He asked whether or not instructional activities in art areas developed necessary science skills and attitudes.

After selecting 255 students from among an applicant pool of almost 2,000, participants took four tests: the Biographical Inventory (BI), Form R; the Sixteen Personality Factor Questionnaire (16 p.f.); the Torrance Tests of Creative Thinking (TTCT), Figural Test; and the Pennsylvania Department of Education's Educational Quality Assessment (EQA) Goal VII Test of Creative Performance. In addition, ratings by individual instructors of student performance in skill areas appropriate to the PGSA were included in pre- and post-assessments.

Based on the data presented the theoretical position for the transdisciplinary integration of art education with science education appears to gain support. Lutz concluded that: a) positive relationships exist between certain art and science education constructs; and b) some affective skills appropriate to the development of artistic talent are related to some personality profile factors of research scientists.

Lutz believed that the measurement instrument used in the study limited certain relationships identified in the study. Also, instrumentation and method of assessment may account for some of the relationships that generated rather than because of naturally occurring relationships between cognitively-defined variables. However, a groundwork for further research of this crucial area of art and science instruction has been laid.

A case study of a successful interdisciplinary, team teaching approach encompassing art, literature and history is that of Hartford Public High School in Hartford, Connecticut (Ellis, 1972). Covering the entire school year individual learning and case study approaches based on historical themes are utilized. Historical newspapers (Hartford Courant), multimedia resources, a basic text for reference and multitext supplements are major source materials.

There are two large groups and three small group meetings in history class each week. Instruction consists of lecture in art and history and audiovisual presentations interspersed with small group discussions and individual projects and consultations. In literature class, which meets separately, the same chronological, thematic approach is applied to American literature.

Research and writing skills are developed and implemented in history and literature. Using historical facts and figures as a base, art and literature are to help describe historical periods. In each syllabus are specific performance objectives, class assignments, individual projects, and references to relevant supplementary materials.

Student evaluation of the program occurred twice during the 1971-72 academic school year (January and June). Success of the program was broadly acclaimed in Hartford newspapers and resulted in an extension and expansion of the initially experimental program for the 1972-73 academic school year.

An especially useful component of the Hartford interdisciplinary approach is the careful sequencing of historical events in American history, art and literature and the parallels drawn between them. Students are able to observe similarities and corresponding influences relative to all three disciplines. Also, there is a deliberate inclusion of ethnic influences (particularly the Black experience in America), contributions and events in American history with parallels in art and literature. This aspect of the curriculum design is significant in its sensitivity and deference to a large, minority segment of the school population.

Positive results are reported on an interdisciplinary course at John F. Kennedy High School in New York City (Corwin and Janovsky, 1978). This unusual, innovative curriculum, which combined mathematics and art, was developed by Dr. Andrew Janovsky, a Mathematics Department staff member. A one semester course, classes met daily in one room for two consecutive forty-minute periods. Instruction was first given by the mathematics teacher, and then by the art teacher.

In mathematics class students learned the arithmetic and geometric theory needed to create designs and models. In art class, they learned color theory, design composition, basic drawing skills and constructed the mathematical designs and models.

Using string and nail grids students executed cardioid and nephroid constructions, string ellipse and other designs. They constructed cardboard and plastic hyperboloids and hyperbolic paraboloids and enlarged pictures using coordinates and pantographs; in addition, they constructed tesselations and textile designs--all based on related geometric principles and theories learned in their mathematics classes.

Dr. Janovsky theorized that the effectiveness of the curriculum was due to the manner in which theoretical concepts were applied to tangible objects, and that because the objects were both useful and beautiful, students were genuinely motivated to learn the theory.

Support for two generally accepted theories in education seem apparent in this innovative curriculum. First, results tend to corroborate the significance of motivation in learning, a concept long recognized by educational psychologists. Finally, it supports the natural sequence of learning from the real to the abstract (the string constructions and the mathematic concepts).

Another beneficial component of this approach is the potential for clarifying the distinctive connection between aesthetic and cognitive concepts in the minds of students. The means and methods and the end product help reinforce the desirable notion that art is not a frill nor meaningless--that it does, in fact, have purpose.

At first glance the combination of art and counseling might appear novel and strange companions. Yet, the therepeutic value of art in the treatment of certain emotional ailments is common knowledge. Witness the Rorschach test which attempts to reveal the underlying personality structure of an individual by the use of a standard series of ten ink-blot designs to which the subject responds by telling what image or emotion each design evokes.

Recognizing that the use of art in therapy has gained wide acceptance in the hospital setting, Kinnard White and Richard Allen (1969) decided to test the possibility of using art to aid in counseling students with developmental and situational problems. In their study two hypotheses were tested. They were: 1) pre-adolescent boys show greater growth in positive self-concept when subjected to an art counseling program than when they receive a traditional non-directive counseling program having the same goal; and 2) this difference will continue to exist on into adolescence.

Subjects for the study were thirty boys who had recently completed the sixth grade. One group of fifteen boys received art counseling while the other group of fifteen boys received only traditional non-directive counseling. Unaware of the goals of art counseling the art counseling group viewed each session as an art class they had elected. The treatment took place daily over an eight week summer session. A follow-up of both groups was conducted fourteen months later.

Results of the study supported both hypotheses. Measured outcomes indicated that the art counseling approach was more effective in bringing about self-concept changes among pre-adolescent boys than was the traditional non-directive counseling program. Furthermore, the changes in self-concept observed in the experimental group remained stable over a fourteen month period which encompassed the transition into adolescence.

The major strategy of the approach in this research was the use of art as a means of creating conditions in which pre-adolescents feel free to verbalize their feelings and to think about themselves in the presence of adults. The use of art as means of improving interpersonal relationships between counselor and pre-adolescent students appears to hold considerable promise.

Notwithstanding the characteristic successes of the arts/academics approaches reviewed in this chapter, an effective interdisciplinary program requires meaningful communication between teachers involved. Planning procedures, scheduling, clearly defined goals, ongoing meetings and a number of other considerations are crucial to such programs. In order to facilitate productive team planning individual teachers must be aware of their own makeup--their strenths, weaknesses, and general characteristics--if they are to feel unthreatened and perform in a mature and professional manner in such a group situation.

Most of the developmental projects and new curriculum guides by various states and organizations cited in this study required special funding, support, or outside leadership. As a teacher in an urban high school, the intention of this study was to improve the art curriculum for students in light of current knowledge and a general understanding of the inner city context, but without special mandates or resources. The study sought to pilot an indigenous improvement program, to evaluate for self and school improvement but not to provide hard evidence of gains for outsiders.

CHAPTER III

TEACHING COGNITIVE SKILLS THROUGH ART ACTIVITIES: AN INSTRUCTIONAL MODULE

This chapter presents an experimental approach in art education using an instructional module. The chapter includes a rationale for the use of instructional modules, the development and presentation of a module to students, and the clinical observation and responses of an art supervisor and four teachers from other disciplines.

Some of the current problems in art education in urban schools have been identified as:

1. Insensitivity of many urban art teachers to the diverse cultural and socioeconomic student component.
2. Failure of art programs to attend to the esteem needs of some students.
3. A disconnectedness of cognitive and affective goals and objectives in learning.
4. Failure of programs to make learning relevant to students and communities from which they come.
5. Failure of art programs to deal with the uneven distribution of artistic talent among students and the failure to create successes for the less talented students.

In view of existing discrepancies in art programs in urban settings, instructional modules may offer an appropriate and effective approach to art instruction in inner city schools.

Rationale for the Use of Instructional Modules in Art Education

Instructional modules are identified by a variety of names: learning modules, performance modules, educational specifications, and task units. Their use has gained momentum as a competency-based educational approach in urban schools. Because of their relationship to competency-based education and its involvement with measurable learning outcomes, modules have focused on the cognitive domain. Art teachers have been in a dilemma with respect to the procedure because of the lack of a valid measurement device for aesthetic sensitivity, or the emotional and affective components of human development.

Additionally, lack of training in systematic methodologies and statistical procedures often inhibits the art teacher's use of newer scientific approaches. Teacher training programs in art have not prepared them in terms of implementation and the application of scientific methodologies to problems of art process and production (Schwartz, 1970, p. 56).

Despite evaluation and assessment difficulties, accountability demands of parents, school committees, and taxpayers seem to dictate more measurable approaches in art programs. Art educators and theorists are moving away from subjective judgments and commentaries toward a more scientific orientation in their research. Professional art journals such as *Studies in Art Education* and *Art Education Journal* (both of National Art Education Association), and individual works affirm a new scientific direction in art education.

Instructional modules can represent an accommodation to demands for more objectivity in art curricula. Within the broader goals of an instructional module, the more explicit module objectives, related lessons, art activities, and essential teacher input, modules add structure to art lessons and provide a criteria whereby the effectiveness of the art program may be measured.

While they place more responsibility on teachers, they also provide more freedom and independence. Stated another way, modules require that teachers define the skills, attitudes, and knowledge they deem significant to students; teachers must establish goals and objectives and design strategies for achieving them; finally, they must devise some kind of measurement device for evaluating the achievement of learning goals.

A final significant reason for using modules in art programs has to do with the characteristics of instructional modules relative to contextual considerations and applications. They provide for self-pacing individualism, personalization, and alternative means of instruction in keeping with varied learning styles, life-styles, and experiential backgrounds.* As such, their flexibility makes their use, as an instructional approach within the context and framework of urban schools, seem appropriate.

The "Picasso module" of this chapter was designed to aid in the development of cognitive skills through art activities. Secondly, it served as a springboard for subsequent modules in the study and as an exemplary model for others to examine and make use of in classroom teaching and learning. This work assumes that measurable goals can be established in art activities and that feedback and characterizations of students and other observers can serve as a basis for curriculum and instructional improvements in inner city schools.

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* This description of instructional modules was taken from a training package presented in a graduate course, Curriculum Development in Urban Schools. The training package was designed by the instructor, Dr. William Greene and Ms. Gwendolyn Austin, University of Massachusetts. The package was untitled and unpublished at the time of its presentation in class.

Development of an Instructional Module Founded on Picasso's Painting of Guernica

During the Spanish Civil War the German Air Force, under the auspices of Spanish dictator Francisco Franco, bombed the small village of Guernica. Pablo Picasso, a Spaniard and a humanist, was deeply affected by this event. Using his art he expressed a passionate condemnation of war and brutality with his execution of the gigantic mural painting Guernica. The painting is one of the most significant works of art of the twentieth century.

An instructional module, developed around Picasso's painting, seems appropriate for this study. Prior use of abstraction in art activities to bolster student self-confidence and the relationship to deliberate distortion helped influence the choice of Guernica. In addition, Picasso's motivation for executing the painting--illustrating the horrors of war--seemed significant. Perhaps his motivation for carrying out the painting might stimulate student interest and help develop analytic skills through exploration and classroom discussion of his motives and related issues.

In the essential first step, two module goals were formulated. Based on these two broad module goals, eight more explicit module objectives were conceived. These objectives, in turn, consisted of several related lessons with strategies designed to help attain more specific objectives.

A test to ascertain information relative to students' varied life-styles, learning styles, experiential backgrounds, and other relevant learner characteristics was devised. That information and previous classroom performance equipped the teacher with knowledge of each student's interest, capabilities and potential for performing specific learning tasks. Module goals, objectives, and other format are as follows:

Module Goals

1. Students will understand the connection between their art products, their cognitive and affective development and their environment.
2. Students will appreciate their ability to express themselves and to make a social commentary through production of a visual art work in a classroom activity.

Module Objectives

1. Students will be able to understand that there are basic aesthetic values and concerns even in academic subject areas.

2. Students will become aware of the interrelatedness of art and general subject areas.
3. Students will develop an open-minded curiosity about new and different art forms and modes of expression.
4. Students will develop greater understanding of the importance of art in their everyday lives.
5. Students will develop greater awareness of their surroundings and greater sensitivity toward them.
6. Students will develop individual inventiveness, imagination and creativity.
7. Students will develop the ability to make independent aesthetic judgments and decisions.
8. Students will become more visually and aesthetically literate members of society.

Relevant Learner Characteristics

Stimulus	Response
1. What does art mean to you?	1. Student will respond in her/his own words.
2. What are your favorite subjects?	2. Student will list in order of preference.

Stimulus	Response
3. What subjects do you like least?	3. Student will list in order of least liked.
4. Do you like to look at movies and slides?	4. Student will answer yes or no.
5. Do you like to look at works of art?	5. Student will answer yes or no.
6. Do you like to build things with your hands?	6. Student will answer yes or no.
7. Do you like group discussions?	7. Student will answer yes or no.
8. Do you like to listen to the teacher talk?	8. Student will answer yes or no.
9. Do you like classroom demonstrations?	9. Student will answer yes or no.
10. List any school activity that you would enjoy participating in.	10. Student will list activities.

Interest is now diverted to individual lessons which become a series of units and mechanisms for carrying out broader module goals. Each lesson contains specific lesson objectives and strategies for their achievement. Lesson objectives may vary in number and at least one should always be connected or related to broader module goals. Others might pertain to some other aspect of learning in art that the teacher deems essential to students. Most of these will relate to the development of craftsmanship skills in art production.

Evaluation and assessment is determined by the extent to which students attain lesson objectives and subsequently, module goals and objectives. A combination of evaluation procedures can and should be employed. Periodic written quizzes within individual units or lessons will affirm achievement gains, particularly in terms of cognitive learning. In the area of thinking skills development, a record book documenting student classroom response, work habits, and general progress is helpful.

Probably the most effective criterion for evaluating students' artistic performance, relative to craftsmanship skills, rests with the skilled teacher-artist who is himself/herself accomplished in artistic expression. Another procedure requires students to maintain folders of their work which can assist them in self-evaluation. Through such personal folders, they are able to judge their own progress over the course of the school year and the teacher, similarly, is provided with clues to their individual growth.

In Diagram I, the lesson plan introducing the project to students is shown. The diagram illustrates the general structure and format of individual lessons. Notably, one lesson objective focuses on familiarization with Picasso and *Guernica* which involves the area of cognition. A second objective emphasizes how ones sensibilities might influence art production and is in direct relationship to affective learning.

Learning strategies are viewed in terms of enabling activities or instructional activities. They are designed specifically to enable students to attain lesson objectives. Learning strategies should be geared toward individual students based on their particular interests, style, and abilities.

Evaluation of the attainment of lesson objectives is made based on both an oral and a written quiz. The oral quiz was built into a classroom discussion with students in which the art teacher asked leading, pertinent questions. The other segment of the evaluation was a written quiz in which questions were asked to determine if students had achieved lesson objectives.

Central to the design of this module was the emphasis on promoting basic skills fused with aesthetic growth and development. Intrinsically, the module is self-pacing and permitted individualized attention based on the competencies and abilities of each student.

Diagram I

LESSON PLAN

Module Title: "Pallin' Around with Picasso"	
Today's Lesson:	Introduction of project. Show filmstrip with accompanying record album explaining and demonstrating Picasso's painting of Guernica. Supplement with lecture.
Lesson Objectives:	1. Students will become familiar with Picasso, Guernica, and events surrounding the painting. 2. Students will be able to understand that subjects for art production may be influenced by emotional sensibilities.
Learning Strategies:	1. After viewing filmstrip, explain that information contained therein will be the basis for a painting they will be required to accomplish, paralleling Picasso. 2. Explain that their painting will reflect some event in this country's recent past history that outraged the general masses. 3. Answer all questions and help them raise others that will help clarify what is expected of them.
Evaluation:	1. Oral quiz. 2. Written quiz.
Materials:	1. Pencil or pen. 2. Paper or note pad on which to take notes.

Presentation of the Module

The following pretest, lesson plans (also, the lesson plan in Diagram I), and post-test were presented to students in an urban art class. Succeeding commentary describes some of the classroom activities that ensued.

Picasso's Painting of *Guernica*
Pretest

Stimulus	Response
1. Who was Pablo Picasso?	1. A Spanish (but also French) painter and an exemplar of modernism.
2. In what year did he die?	2. 1973.
3. Where did Picasso's *Guernica* get its name?	3. It was named for a small village in Spain.
4. What country became Picasso's adopted home?	4. France.
5. What country, under the auspices of the Spanish government, was responsible for the bombing of Guernica?	5. Germany.
6. Why did Picasso paint *Guernica*?	6. As a form of social protest to illustrate the horrors of war.
7. What is the size or dimensions of *Guernica*?	7. 25 feet by 11 feet.

	Stimulus		Response
8.	The painting, Guernica, has been on loan to what American museum for almost 30 years?	8.	The Museum of Modern Art in New York.*
9.	Picasso felt that the artist should not remain indifferent to injustice and suffering in the world and that the role of the artist was not what?	9.	Just to paint pretty pictures for wall decoration.
10.	Who was Generalissimo Francisco Franco?	10.	Spanish dictator during the Spanish Civil War and for many years thereafter.
11.	Name six (6) incidents, discussed in class, that occurred in this country's recent past history, directly or indirectly, that caused mass social response and emotional outrage.	11.	1) The Vietnam War. 2) The Watergate Affair. 3) The killing of John F. Kennedy. 4) The killing of Robert Kennedy. 5) The killing of Martin Luther King Jr. 6) The killing of four students at Kent State University. 7) The killing of two students at Jackson State University. 8) The kidnap and killing of Jewish athletes at the 1972 Olympic Games.

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[*] Following the largest exhibition of Picasso's works ever held, from May 22 to September 16, 1980 at the Museum of Modern Art, Guernica was finally sent to Spain, permanently. That was in accord with Picasso's wishes following Franco's demise.

LESSON PLAN (2)

Module Title: "Pallin' Around with Picasso"	
Today's Lesson:	Preparation and development of ideas for paintings.
Lesson Objectives:	1. Students will be able to create an interesting depiction of some highly emotional event based upon prior discussions and their individual research. 2. Students will be broadly familiar with their chosen subject.
Learning Strategies:	1. As students begin to formulate ideas for paintings, assist in broadening the scope of those ideas through discussion with each individual student. 2. Assist in the development of ideas by having students make small, thumbnail sketches. 3. Repeat references to the simplicity of abstraction for students who might become frustrated with realistic illustration. 4. Encourage more capable students to explore more detailed, in-depth renderings.
Evaluation:	1. Do discussions with students demonstrate familiarity with chosen subjects? 2. Do students' thumbnail sketches demonstrate interesting design or show promise for the event depicted?
Materials:	1. Drawing paper, cut 9 x 12. 2. Soft lead drawing pencil. 3. Art gum eraser, ruler and compass.

LESSON PLAN (3)

Module Title: "Pallin' Around with Picasso"	
Today's Lesson:	Transferal of sketch to larger paper for painting.
Lesson Objectives:	1. Students will understand the use of a grid and the procedure for enlarging a drawing. 2. Students will be able to accomplish the transfer of thumbnail sketch to a large sheet of paper. 3. Students will feel confident in the accuracy of their sketch before proceeding to paint.
Learning Strategies:	1. Describe and demonstrate how drawings may be transferred to a larger sheet of paper using a grid, producing a blown-up version of the sketch. 2. Instruct students to keep their drawings manageable by sketching lightly--thus, avoiding smudges and tears in the paper when erasing. (This focus assists in the development of craftsmanship skills.) 3. Check drawings to verify correctness before painting.
Evaluation:	1. A visual check to ascertain if enlarged sketches suggest an understanding of the procedures relative to the use of a grid. 2. A visual check for correctness and other signs which might give insight to student progress.
Materials:	1. Water color paper, 18 x 24. 2. Soft lead drawing pencil. 3. Art gum eraser, ruler and compass.

LESSON PLAN (4)

Module Title: "Pallin' Around with Picasso"	
Today's Lesson:	Begin final painting.
Learning Objectives:	1. Students will understand the principles governing the use of transparent and opaque water colors. 2. Students will gain the confidence necessary to proceed with their final painting by practicing on their thumbnail sketch.
Learning Strategies:	1. Review painting principles and techniques relevant to the use of transparent and opaque water colors. 2. Encourage the use of pen and ink in addition to paints, and demonstrate crosshatch shading techniques. 3. Encourage students to practice by painting their thumbnail sketches. 4. Explain and demonstrate the proper care and upkeep of materials and supplies and engage students in cleanup activities.
Evaluation:	1. A brief, written quiz, preceded by a discussion and oral quiz, will help determine if students understand relevant color principles.
Materials:	1. Water color paper, 18 x 24. 2. Transparent water color trays. 3. Opaque water color paints. 4. Plastic containers. 5. Paint brushes, nos. 3,5,7, etc. 6. Sponges, squeegees, etc.

LESSON PLAN (Final)

Module Title: "Pallin' Around with Picasso"	
Today's Lesson:	Completion of paintings.
Lesson Objectives:	1. Students should be familiar with a number of relevant social events in this country's recent past history. 2. Students should be able to produce paintings of which they can feel proud, worthy of being framed and displayed. 3. Students should be able to feel that they have dealt with issues of controversy in a mature, intelligent manner.
Learning Strategies:	1. Invite students who have completed the assignment ahead of others to explore further aspects of the project, i.e., report on abstraction, modernism, special research on Picasso, etc. 2. Encourage students to assist those still working, if they so choose. (Approached discreetly, this strategy might promote positive social interaction between students.) 3. When all works are completed, initiate a discussion and critique with respect to subject matter, significance and meaning, emotional response of each student regarding his/her work, etc.
Evaluation:	1. Finished or completed painting. 2. Critique and discussion. 3. Final quiz (post-test).
Materials:	1. Displayed paintings.

Picasso's Painting of *Guernica*
Post-Test

Stimulus	Response
1. Who was Pablo Picasso?	1. A Spanish (but also French) painter and an exemplar of modernism.
2. In what year did he die?	2. 1973.
3. Where did Picasso's *Guernica* get its name?	3. It was named for a small village in Spain.
4. What country became Picasso's adopted home?	4. France.
5. What country, under the auspices of the Spanish government, was responsible for the bombing of Guernica?	5. Germany.
6. Why did Picasso paint *Guernica*?	6. As a form of social protest to illustrate the horrors of war.
7. What is the size or dimensions of *Guernica*?	7. 25 feet by 11 feet.
8. The painting, *Guernica*, has been on loan to what American museum for almost 30 years?	8. The Museum of Modern Art in New York.
9. Picasso felt that the artist should not remain indifferent to injustice and suffering in the world and that the role of the artist was not what?	9. Just to paint pretty pictures for wall decoration.
10. Who was Generalissimo Francisco Franco?	10. Spanish dictator during the Spanish Civil War and for many years thereafter.

Stimulus	Response
11. Name six (6) incidents, discussed in class, that occurred in this country's recent past history, directly or indirectly, that caused mass social response and emotional outrage.	11. 1) The Vietnam War. 2) The Watergate Affair. 3) The killing of John F. Kennedy. 4) The killing of Robert Kennedy. 5) The killing of Martin Luther King Jr. 6) The killing of four students at Kent State University. 7) The killing of two students at Jackson State University. 8) The kidnap and killing of Jewish athletes at the 1972 Olympic Games.

The nature of the presentation did not allow for much teacher-student interaction although subsequent lessons featured such exchanges. The teacher dominated this initial introduction, explaining the content of the filmstrip to be seen and clarifying module objectives following the showing of it. After viewing the filmstrip, the teacher lectured, adding additional information about Picasso in order to expound his motivation for executing the painting, which was crucial to the project.

During class periods following the introductory presentation, students began to suggest events for possible use in their paintings. As teacher-student interaction began to take place, one event contemplated by a student was the television movie "Holocaust" (a documentary-drama about Nazi atrocities committed against the Jews) whose television showing coincided with the presentation of the module. This event became a popular theme for paintings among students and inspired much discussion.

Generally, students expressed concern and disbelief that atrocities and mass murder of such vast proportions, as depicted in "Holocaust," could have taken place. It became apparent that discussing the event caused those that had seen it to reflect upon it and to gain a broader understanding of what they had seen.

Selection of subjects for the renderings proved more difficult than was anticipated. Because most were too young to remember the assassination events introduced by the teacher, students were not particularly moved by the incidents, except in a peripheral sort of way. Research was conducted by several students on the My Lai incident of the Vietnam War, the killings at Kent State, and the Watergate break-in. However, this turned into a discourse between the teacher and, for the most part, those few students who accomplished the research. A student mentioned that he had seen "Flight From Entebbe," another television dramatization in which Palestinian Liberation Organization terrorists kidnapped a plane of predominantly Israeli citizens and had it flown to Uganda.

Discussion of the two television shows triggered more total involvement as students began to talk about related incidents of a local nature that featured injustice, violence, and various other social crises. Many incidents mentioned, noticeably, had occurred in ethnic communities--Irish, Italian, Black and Puerto Rican. After examination and sharing opinions on these issues, the general conclusion was that no one race or ethnic group in the city or any place had a monopoly on crime or on virtue.

Some of the topics for consideration were discarded on the basis of not being noteworthy on a national scale. However, it was soon apparent that the original limitation to an event in the country's recent past history should be altered. It was revealed that some students wished to make a statement in art about slavery, treatment of the American Indian (Native Americans), and other similar controversial issues.

Based on prior knowledge from Black History class, American History, television, and other sources, students expressed stronger emotions regarding certain events than others. Since they were now becoming involved, the teacher conceded to their expressed interests by omitting the time frame reference to the recent past. The exploration of individual interests might produce more inclusive interest and involvement and would enable them to produce their best work and to better achieve learning objectives.

In a similar delineation of choice, a student who was a member of the school's Jr. ROTC unit expressed a particular preference. He was motivated to render a painting commemorating this country's historic landing on the moon. The student made a significant observation. He noted that incidents cited thus far had all been tragic, negative events, which reflected the ugly side of American life.

The student sensed an equal obligation to depict or demonstrate some of the more positive aspects of the country's past. Events had transpired which did, in fact, leave a great many people emotionally charged in a more positive way and which mirrored a brighter side of the country. The point was well received and produced an effective mechanism for classroom deliberation.

Discussions, similar to those described thus far, culminated in the selection of topics by students after two or three forty-two minute class periods. Selection of individual subjects was followed by more individualized instruction as the teacher discussed various possibilities with each student.

Some students, acquiring a sense of self-direction, proceeded directly to thumbnail sketches. Others needed more assistance and direction. At this point, knowledge of each student's capabilities, based on past performance, was essential as the teacher suggested approaches to the depictions. Students were reminded that direct representation was not a learning objective or a prerequisite for the rendering. The teacher alluded to the deliberate distortions of Guernica, which were the essence of the painting.

In some instances, students appeared satisfied with initial sketches which, in fact, needed more work. They were reminded that Picasso made over one-hundred sketches for Guernica, both before and during execution of the painting. Thus, students were encouraged to struggle with the drawings--to make more than one sketch if need be.

Once most renderings were developed, by means of thumbnail sketches, techniques using a grid to transfer the drawing were described and demonstrated. Most students had no difficulty with the technique. Each student who experienced a problem with the grid was assisted on a one-to-one basis until she/he understood the procedure and could successfully accomplish the learning objective.

Fundamentals and principles of transparent and opaque water colors were reviewed before students were allowed to proceed with the final stage--the actual painting. Some students who had successfully transferred sketches to large sheets of water color paper were reluctant to run the risk of "messing up" nice drawings. They were encouraged to paint the thumbnail sketches first. The practice experience might assist them in relaxing and help them to loosen up. To assist in keeping paintings neat, they were instructed to work carefully and to change containers of water frequently to avoid colors that were murky and unclear, resulting in untidy work.

Cleanup and care of materials and supplies are essential in an art classroom. Therefore, procedures were described and demonstrated and students were reminded daily to cease work prior to bell time in order to accomplish this function. They were to demonstrate competent and appropriate skills in removing paints from brushes and desks and to place brushes and paints in their proper places. An inspection by the teacher determined if this learning objective was attained.

Completed art works were displayed and a critique and discussion were initiated. The teacher controlled this delicate situation by averting the sometimes hurtful way in which students criticize each other. Praise and commendations were offered as well as helpful, constructive criticism. By displaying all art works, students who lack confidence and positive self-images might be encouraged to run risks and to extend themselves further. Finally, the sum total of the paintings contributed to a vibrant, bright, and colorful art room.

Observations and Commentary of Other Disciplines

The instructional module presented in this experiment grew out of the personal beliefs, understanding, philosophy and concepts of education of the writer. Recent opinions in clinical supervision suggest that when exploring new ideas and concepts in instructional methods, information and input from outside sources can often be of value and that examined professional behavior is more likely to be useful (see, for example, Goldhammer, 1969). Detached objectivity helps clarify purpose, methodology, and assists in the general improvement and refinement of the module.

Four teachers of other disciplines and the art supervisor were invited to observe the module presentation. They were sent a form letter stating purpose and intent and requesting their observational assistance. In part, the letter explained:

> In your observation, I would like for you to collect data that might help me improve my instructional techniques, methods, and style. Also, I am interested in ascertaining, in your opinion, to what extent you think such an art education model might prove effective and beneficial to

> students. A teacher, while engaged in the business of teaching, cannot usually see the same things happening as a disengaged observer. Drawing upon the use of your eyes, data collected will be analyzed in order to improve my instructional techniques and methods . . . .
>
> In summary, what is being requested is that you observe something, write down what you observe, then tell me your total impressions of what you saw.*

The following is a summation of comments and impressions expressed by the four teachers and art supervisor who observed the introductory presentation.

Although present for only part of the period, the long-term substitute teacher observed "careful, meticulous preparation." She remarked that the project posed a challenge for art students. While maintaining that the thesis was valid for this period of social unrest, she had reservations with respect to the use of an art medium to dig up past tragedies and unpleasantness.

She was unsure as to whether or not she should hold that conviction since she considered herself a "mere layman" in the visual arts. An emphasis on the positive, she believed, might have been of greater value. An artist or group from the Renaissance period, used to portray a more hopeful or positive example of how art can contribute to social well-being, seemed more appropriate to her.

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* The form letter and teachers' subsequent written observational responses are in possession of the writer.

The bilingual specialist approved of the choice of film, Picasso's Guernica, and the print of Guernica was well displayed for all to see. Personal samples of the art teacher's work, according to him, had relevance to the topic and artistic style at hand. However, his impression was that some of them were only superficially treated because of the numbers involved. In his opinion, the lecture by the art teacher was pertinent and reinforced Picasso's strong pacifistic message--disclosing the horrors of war. Nonetheless, topics for future assignments were all negative and strong, i.e., the killing of John F. Kennedy and the other killing incidents.

The bilingual specialist judged the classroom setting as between informal and semiformal. He considered some of the words used in the lecture over the head of some students and might have needed simplification or explanation. During the lecture, he perceived the art teacher's voice to be inconsistent. Occasionally, it was too mellow--sort of "matter-of-fact"--thus projecting a sense of coldness, remoteness, and lacking enthusiasm. At other times the voice was clear and pleasant.

The bilingual specialist observed that the art teacher's visual contact was not always direct and could have been more engaging. He pointed out that classroom seating arrangement for this project could have been improved upon. As it were, half the class faced the art teacher's back a good portion of the time or the art teacher had to turn in order to show samples of work. Consequently, at certain times, only a portion of the students were able to enjoy samples being displayed and explained.

A conclusion reached by the bilingual specialist was that art is a useful and powerful vehicle of instruction. However, according to him, it has built-in dangers. Because it appeals to strong emotions, the negative aspects of social life are so much easier to portray.

In his commentary, the mathematics teacher observed that an appreciation of art has been largely overlooked while training students for diverse technical areas. Courses of study in technical training have been rigidly outlined and so filled with prerequisites that little time is available for taking more general courses.

By blending art education and history, for instance, students might be attracted to such a course in order to "kill two birds with one stone," according to this observer. He and his mathematic colleagues have never had the time to fit art into their discipline and because of it, believes that a void of considerable dimension has been left in educational procedure. He stated that because of the void in his personal background, he was particularly interested in the interpretation of Picasso's Guernica and its significance.

Assessing the presentation, the mathematics teacher noted that there was very little restlessness in class as the presentation unfolded. In his opinion, the experiment captured the interest of everyone in the room. He observed that although the setting was like a closet, the presentation quickly took his mind "off of the surroundings and on to better things."

The mathematics teacher explained that the lecture and comments used to supplement the filmstrip added to the wealth of detailed information. He remarked that the technique used was most appropriate, maintaining that "it fit the situation to a 'T'." Nonetheless, in a time frame reference, he considered the period too short and insufficient for an adequate question and answer session.

According to the mathematics teacher, he left the class with a feeling that he, at last, had an idea of what Picasso was trying to say. He wondered, from a parallel standpoint, what other abstract painters might be thinking and what motivated them.

Similar to other observers, the mathematics teacher detected a one-sidedness in the incidents and events alluded to as emotional issues for possible depiction. He reasoned that along with the sufferings of man should be some protrayal of happier, more joyous occasions. In general, however, he was pleased with the entire discussion and presentation and expressed support for its aims and implications for school programming.

Using letters as symbols to identify the art teacher, male and female students, the history teacher documented most of what transpired in the classroom as it occurred. Without recounting sequential details of the presentation, relevant aspects of his observation and interpretation of the experiment are summarized as follows.

The introduction of the learning material, according to the history teacher, was intended to integrate social commentary with student art interpretation and depiction. He considered the filmstrip, the displayed print of _Guernica_, and the art teacher's lecture and examples effective in portraying Picasso's political involvement, motivation, and artistic style. He indicated that another media source (_Life_ Magazine photos of My Lai Massacre, _Newsweek_ photos of Kent State, etc.) had been well used in making several incidents analogous to Guernica.

The history teacher recalled that students were urged to be creative and imaginative in the development of ideas which would be drawn as they sensed them. He described his general, final impression of the experiment as "a superb idea," using symbolic and impressionistic art to show students' understanding of and commitment to social criticism and commentary through art.

The art supervisor referred to the experiment as interesting and informative. She observed that some students showed great interest in what was being said and described by often turning to look at the displayed reproduction of Guernica. She did point out that there was insufficient time. The time period did not permit discussion with students--so crucial to their motivation. She wrote that immediate discussion, while everything is still fresh in their minds, assists recall and reinforces learning.

Her preference in choice of subjects, like other observers, would have been a broader one, encompassing positive events as well as the negative ones that had been suggested by the art teacher. She indicated that some of the events mentioned were vague to today's students, such as the war in Spain, which was current to and served to inspire Picasso. Significantly, students need to be drawn out by questions and discussion in order to determine their reactions to current national and local events, she observed.

The art supervisor suggested the use of political cartoons as a source of discussion and reflection of artistic recordings of history. The concept could be broadened to include a series of lessons with a variety of options. An obvious one, she disclosed, might be abstracting such events as a war. Another might have students conduct research to unveil artists such as Daumier, who produced strong, caricatured, political drawings; or Van Gogh, who went into the mines to draw the common people performing their routine chores.

As did the other observers, the art supervisor maintained that the room was poorly arranged for the project. A suggestion for improvement involved moving the projector back to enlarge the picture on the screen. Making such a change, the art teacher could then assume a position behind or in front of students, which might be more appropriate.

The art supervisor was supportive, offered constructive criticism, and gave encouragement while indicating that she would like to see more of this kind of instruction in art classes.

Analysis of Teachers' and Art Supervisors' Response to the Module

The purpose of this experimental project in art was to employ art instruction as a means of teaching cognitive skills, using an instructional module as a vehicle. The influence and input of the art supervisor and teachers of academic subjects were sought in the interest of objectivity in the experiment. It was hoped that the examination and reflections of others might produce a more honest assessment in exploring the feasibility of this concept.

Observation of the module's introductory presentation proved to be a good exercise in clinical supervision and analysis of teaching methodology. However, those performing the observation function were unable to examine subsequent lessons which dealt with the essence of the experiment--teaching cognition through practices in art.

Probably the most beneficial gains realized from observation of the introductory presentation were made in terms of individual teaching style and technique. Data gathered in this area called attention to certain methodological and stylistic shortcomings of the art teacher. For instance, the bilingual specialist pointed to weaknesses in eye contact, seeming nervousness and inconsistencies in the voice.

Some of the apparent nervousness was probably anxiety and apprehension stemming from placing oneself under a microscope for scrutiny and criticism. In the haste of attempting to cover a great deal of material and information in a limited period of time, a sense of nervousness might have been projected. Nonetheless, the bilingual specialist's criticism in this respect was constructive and well taken.

Another area of criticism, almost unanimously alluded to by observers, was that of classroom arrangement for the project. Solution to the problem of classroom configuration might be contained in the perception of the art supervisor who suggested moving the projector back to produce a larger image on the screen. Then, she observed, a position either in front of or behind the class might be more appropriate than in the center.

With respect to the module itself, evidence contained in responses suggested that most observers understood its aims and objectives in terms of promoting cognition and intellectual growth. As an illustration, the history teacher recognized and commented on the introduction and use of the printed media (magazines). He described the experiment as "a superb idea, using symbolic and impressionistic art to show students' understanding of and commitment to social criticism and commentary through art."

Similarly, the long-term substitute teacher observed, "the project posed a challenge for students," and " . . . the thesis was valid for this period of social unrest." Notwithstanding, she perceived, as did the bilingual specialist, the mathematics teacher, and the art supervisor, a one-sidedness in the 'all negative' choices of events to be depicted. A later criticism of this aspect of the module, as previously pointed out, came from a student as well.

Examination and commentary on the above facet of the module, subsequently, proved beneficial to the module's development and refinement. Based on crucial awareness that many teachers avoid issues of conflict and controversy in classroom discussions, a deliberate attempt to offset that precept was made. With an eagerness and zeal to attend that specific area of classroom discourse, a bias of another type ensued. Therefore, the lesson gained from the opinion of others was an essential need for balance in classroom discussions. A teacher has a responsibility to provide students access to a variety of information and influences related to all sides of any controversial issue.

A somewhat broader perspective of the experiment and what was being undertaken came from the art supervisor. Perhaps her background in art and familiarity with art process accounted for this conjecture. Her ability to see the broader implications for art instruction, inherent in the module and its structure, enabled her to: 1) provide more useful commentary with specific regard to the module, 2) offer a wider range of constructive criticism, and 3) make suggestions for improving and extending the module.

Because of a difference in scheduling, participants (observers) in the module presentation were unable to witness follow-up lessons. Unfortunately, these subsequent lessons related more to the crucial aims and objectives of the module. Discussions, question and answer exchanges and other learning activities were geared specifically toward expanding the intellect, improving student self-image, and developing craftsmanship skills in art.

For instance, as a matter of review and in an effort to recreate the momentum of the introductory presentation, a game was devised in which the class was divided into two sides. Five points were to be recorded on the blackboard by the teacher for each correct answer. The side with the most points at the end of the question and answer period would be declared winner.

Among questions asked were those which appear on the pretest and post-test. Other questions were explicitly worded in art terminology to build an art vocabulary.

Example:

Question: *Guernica* has been described in terms of having achromatic values which means what?

Response: The absence of color or executed in black, white, and grays.

Typical of the art terminology that emanated from discussions and oral quizzes include: realism, realistic, stylized realism, nonobjective, distortion, protest, abstraction, reproduction, representational, and others. Familiarization with art terminology and the continued development of art vocabularies were reinforced by written vocabulary quizzes, which were administered periodically.

Another tenor of questions, in the cognitive mode, required students to make associative, subjective, and objective responses. These terms, with respect to the project, are defined as follows:

Associative--Pertaining to or resulting from some personal frame of reference and experience of the student.

Subjective-- Pertaining to affect or emphasis on one's own personal feeling or mood.

Objective-- Pertaining to impartiality or free from personal feelings.

Examples of questions involving the above are:

Associative

Question: What does the grief stricken mother in *Guernica* remind you of?

Response: Student responds based on some personal frame of reference--perhaps recalling the tears and sorrow of a loved one during a time of crisis.

Subjective

Question: How do the agonized, distorted faces in the painting make you feel?

Response: Student views faces in the painting and describes any particular emotional sensation he/she experiences.

Objective

Question: What is the difference between Picasso's style of painting in *Guernica* and that of a painter who paints in a representational or realistic manner?

Response: Student will use verbal skills and descriptive powers plus line, color, shape, and other components of a painting to express difference(s).

Students who lacked motivation due to apparent negative self-images were not asked questions requiring direct, objective type responses. Questions directed at them were of a descriptive nature which entailed the obvious influences of color, distortion, and such. By creating a situation whereby they might experience successes, these students were more inclined to respond and to participate, thus gain in self-confidence and self-esteem. The strategy was effective because it is difficult to question whatever personal feelings and emotions one describes and manifests as one's own.

Learning experiences, using art instruction and the Picasso module as a vehicle, were provided in a number of significant areas. As well as arousing excitement and enthusiasm in students, the project furthered cognitive development, aided in the improvement of craftsmanship skills, promoted positive self-images by attending esteem needs, and encouraged involvement in current social problems.

Many students, while engaging in research of social events that paralleled Picasso's circumstances, learned beneficial techniques in research and gained confidence in the use of library facilities. Skills in reading, synthesis, organization and analysis of an idea, development of a theme, and the notion that alternate forms of communicating an idea have validity were realized.

Student and observer response to the module provided useful insight in terms of the development and refinement of the initial module. Analysis of their reaction and response suggested areas of strength and weakness in the module, in instructional technique and methodology, and served as a foundation upon which overall improvements in later modules might take place.

For instance, rearrangement of the room added a new character and was more practical and efficient for ensuing lessons. Acknowledgement and acceptance of celebrated subjects broadened the latitude of topics to choose from, thus, expanding the module.

CHAPTER IV

INTERDISCIPLINARY APPROACHES TO ART: AN INSTRUCTIONAL MODULE

Integrated approaches in art programs afford students opportunities to incorporate a wide range of individual experiences in their education, making it relevant. This module combines poetry writing and art (painting, drawing, graphic design, and calligraphy). This chapter also contains samples of student works and comments of the English department--via an opinionnaire.

Teaching Poetry Writing Through Art Instruction

The idea of incorporating poetry writing in an art project accurred when a student in art class was observed writing a simple poem. When questioned about the poem, he explained that his English class was currently covering a unit involving poetry writing. When asked what they thought of the idea of writing original poems and illustrating them in some decorative, visually enhancing manner, most students responded affirmatively.

The English teacher, in whose class poetry writing was taking place, was approached. After discussion about a possible joint project the English teacher agreed. In a forty-five minute taped conversation, he provided much of the detailed information that was fundamental to the development of the poetry/art module.*

A jingle with a lively, rhythmic beat advertising a hair product on the television program "Soul Train" served as an inspiration. Many students--minorities, and because of the current disco dance fad, more white students--watched the show. The jingle would serve as an appropriate instructional aid to illustrate a simple form of poetry.

The project would focus on two types of poems--a regular ballad and a rhyme royal. After familiarizing students with terminology, definitions, and structure, the next step was to organize the data and develop the module in such a way that it could be taught to all students. Basic principles for setting up module goals, objectives, related lessons and strategies, parallel the format used in Chapter III.

The following is the format of the instructional module on poetry writing as it was developed and presented to students.

"Drawing', Paintin', and Producin' Poetry": An instructional module in art education.

Rationale. The purpose of this module is to present an art lesson which treats an aspect of English (poetry writing). The written word is integrated with art activities and is intended to promote both cognitive and affective development. Students are presented the opportunity to express a wide range of personal interests and concerns in a visual art form.

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*The taped conversation with the English teacher is in the possession of the writer.

Both affective and cognitive aspects of human behavior are inherent in creating or performing an art task. Still, more active cognitive involvement is effectuated by the willful inclusion of academic components of learning in art activities. However, this correlated approach is effective only if the art teacher uses other subject areas relative to meaningful, expressive parallels and not merely to reinforce factual knowledge. To do otherwise would result in the dilution of a valuable teaching tool and diminish the significance of art as an expression of human values.

Furthermore, the module is intended to provide a nonthreatening channel for student self-expression. While objectivity is maintained, evaluation of student poetry writing in art class is not as strict as it would be in English class because more emphasis is placed on student success and self-expression. As a follow-up phase, students can learn the more meticulous mechanisms of writing poetry.

Incorporating poetry writing into art activities might help arouse new interest in the use of words. In art class, words may be used for something other than compositions and book reports whereas, in English, they are held to closer scrutiny. If interest in language can be aroused in art class, the sense of accomplishment can carry over into English classes because of increased student interest and motivation.

Module goals.

1. Students will appreciate their ability to express themselves aesthetically and poetically through the production of a visual art work in a classroom activity.

2. Students will understand the connection between their poetic art works and their intellectual and aesthetic development and their environment.

Module objectives. Relevant to the first goal:

1. Students will be able to formulate ideas for their poetry-art projects.

2. Students will be able to render their concepts through a visual art form.

3. Students will be able to utilize a variety of media and techniques in their art productions.

Relevant to the second goal:

1. Students will be able to clarify their thoughts and ideas.

2. Students will be able to organize their concepts so as to make a visual art statement.

3. Students will be able to understand and interpret similar works of art in terms of expressive parallels.

4. Students will be able to understand, appreciate, and make judgments of their own works.

Relevant learner characteristics.

Stimulus	Response
1. What does art mean to you?	1. Student will respond in her/his own words.
2. Do you like to listen to music?	2. Student will answer yes or no.
3. What are some of the subjects upon which musical lyrics are based that you like?	3. Student will list subjects.
4. Do you like to see movies?	4. Student will answer yes or no.
5. What type of movies do you like?	5. Student will list types of movies.
6. Do you like to read?	6. Student will answer yes or no.
7. What types of books do you like to read?	7. Student will list types of books.
8. What are some of your interests at school?	8. Student will list school interests.

9.	What are some of your interests outside of school?	9.	Student will list outside interests.
10.	Do you like group discussions?	10.	Student will answer yes or no.

Pretest. Structure (explains components and how poets go about writing poetry).

	Stimulus		Response
1.	Name three elements of poetry.	1.	Rhyme, rhythm and figure of speech.
2.	What is rhyme in poetry?	2.	The identity or agreement in sound of the last word at the end of a line of poetry (find is a rhyme for mind and kind).
3.	What is rhythm in poetry?	3.	Rhythm in poetry, as in music, is the beat or a regular, recurring, predictable series of accented and non-accented syllables.
4.	What is a meter in poetry?	4.	The rhythm in a line of poetry.

5. What is a stanza?	5. An arrangement of a certain number of lines, usually four or more, sometimes having a fixed length, meter, or rhyme scheme, forming a division of a poem.
6. What is a rhyme scheme?	6. An author's code or plan for making one line rhyme with another.

Explanation: The first end tone heard is assigned the letter *A*, the second *B*, the third *C*, and so on. If an end tone is repeated, the assigned letter is also repeated.

Example: A - Car
B - Back
C - Sound
B - Lack

(The above is a rhyme scheme for a ballad.)

7. What is a ballad?	7. A simple, often crude narrative poem of popular origin, composed in short stanzas.

8. What is a rhyme royal?	8. A poem consisting of seven-line stanzas in which there are three rhymes, the first rhyming with the third, the second with the fourth and fifth, and the sixth with the seventh (ABABBCC = scheme for a rhyme royal).

Method. The following jingle appeared as a commercial on the popular television show, "Soul Train." Most students were familiar with it, and its use in discussing and illustrating the rhythmic flow of a sequence of sounds or words was excellent.

Sure he's into Afro-*Sheen*
but I like doing my *own thing*.
And I know Afro-Sheen is *great*
for hair that's natural or *straight*.
Before I decide on what I'll *do*
I always start with Afro-Sheen *shampoo*.
I don't worry about my hair looking *dry*
with conditioner and hair dress standing *by*.
And when there's a problem with itching and *flakes*
the medicated has got what it *takes*.
When I want my looks to say *alright*
a cornrow is really outta *sight*.
Comb-Easy makes it a *breeze*
to comb through and braid with natural *ease*.
And Spray-For-Sheen adds that extra *touch*
for that glow in my hair he loves so *much*.
I may change my hair style *frequently*
but change from Afro-Sheen, hey-y-y-y not *me*.

The school had recently received adverse publicity from a local television station concerning student vandalism, truancy and disciplinary problems. The incident provided the subject for one type of poem (rhyme royal) covered in the module. Another poem, illustrating the other type (ballad), endeavored to exalt the school's mascot, a tiger, and to instill school pride and spirit. Handouts of the poems were distributed to students as examples.

Rhyme Royal "Technical High"

With colors of orange and black A
and students with high ideals B
Who'll let nothing get them sidetracked A
from their pursuit of knowledge with zest and zeal. B
With obstacles before them, to their teachers students will appeal B
Technical High has a tradition, and in spite of channel twenty-two C
When it comes down to cases, Tech students and teachers know exactly what to do. C

Ballad "Tech Tiger" (Two stanzas)

Some schools have mascots that are goats and others that are asses A
Tech High's mascot is the tiger, whose stripes are orange and black B
Although the lion is said to be king of the jungle C
the tiger is most ferocious when he comes under attack. B

There are those who would condemn our mascot and symbol A
but we of Tech walk with a strut and swagger. B
We know that we're "nice" and we'll tell you once or twice. C
You've never been bitten 'til you've been bitten by the tiger. B

Lesson Plan (1)

Module Title: "Drawin', Paintin', And Producin' Poetry"	
Today's Lesson:	Introduction of project. Lecture and demonstration covers terminology, definitions, examples, and other information contained on pre-test. Copies of the "Soul Train" jingle and poems written by the art teacher are handed out.
Lesson Objectives:	1. Students will become familiar with definitions of components entailed in poetry writing. 2. Students will become familiar with a ballad and a rhyme royal in poetry.
Learning Strategies:	1. Inform students that they are required to write original poems, to be illustrated pictorially using various art media. 2. Instruct students that knowledge of information contained in lecture is crucial to the accomplishment of poetry-art learning task and that they will be tested on material. Therefore, notetaking is encouraged. 3. Answer all questions and solicit others which might help clarify lesson objectives.
Evaluation:	1. Oral quiz. 2. Written quiz.
Materials:	1. Pen or pencil; paper or pad for taking notes.

	3. Art gum eraser. 4. Lettering pens (numbers 2, 3, and 4), lettering brushes 1/8 and 1/4 inches. 5. Poster paints.

Special note regarding learning strategy. All students can experience success if provided access to a number of alternate choices that are in keeping with their unique creative potential and with module objectives. In the previous module, for instance, the uneven distribution of artistic talent among students was handled in a way which permitted all students to achieve module objectives. This goal was accomplished by encouraging some students to abstract and simplify their renderings.

Similarly, in this module, some students might become frustrated with organizing thought in terms of a ballad and rhyme royal structure. The art teacher can encourage a free verse approach to their poetry writing. Parallels may be drawn between free verse, which does not follow a fixed metrical pattern, and abstract art which deviates from reality and that which is representational. Conversely, realism in painting, with its correspondence to actuality, may be likened to the fixed equivalent of lines in a ballad or rhyme royal. Understandably, the latter can be disconcerting to the slow learner.

Lesson Plan (2)

Module Title: "Drawin', Paintin', And Producin' Poetry"	
Today's Lesson:	Preparation and development of ideas for poems.
Lesson Objectives:	1. Students should be able to generate ideas for poems based on individual, personal interests, experiences and concerns. 2. Students should be able to place those ideas in the context of a ballad and rhyme royal poems.
Learning Strategies:	1. Assist students in the development of ideas, based on relevant learner characteristics, by initiating discussion of various interests and concerns. 2. Inform students that correctness of grammar, verbal structure, and such, are of secondary importance for now. (At this point, the major concern is to gain student interest and participation--to get them to start writing.) 3. Emphasize the value and worth of their interests and experiences, whatever they might be. (No limitations are placed on them in terms of subject content; their concerns are theirs and will be respected by the teacher.)
Evaluation:	1. Observation will aid in determining student progress. 2. Question and response interaction with individual students.
Materials:	1. Pen or pencil. 2. Lined paper.

Lesson Plan (3)

Module Title:	"Drawin', Paintin', And Producin' Poetry"
Today's Lesson:	Begin to contemplate mode of visual presentation, as ideas for poems are being generated.
Lesson Objectives:	1. Students should be able to determine and formulate plans to illustrate poems. 2. Students should be able to convert the concept of their poems into a visual statement.
Learning Strategies:	1. Demonstrate and make suggestions as to how poems might be illustrated and presented in a pleasing visual form. Example: 1) Using poster board background, a wooden effect can be achieved with burnt sienna and raw umber paints. Employing a stiff bristle brush, a dry-brush technique is used to paint the board. The poem is then printed on parchment paper; edges are singed and parchment is pasted to the wood-like poster board background. 2) A variation of this idea is to draw illustratory coils at the top and bottom of the parchment, giving the appearance of a scroll. 3) Print poem on white drawing paper and decorate borders with floral, decorative pattern or a repetitive type of design.
Evaluation:	1. Sketches illustrating structure and arrangement will demonstrate if students accomplished objectives. 2. Observation by the teacher.
Materials:	1. Parchment paper, white drawing paper, poster board. 2. Number 2 drawing pencil.

Once students experiencing difficulty have created their poems (using free verse), they are encouraged, assisted by the art teacher, to use a simple, decorative, ornamental approach to their illustration. This might include a border around their paper of simple floral or leafy types of patterns. Multi-colored, transparent washes as backgrounds, when dried, may be printed on. Astrological symbols and signs, half-moons, stars and such might be incorporated in their designs. The art teacher should be able to assist all students in achieving learning goals in art based on whatever degree of artistic ability they bring to school with them.

A supplemental lesson plan: calligraphy. In conjunction with the series of lessons designed to teach cognitive skills through art, craftsmanship skills in art process are crucial as well. The mastery of some form of calligraphy is essential as a vehicle for carrying out the broader goal of creating a visual art product (an illustrated poem).

A supplemental lesson plan might be implemented at this point in the project to teach techniques in calligraphy or pen lettering. Chancery cursive, a popular form of pen lettering, is relatively simple and can be mastered in a short period of time. A mini-lesson in calligraphy is presented using the following lesson plan.

Supplemental Lesson Plan

Module Title:	"Drawin', Paintin', And Producin' Poetry"
Today's Lesson:	Introduction to calligraphy. Lecture, demonstration and examples cover a brief history of pen lettering, terminology, materials and techniques, etc.
Lesson Objectives:	1. Students should be familiar with terminology, techniques and concepts relative to chancery cursive pen lettering. 2. Students should be able to successfully produce the elements of chancery cursive letters by hand.
Learning Strategies:	1. Describe and demonstrate how lettering pen is held (45 degree angle) in order to achieve thick and thin strokes. (Distribute practice exercise sheets which demonstrate strokes and letter formation.) 2. Demonstrate capitals and lower case letters, spacing of letters, ascenders and descenders, etc. 3. Discuss types of pen points and demonstrate their use (flat, C series speedball pen, numbers 2, 3 and 4). 4. Advise students to practice, using broadest pen point first (#2) and graph paper, until they feel comfortable with the lettering technique.
Evaluation:	1. Written quiz. 2. Observation of practice papers.
Materials:	1. Pen holders and pen nibs, numbers 2, 3 and 4.

	2. India ink. 3. Graph paper (graph paper is lined and conveniently spaced).

Following several class sessions in which calligraphy and penmanship are practiced, students are ready to resume work on poetry and illustrations. Resumption starts with the following lesson plan.

Lesson Plan (4)

Module Title: "Drawin', Paintin', And Producin' Poetry"	
Today's Lesson:	Begin illustration of poems.
Lesson Objectives:	1. Students should feel confident and secure in expressing some concept of personal concern and interest via poetry writing. 2. Students should be able to illustrate and render concepts in an appealing visual form.
Learning Strategies:	1. Assist students in making grammatical and structural corrections in poems prior to final renderings. 2. Implement maneuvers referred to in special note regarding learning strategy following lesson plan (3), page 130.
Evaluation:	1. Observation by teacher.
Materials:	1. Parchment paper, white drawing paper.

	2. Number 2 drawing pencil. 3. Art gum eraser. 4. Lettering pens, numbers 2, 3 and 4. 5. Lettering brushes, 1/8 and 1/4 inches. 6. Poster paints.

Lesson Plan (Final)

Module Title:	"Drawin', Paintin', And Producin' Poetry"
Today's Lesson:	Completion of illustrated poems.
Lesson Objectives:	1. Students should be familiar with the elements of poetry writing. 2. Students should be familiar with two types of poems, a ballad and a rhyme royal. 3. Students should be able to write and visually illustrate a poem that is interesting and appealing.
Learning Strategies:	1. Initiate a general discussion and critique of art productions. 2. Assist students in making connections between what they have done, their environment, and other aspects of life. 3. Display students' art productions for all to see and reflect upon.
Evaluation:	1. Completed poem-art works. 2. Critique and discussion. 3. Final quiz (post-test).
Materials:	1. Displayed poem-art works. 2. Pen or pencil and paper.

"Drawin', Paintin', And Producin' Poetry"

Post-Test

Stimulus	Response
1. Name three elements of poetry.	1. Rhyme, rhythm and figure of speech.
2. What is rhyme in poetry?	2. The identity or agreement in sound of the last word at the end of a line of poetry (*find* is a rhyme for *mind* and *kind*).
3. What is rhythm in poetry?	3. Rhythm in poetry, as in music, is the beat or a regular, recurring, predictable series of accented syllables.
4. What is a meter in poetry?	4. The rhythm in a line of poetry.
5. What is a stanza?	5. An arrangement of a certain number of lines, usually four or more, sometimes having a fixed length, meter, or rhyme scheme, forming a division of a poem.

6. What is a rhyme scheme?	6. An author's code or plan for making one line rhyme with another.

Explanation: The first end tone heard is assigned the letter A, the second B, the third C, and so on. If an end tone is repeated, the assigned letter is also repeated.

Example: A - Car
B - Back
C - Sound
B - Lack

(The above is the rhyme scheme of a ballad.)

7. What is a ballad?	7. A simple, often crude narrative poem of popular origin, composed in short stanzas.
8. What is a rhyme royal?	8. A poem consisting of seven-line stanzas in which there are three rhymes, the first rhyming with the third, the second with the fourth and fifth, and the sixth with the seventh. (ABABBCC = scheme for a rhyme royal).

On the following pages are written examples of students' works, produced during this experiment. Succeeding these examples are the results of an opinionnaire administered to ten members of the school's English department with regard to those productions and the project in general.

Samples of Poems Produced by Students

Spring Feeling

Spring is the time of year
When the trees are green and the flowers bloom
The time when the birds sing and the waters are
clear
Because the snow has melted from old man Winter's
gloom
And Spring has come to make room
For all the sweetest memories that are in the air
The gifts from God that we might share.

grade 10

The Treatment

There was a time, the people went without a fight,
Men, women, and children, packed into train cars,
Slaughtered from morning until night,
Faces starving behind bars;
Prejudice has taken the lives and left the scars,
There was a time they sat back and were murdered,
men, women, and children,
Now they fight and shout, "Never, never again!"

grade 11

Winter Nights

When I was alone on cold Winter nights,
My mind would wander to poetry and beautiful
sights.

From Poe and his terrors and Cummings funny spelling
to Nixon and Watergate and teachers ever yelling.

But poetry is nothing, but a song we wish we could sing
And reality is a wasp that gives a hell of a sting.

We try so hard and always preach,
Of that certain destination we never seem to reach.

After these thoughts I would sit back and laugh
to hold my sanity tight,

So I wouldn't go mad on those cold Winter nights.

grade 12

Blackness

Blackness is not determined by the darkness of skin
Nor is it something dealing with evil and sin
It has nothing to do with how many black groups you're in
It's not slapping five on the black hand side
Or buying a nickel bag of gold getting High
Or an out of sight nigger with bad rags and a nice ride
Afro hair styles, dashikis, and a bad rap don't make you black

Blackness is something found on the inside
It gives us as black people special feelings of pride
Blackness is awareness
Blackness is togetherness
Black is you
Black is me
Black is being free.

grade 11

Acapulco Gold

Some grass is yellow
And some is brown

Others make you mellow
Some bring you down
But gold is the best around
It's the best that anyone tasted
And it gets you ever so wasted.

grade 11

Lady of the Night

Miss lady, Miss light, Miss lady of the night
May I stop you one minute, if I may if I might,
Just use a dime of your time to pass on this
rhyme
What's in your stride? And where is your pride?
Just what do you reap, in your life of the street?
And just when does he come for it, the pimp you
call Comfort?

(Lady:)

Mr. Rhyme, Mr. Fine. Hey you with the dime
Can't you see, can't you see my poor feet talking
to me!
Your answers aren't for a mere squat in your car!

Comfort, Sweet Comfort, Sugar Cane, Licorice
Stick
Is the light of my life--Is what makes me tick.
He's my Ace-Boon-Coon, and I'm his number-one
chick!
He gets high, he gets high baby, and settles back
Always tryin' to chase that white monkey off his
back?

He gets mad easy; I don't know why.
Maybe it's cause he's always high.
But he has reason, There's a method in his
madness
After a good slap and a hard kick in the back,
There's nothin' but gladness!

So Mr. Rhyme, Mr. Fine
Give up more than your dime
I've been here since quarter after
And now it's damn-near nine!

grade 12

Tomorrow

Tomorrow is our future
yesterday was the past.
The future represents things
that are to come.
The past is no more, it's
the sad things that've been
left behind.

Each day my mind matures
a little more.
Just like watching a young
bird soar.
The past has left sorrows, the
future may bring better
tomorrows.

grade 10

Brown Sugar

There once was a sister who could run a hellified game
Brown Sugar was this bad mama's name
She had a body that would knock a healthy man dead
Which would tempt every brother to turn his head
Ah-h-h man this babe could put you in a fix
Because she was a patented 36-24-36
Brown Sugar had chocolate brown skin
And was an expert when it came to men
I mean she drove a bad black stingray
Which would turn a cold night into a hot summer day
If you can identify this bad burning flame
Do not hiss or sigh, just try to maintain
So look out my fellow brothers and mortal men
Cause Brown Sugar's on the loose again

*Warning: The Surgeon General has determined that
Brown Sugar may be hazardous to your mind. . .

grade 12

Who Am I

I am gross and perverted
I am obsessed and deranged
I have existed for years
But very little has changed

I am the tool of the government
    and industry too
For I am destined to rule
    and regulate you

I may be vile and pernicious
But you can't look away
I make you think I'm delicious
With the stuff that I say

You will obey me while
    I lead you
And eat the garbage
    that I feed you
Until the day that we
    don't need you
Don't go for help!
No one will heed you!

I am the best you can get
Have you guessed me yet?
I am the slime oozin' out
from you t.v. set!

grade 12

Opinionnaire and Comments of Members of the English Department

In developing the poem-art module, the art teacher recognized that any in-depth instruction in a particular descipline is better left to the teacher of that discipline. Since a component of English was inclusive in the module, he requested assistance from the English teacher who had presented the original unit on poetry writing. His knowledge, assistance, and cooperation later proved crucial in terms of the more exacting aspects of his discipline which was incorporated in the module.

Similarly, the cooperation and support of nine other members of the English department resulted in useful evaluation and other feedback that proved beneficial. A meeting with them was held after school in March 1979 for approximately one hour and twenty minutes. In the meeting the English teachers listened to the designs, purposes and intentions of the project. They asked numerous questions, read poems written by students, and engaged in an exchange of views and general discussion of the experiment.

The assessment device used to evaluate the project was an opinionnaire comprised of thirteen questions. The evaluation of the module, as in the previous one, is not intended as an empirical, scientific device or pure research procedure. Rather, descriptions and opinions of others with specific expertise are valued for their objective contributions toward improving art instruction, specifically, and more effective urban education in general.

In the meeting, members of the English department were introduced to the completed poem-art works of students. They were given a verbal description of the instructional approaches and techniques employed in presenting the module. In an effort to insure veracity and impartiality, teachers were requested to withhold signatures from the opinionnaires.* The code used to record responses was as follows:

SA = Strongly Agree
A = Agree
N = No Opinion
D = Disagree
SD = Strongly Disagree

The ten participating teachers had a combined total of 122 years of teaching experience, averaging 12.2 years. All had bachelor degrees, seven held masters, three had sixth levels, and one was to receive a doctorate in May 1979. Three of the teachers were female, seven were male, and one of the females was a minority (Black) group member.

The following data include the thirteen questions asked and the English teachers' general responses:

1. After viewing these works do you think the approach could be used to assist you in carrying out your learning objectives?

   8 = SA
   1 = A
   1 = N

2. Do you think that the techniques used in developing these works have meaning for you as an English teacher?

   6 = SA
   2 = A
   2 = N

---

*Opinionnaires are in possession of the writer.

3. Do you see these works as a means of teaching basic skills?

   5 = SA

   4 = A

   1 = N

4. Could this method lead to the development of basic concepts in the teaching of grammar and composition?

   3 = SA

   3 = A

   3 = N

   1 = SD

5. Would you favor an interdisciplinary approach to teaching English, combining another subject such as art, using techniques described here?

   9 = SA

   1 = N

6. Do you think this approach is in keeping with the goals of teaching English?

   7 = SA

   2 = A

   1 = D

At this point, there was some discussion as to the codification of questions seven through eleven. A majority of teachers preferred to respond with a yes or no answer. The suggestion was agreed upon.

7. Do you find any of these students' materials objectionable?

   9 = No

   1 = Yes

8. Would you use the approaches described in this project in your classroom?

   8 = Yes

   2 = No opinion or were unsure

9. Do you use materials in your classroom instruction which you feel will lead to an understanding of cultural differences among students?

   10 = Yes

10. Do you use materials that you feel will lead to an appreciation of cultural differences among a diverse student population?

    8 = Yes

    2 = No

11. Do you think that questions 9 and 10 should be a part of subject matter content taught in classrooms?

    8 = Yes

    2 = No

12. Which students do you think would benefit most from this approach? (circle one)
    CP T1 T2 All Students*

    5 = All classifications of students

    3 = T2s

    1 = T1s and T2s

    1 = CPs

13. This question requested that teachers list one work or piece of literature that they recently taught and would consider using some art material and method for carrying out the lesson. Among those literary works listed were:

    1. Hiroshima.

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*At this school, Technical High School, CP designates college prep, T1 is primarily technical training with some mathematics and science, and T2, the slowest track, carries very little mathematics and science.

2. Black Like Me, Twelve Angry Men.
3. Animal Farm, "The Ransom of Red Chief."
4. Short stories for discussion--could benefit from student illustrations.
5. "The Celebrated Jumping Frog of Calaveras County," Mythology, Animal Farm, Short stories, Shakespeare--just about any piece of literature could be adaptable.
6. Personal essays--tenth grade Reading/Writing Program.
7. "Sophistication," Sherwood Anderson (short story).
8. Macbeth--The rich imagery might be made more vivid by the students' having to translate it into visual form.
9. Shakespeare's Othello, Vonnegut's Welcome to the Monkey House.

The opinionnaire used by the English teachers contained space for individual commentary regarding the experiment. Among the comments was one teacher's conclusion that the poetry-art project did, in fact, succeed and that the success was due to three components. Those elements were listed as: lack of emphasis on linguistic correction, student's choice of subject, and concern for multi-racial student component.

Freedom from correction or deemphasis of linguistic correctness may have been a motivating factor for students. Nevertheless, some teachers expressed concern for the eventual need to teach correct grammar. This concern was the source of notable discussion.

One teacher, significantly, observed that students taking genuine interest in their work would be concerned for correctness of punctuation and such themselves. It was his experience, he explained, that students who were motivated would inquire, ask questions, and seek out solutions for themselves. He remarked that pride in what they had accomplished and the desire to have their work displayed accurately and properly would induce them to ask questions as to correctness.

In the module, students were required to progress from the written word to a visual image in their illustrations. Several teachers commented that they had attempted a similar technique but in a reverse manner. It was disclosed that certain obstacles had been encountered with the approach. They sensed that the difficulty stemmed from some students' inability to transfer a visual image to the written word.

Another teacher, in response to question thirteen on the opinionnaire, described successes experienced with similar approaches in English class. A wide range of learning activities were employed to engage the total student. It was pointed out, for instance, that while teaching the haiku (a major form of Japanese verse), the teacher required students to use water colors in producing greeting cards in class--lettering the poems inside and illustrating the covers.

Similarly, students using colored pencils and felt tip markers illustrated myths and short stories. They also had designed book covers for paperback novels and executed designs for the covers of their writing folders. The teacher had involved students in writing essays about their "hangups," with hangup collages made from coat hangers. The teacher listed specific literary works and the use to which they were put as: 1984--for which futuristic designs and illustrations were executed, and Animal Farm--which produced animal slogans and posters.

One of the teachers who believed that all students could benefit from this instructional approach noted that the approach could be adapted to meet the needs of all students. In that teacher's opinion, learning was facilitated as students actually performed cognitive learning goals while accomplishing art tasks. "In other words," according to this teacher, "the approach enables the student to use a variety of senses which is the best way to learn anything."

Some teachers expressed feelings of inadequacy in the area of art; but most stated they would be interested in and in favor of some kind of interdisciplinary approach in art and English. One teacher added that she/he (the identity of the teacher is not known) would be in favor of such an approach ". . . if there was a chance of getting students to perform as they had in this project."

Input and assistance from the English department was instrumental in the evaluation of the project. Equally significant was the teacher and interdepartmental lines of communication which were opened in the process.

CHAPTER V

CROSS-CULTURAL UNDERSTANDING THROUGH ART: AN INSTRUCTIONAL MODULE

A third module provides a mechanism for cultivating the intellect and aesthetic sensibilities of students through direct experiences in art. Learning involvement of students in both the cognitive and affective domains continues as the focus of this study. In addition to that emphasis, however, this module provides incentive and motivation for students to understand themselves and others better.

While combining the acquisition of cognitive and psychomotor skills with affective development, the competency-based nature of this study requires that students perform certain learning tasks proficiently. Numerous evaluative or measuring devices have been employed in previous modules to determine if stated goals and objectives have been attained. Most cited thus far have been related to some action taken by the teacher, i.e., teacher observation and notes kept on individual student progress, discussion and student response and teacher judgment of student art work.

In this chapter, special attention is given an evaluation by students of the teacher and of the new instructional procedures used in this study. In an art curriculum a major consideration is how students feel. The essence of affective learning has to do with how a student "feels" about what (product or competency) she/he is learning and about how (process) she/he is learning. All instructional procedures in art education and in other disciplines should include students in the assessment process.

Questions regarding what benefits students derive from instruction and how they feel about the new teaching and learning processes employed are vital to this study. Therefore, the result of a student questionnaire, designed to discover answers to those and other questions is a concern of this chapter.

Discussion of a Basic Drawing Lesson

The instructional module on mask-making, presented in this chapter, became an extension of an otherwise unrelated drawing lesson. Relative circumstances are as follows:

A unit on portraiture was conducted in which students, using mirrors based on wood blocks, were required to execute self-portraits. Later, they were to take turns posing and drawing each other. A simple technique for constructing the female face was illustrated. Starting with an oval shape, students were directed in the systematic placement of facial features in their proper places until the portrait was completed.

Students were instructed to draw the outline for the hair and to sketch in values for the hair and lips. By studying their own individual features and facial characteristics they were to alter the original, basically oval shape to correspond with their own.

Subsequently, as students began to draw each other, some interesting comments cropped up. "How do you draw Black people's hair?" or "I don't know how to draw Black people's hair." Comments were followed by unmalicious snickers from the class. The remarks presented a favorable time to explore an area of learning regarded as significant to students.

Response to the comments was to draw two silhouettes. First, with white chalk on the blackboard, the side view of a white male with typically Caucasion features was sketched. Next, using a large sheet of white project paper attached to an easel, the silhouette of a Black male bearing typically Negroid features was drawn using a black pastel stick.

Students were requested to make a distinction between the two sketches. While no shading was done and no values were sketched in to denote race or color, it was apparent to all that the contour lines suggested a white person and a Black person. As students pointed to specific differences

("One has a longer nose . . ., One has 'curly' hair . . ., etc.") between the two sketches, they began to realize that the features of each silhouette were their own distinguishing characteristics.

Discussion of the features of various races led to visible discomfort and a sense of embarassment, particularly among Black students, as they heard characterizations such as "kinky" and "nappy" hair, "full" or "thick" lipped, etc.

By way of explanation I recalled that the term "Black" in reference to Afro-Americans was once considered derogatory. Blacks had to undergo a kind of mental or phsychological metamorphosis before the term gained acceptance with them and with others. Similarly, "kinky" and "nappy" might be the most appropriate descriptors for the type of hair that the "typical" Black American or person of African descent has. Furthermore, Black students need not be embarrassed and ashamed of such terminology.

To clarify use of the word "typical," it is essential to point out to students that many Blacks have features that more closely resemble the white race. Likewise, many whites have features that are "thick" and "full" which are characteristic of Africans and their Black American descendants. The thick, full lips of former movie star beauty Marilyn Monroe, current rock star Mick Jagger, and President Jimmy Carter are cited as examples. Even within the art classroom examples of this atypical condition are found among students.

Humor was a strategy used for relieving the discomfort experienced by some students due to the nature of the discussion. Referring to my own full-lipped, typically Negroid features, the joking response was: "When I get home from school and my wife greets me with a kiss--boy-y-y she knows that she's really been kissed." Also, directed at my white students, "I don't see how white folks can taste anything with those thin lips" (statement borrowed from Black comedian, Redd Foxx). An alert student responded that "You don't taste with your lips anyway." Students recognized the humor intended which had a settling effect.

The discomfort and embarrassment manifested by Black students in class stemmed from a position described in an earlier chapter. That point recognized the difficulty, often experienced by young Blacks, in gaining a sense of pride and self-worth in American society. Negative descriptors and reminders, heard all of their lives, have reinforced a feeling of unattractiveness. With that awareness in mind the teacher discussed various concepts of beauty.

For instance, it was pointed out that concepts of ugliness and beauty or attractiveness and unattractiveness were relative. That is, these abstract concepts were determined by the society or culture in which one lived. To illustrate this position, it was detailed that:

1. In certain African tribes, a woman's beauty is determined by how well she provides for her family (a quality quite separate from the anatomical concept that American society associates with beauty).
2. In certain other African cultures, the woman with the longest neck is considered the most attractive.
3. In East Asian cultures, the woman with the roundest or most spherical shaped face is thought to be most beautiful.
4. In certain Polynesian cultures, before a ruler takes a wife, she is placed on an outlying island to gorge herself with food until she becomes fat. In that culture, obesity signifies beauty.

Subsequent to a more extensive discussion than is described on previous pages and a follow-up review, the following quiz was administered to students covering the material. Expected responses to questions are supplied.

Quiz: Portraiture and discussion based on distinctive racial characteristics, etc.

1. An artist, in a drawing, can denote the differences between a white person and a Black person according to certain typical characteristics of these two races.
2. The above may be accomplished by studying the facial features of these races.
3. Including subdivisions, a modern racial classification of mankind lists over 40 different racial groups.
4. A discussion of the classification of race is complex and difficult because the definition of a race cannot be made with absolute precision.

5. A heterogeneous society is composed of a multi-racial grouping of people.

6. A society in which all of its citizens are of the same race is said to be homogeneous .

7. Migration and intermingling of biological strains have created the complex situation which makes it difficult to realize the racial and biological composition of any people.

8. Skin color, eye color, form and color of hair, shape of nose, epicanthic fold, thickness of lips, protrusion of the face, stature, shape of head, and similar variations are used for building a racial classification.

9. From classroom discussions, do you think that beauty contests are valid, based on physical attributes, in a multi-racial society?

   Yes [✓ No]

   a) If answer is yes, what criterion/criteria or yardstick would be used to determine the winner?

10. Are concepts and standards of beauty the same throughout the world?

    Yes [✓ No]

11. In spite of much research and study and occasional unsubstantiated claims, it has never been established, with certainty, that any one race of people is superior to any other race in any respect.

    [✓ True] False

Mask-Making

Preceeding commentary chronicled an explicit learning experience in human affairs presented to students in art class. In order to maintain the momentum and continuity of that crucial instruction it was decided that related elements could be incorporated in a three-dimensional art project. The undertaking, an instructional module on mask-making, might: 1) assist in cross-cultural understanding; 2) instill respect and appreciation for the artistic achievements and contributions of less sophisticated cultures; and 3) enhance basic learning, as well as having other educational benefits.

Historically, mask-making has prevailed as an intrinsic component of many art curricula in public schools. Yet, most art teachers at the high school level have dispensed with the practice, viewing mask-making as unsophisticated for high school students. On the other hand, in elementary and junior high grades, mask-making has been considered a diversional, amusement-type of activity, having broad appeal in art class.

At various holiday seasons, particularly Halloween, masks of all sorts and descriptions are delightfully produced by students at the two lower grade levels. Notwithstanding the usual enjoyment and satisfaction derived from mask-making, the activity has the potential for greater employment--even, and perhaps especially--at the senior high school level.

Improving multi-cultural understanding is but one use to which mask-making, using instructional modules, may be put. Other cognitive gains may be realized as students engage in a study of the tradition and function of masks themselves in various cultures. Linkage and influences between primitive and more sophisticated cultures may be traced through exploration of this fascinating and exciting art form. Further educational benefits are received from familiarization with the materials and properties of those materials used in mask-making.

For the high school art teacher to disregard mask-making as trivial and unsophisticated is to dismiss the possibility and potential for providing numerous critical learning experiences for students.

The following instructional module on mask-making was designed and presented to students.

"In Search Of Everybody's Roots Through Mask-Making," an instructional module in art education.

Rationale. American society is acutely diverse with respect to its racial and ethnic structure. Such ethnic diversity has resulted in a rich, multiplicity of cultural forms and aesthetic expressions. However, it continues to be a splintered society--failing to truly appreciate the vast cultural variety generated by those very differences.

Art education has not been very effective in teaching appreciation, respect, or even tolerance for the many art forms and manifestations nor the cultures which produce them. To that end, this module offers an approach which might aid and assist in the betterment of that condition. It is aimed at the proposition of improved cultural and social relationships among students through mask-making involvement.

Stated another way, the major purpose of this module is the humanization of students through activities that include the exploration of various mask-making cultures of the world; examination of related historical data and of masks themselves; study of traditional roles and functions of masks; and, while disclosing artistic contributions of all peoples to world culture the project expects to culminate with the production of a "cultural" mask by each student. That is, students will be expected to produce a mask which reflects in some way their ethnic or ancestral heritage.

Module goals.

1. Students will understand the contributions and participatory role of all peoples--even primitive societies--to world culture.

2. Students will appreciate mask-making as an art form, its contribution to artistic expression, and their own abilities to produce a unique and original mask that is representative of their ethnic origins.

Module objectives. Relevant to the first goal:

1. Students will be able to identify many of the mask-making tribes of Africa as well as some of the major mask-making cultures of the world.

2. Students will be able to discuss and to reflect upon the development and function of mask-making in both primitive and more advanced cultures.

3. Students will be able to understand and to express the significant influence of primitive African art on modern art technique and modes of artistic response and expression.

Relevant to the second goal:

1. Students will be able to develop ideas for a mask which may be associated with their ancestral heritage.

2. Students will be able to transform the mental concept of their mask into a functional, three-dimensional art object.

3. Students will be able to manipulate tools, techniques, and materials in the successful construction of their art product.

Relevant learner characteristics.

Stimulus	Response
1. What does art mean to you?	1. Student will respond in her/his own words.
2. Do you like to look at slides?	2. Student will answer yes or no.

3.	Do you like to look at pictures of art works in books?	3.	Student will answer yes or no.
4.	What type of paintings do you like?	4.	Student will respond in her/his own words.
5.	Do you like three-dimensional art works such as sculpture?	5.	Student will answer yes or no.
6.	Do you like to build things with your hands?	6.	Student will answer yes or no.
7.	Do you like to manipulate materials?	7.	Student will answer yes no.
8.	What are some of your interests at school?	8.	Student will list school interests.
9.	What are some of your interests outside of school?	9.	Student will list outside interests.
10.	Do you like group discussions?	10.	Student will answer yes or no.

Pre-Test. Appropriate response to each statement is underlined.

1. In conjunction with previous discussion of concepts of beauty there is said to be an *aesthetic beauty* inherent in some of the grotesque, hideous masks of Africa.

2. The sack of Benin in 1897 by a British military expedition stimulated fresh excitement about African art as more than "folk" or "primitive" art.

3. Initially, it was the Benin's bronze and ivory sculptures that were the subject of European attention and praise.

4. The realism of the Benin's sculpture coincided with existing European aesthetic standards.

5. Because of their naturalism and technical excellence it was first thought that the Benin bronzes were executed by Europeans.

6. In 1912, bronze heads even more realistic than the Benin's were discovered at Ife.

7. Subsequent evidence disproved the theory that Europeans had executed the bronzes of Benin and Ife, both cities in Nigeria, West Africa.

8. While the delicate naturalistic type of face masks initially appealed to European taste it was the more abstract and expressionistic styles that impressed French and German artists.

9. Picasso, Vlaminck, Derain, Modigliani, Matisse and Braque in Paris, and Nolde, Kirchner and Pechstein in Germany were among the artists who drew inspiration from African art.

10. Major mask-making centers in Africa were Western Africa (coastal region) and Central Africa (particularly the Congo river region).

11. Four major styles of African masks are:

    1. Realistic
    2. Masks representing animals
    3. Abstract
    4. Expressionistic

12. What type of mask is associated with the following area and tribes?

    1. All areas (most tribes)--Animal masks.
    2. Western Africa and northern Ivory Coast (Bambara, Dogon, Senufo, and the Baga)--Abstract.
    3. All areas but particularly indigenous to the Congo and Cameroun (Bamum, Fang, Bali, Kuyu, and the Mbole)--Expressionistic.
    4. West Africa with influences in Ghana and the Congo (Benin, Ife, Nok, and Yoruba)--Realistic.

13. Universally, masks have three main functions which are recorded below. List the countries associated with each function:

    1. Tradition and ancestor worship--Africa and Melanesia.

2. "Spirit helpers" or the shamanistic function (medicine man)--Siberia and North America.
    a. Mixtures of both of the above concepts occurred in South America, India, and Indonesia.
3. The highly stylized "theater mask"--Java. Bali, and Japan.

14. Europe shows traits of all the above concepts but none clearly as masks have deteriorated into merely an object of use, to disguise or to protect.

15. While some of the rock-engravings of southern France and northern Spain prove the existence of masks in classical antiquity, it has not survived as a modern art-form in Europe.

16. Recently, mask-making has reemerged as folk art.

17. A social function fulfilled by European folk masks was to portray disagreeable individuals in masks and to ridicule them.

18. In the past, in Bavaria, masked groups not only jeered at individuals they considered anti-social, but also punished and disciplined them.

19. The masks of Africa and South Sea secret societies were used in similar ways to their Bavarian counterparts.

20. Masks had important sociological, political and psychological functions in certain _tribes_ and _villages_.

Method. The following five lesson plans describe the method and techniques for meeting the stated objectives.

Lesson Plan (1)

Module Title:	"In Search Of Everybody's Roots Through Mask-making"
Today's Lesson:	Introduction of project. Slides, books, and masks made by the teacher are used as visual aids supplementing a discussion of mask-making cultures of the world.
Lesson Objectives:	1. Students will become familiar with the historical background and function of masks throughout the world. 2. Students will become aware of the artistic significance of masks and of their influences and contributions to modern art concepts.
Learning Strategies:	1. Inform students that they will be tested on the information contained in the introduction--hence, note-taking is essential. 2. Instruct students that they will be required to execute an original mask which may be a depiction of one's ancestral heritage. 3. Answer all questions in assuring clarification of lesson objectives.
Evaluation:	1. Written quiz (see pre-test).
Materials:	1. Pen or pencil. 2. Paper or pad for note taking.
References:	1. W. T. Benda, *Masks*. 2. Andreas Lommel, *Masks: Their Meaning and Function*. 3. William Bascom, *African Art in Cultural Perspective*. 4. Elsy Leuzinger, *The Art of Black Africa*.

Lesson Plan (2)

Module Title:	"In Search Of Everybody's Roots Through Mask-making"
Today's Lesson:	Discussion and illustration of paper as a mask-making material with construction methods demonstrated.
Lesson Objectives:	1. Students will become familiar with the properties of paper and papier mache, metylan art paste and various other associated materials. 2. Students will gain an understanding of the structure and formation of masks and prescribed materials.
Learning Strategies:	1. Demonstrate basic structure by covering half of a nine inch balloon with strips of paper and art paste (place strips vertically, then horizontally for seven or eight layers). Once dried, a firm three-dimensional base is created. 2. Demonstrate and discuss various techniques for building up, adding on, and making attachments to the mask. 3. Discuss possibilities of incorporating other materials and media into the masks.
Evaluation:	1. Discussion, question and response interaction with students.
Materials:	1. Balloons. 2. Metylan art paste. 3. Old newspaper, oak tag, cardboard, etc. 4. Raffia, jute, and a variety of crafts materials which might be embodied in creating the masks.

Lesson Plan (3)

Module Title: "In Search of Everybody's Roots Through Mask-making"	
Today's Lesson:	Preparation of the balloon and development of ideas for masks.
Lesson Objectives:	1. Students should be able to develop ideas for an original mask which represents their ancestry. 2. Students should be able to implement or transfer their concept into a tangible, visual art product.
Learning Strategies:	1. Encourage students to make a connection between the design of their mask and their ancestry. 2. Assist in the development of ideas based on knowledge of each individual student. 3. Instruct students to make sketches of their masks showing both a frontal and a side view since the mask, like other sculpture and three-dimensional art forms, must be worked and ultimately viewed from all sides.
Evaluation:	1. Discussion. 2. Pencil sketches of proposed masks.
Materials:	1. Balloons. 2. Metylan art paste. 3. Old newspaper, oak tag, cardboard, etc. 4. A variety of crafts materials which may also be used in construction of the masks.

Lesson Plan (4)

Module Title: "In Search Of Everybody's Roots Through Mask-making"	
Today's Lesson:	Build-up, construction, and painting procedures for masks.
Lesson Objectives:	1. Students should feel confident and secure in their ability to successfully accomplish their masks. 2. Students will gain experience in the use of tempera paints, acrylic medium, and spray paints. 3. Students should gain a sense of pride in the production of a mask which reflects their cultural lineage.
Learning Strategies:	1. Assist students in overcoming technical obstacles which might impede the execution of their masks. 2. Suggest the most expedient and appropriate course that students might take in producing their masks. 3. Explain the combined use of tempera paints and acrylic medium in painting the masks. (An alternate painting procedure involves the use of gold spray paint, covering the entire mask; after which, the mask is rubbed with a wet cloth dabbed in burnt sienna or raw umber acrylic paint. This process produces an antiqued, gold metal-like appearance.)
Evaluation:	1. Discussion with students. 2. Observation by teacher.
Materials:	1. Metylan art paste. 2. Old newspaper, oak tag, cardboard, etc. 3. Tempera paints, acrylic medium, spray paints, brushes, cloths, etc.

Lesson Plan (Final)

Module Title: "In Search Of Everybody's Roots Through Mask-making"	
Today's Lesson:	Discussion and critique of completed masks.
Lesson Objectives:	1. Students will be familiar with the variety of art media used in the production of their masks. 2. Students will be able to see a connection between the masks that they produced and their cultural heritage.
Learning Strategies:	1. Display masks for all to see. 2. Initiate a general discussion and critique of the art works. 3. Assist students in clarifying the relationship between their masks, their ancestry, and how all of this fits into the world culture. 4. Suggest to students how this project may have fostered their artistic and humanistic growth and development.
Evaluation:	1. Completed masks. 2. Critique and discussion. 3. Final quiz (post-test).
Materials:	1. Displayed masks.

Post-test. Appropriate response to each statement is underlined.

1. In conjunction with previous discussion of concepts of beauty there is said to be an aesthetic beauty inherent in some of the grotesque, hideous masks of Africa.

2. The sack of Benin in 1897 by a British military expedition stimulated fresh excitement about African art as more than "folk" or "primitive" art.

3. Initially, it was the Benin's bronze and ivory sculpture that were the subject of European attention and praise.

4. The realism of the Benin's sculpture coincided with existing European aesthetic standards.

5. Because of their naturalism and technical excellence it was first thought that the Benin bronzes were executed by Europeans .

6. In 1912, bronze heads even more realistic than the Benin's were discovered at Ife .

7. Subsequent evidence disproved the theory that Europeans had executed the bronzes of Benin and Ife, both cities in Nigeria , West Africa.

8. While the delicate naturalistic type of face masks initially appealed to European taste it was the more abstract and expressionistic styles that impressed French and German artists.

9. Picasso, Vlaminck, Derain, Modigliani, Matisse and Braque in Paris, and Nolde, Kirchner and Pechstein in Germany were among the artists who drew inspiration from African art .

10. Major mask-making centers in Africa were Western Africa (coastal region) and Central Africa (particularly the Congo river region).

11. Four major styles of African masks are:

1. Realistic
2. Masks representing animals
3. Abstract
4. Expressionistic

12. What type of mask is associated with the following area and tribes?

1. All areas (most tribes)--Animal masks .
2. Western Africa and northern Ivory Coast (Bambara, Dogon, Senufo, and the Baga)--Abstract .
3. All areas but particularly indigenous to the Congo and Cameroun (Bamum, Fang, Bali, Kuyu, and the Mbole)--Expressionistic .
4. West Africa with influences in Ghana and the Congo (Benin, Ife, Nok, and Yoruba)--Realistic.

13. Universally, masks have three main functions which are recorded below. List the countries associated with each

function:

1. Tradition and ancestor worship--Africa and Melanesia.
2. "Spirit helpers" or the shamanistic function (medicine man)--Siberia and North America.
    a. Mixtures of both of the above concepts occurred in South America, India, and Indonesia.
3. The highly stylized "theater mask"--Java. Bali, and Japan.

14. Europe shows traits of all the above concepts but none clearly as masks have deteriorated into merely an object of use, to disguise or to protect.

15. While some of the rock-engravings of southern France and northern Spain prove the existence of the mask in classical antiquity, it has not survived as a modern art-form in Europe.

16. Recently, mask-making has reemerged as folk art.

17. A social function fulfilled by European folk masks was to portray disagreeable individuals in masks and to ridicule them.

18. In the past, in Bavaria, masked groups not only jeered at individuals they considered anti-social, but also punished and disciplined them.

19. The masks of Africa and South Sea secret societies were used in similar ways to their Bavarian counterparts.

20. Masks had important sociological, political and psychological functions in certain tribes and villages .

Statement about Student Evaluation

Although students are the primary beneficiaries of instructional programs, they are too often excluded from serious involvement in the planning and development of those programs. They seldom have a voice in the evaluation and assessment procedures of educational schemes designed, ostensibly, for their benefit. It would appear that recipients of classroom instruction are in a convenient position to provide helpful insight into the effectiveness of instruction. This chapter contains a section which endeavors to address that neglect.

Corresponding to descriptions by an art supervisor, English teachers and others regarding the modules used in Chapters III and IV, the following work is not intended or suggested as quantitative research. It is an assessment response by students of an experiment employed in the art classroom with those students as primary participants. Its aim is to ascertain areas of strength and weakness and to use that information as a basis for improvement of instruction.

The module used art as a means of teaching thinking skills and of effecting students' education, positively, in several other ways previously described. Their responses, based on a questionnaire which asked them, essentially, how effective was the instruction they received and how they felt about that instruction and about the teacher. Throughout this study reference has been made to the disfunction of various forces and dynamics relative to teaching and learning. Among the phenomena and areas of conflict which the instructional modules attempted to influence are:

1. Student self-image and other esteem needs.
2. Diverse culture of urban students.
3. Dissimilar environments of students.
4. Sustained traditional values (often antiquated).
5. Lack of respect for all students.
6. Irrelevance of learning.
7. Lack of structure in art programs.
8. Disconnectedness of affective and cognitive learning goals.
9. Uneven distribution of artistic talent.
10. Failure to confront controversy in the classroom.
11. Failure to make learning interesting and enjoyable.

12. Failure to include students in learning programs.

In order to examine the consequences of the new instruction and in keeping with the twelve influences listed above responses to twenty-eight questions were requested. They were as follows:

1. Rate your interest in the course.
2. Did the teacher explain goals and objectives well enough?
3. Did the teacher clearly define and explain art activities?
4. Did discussions and examples help you to carry out art assignments?
5. Was the teacher enthusiastic and did he act as if he enjoyed teaching?
6. Was the teacher prepared for classes?
7. Did the teacher respect all students regardless of racial or ethnic background?
8. Did the teacher allow you to use experiences that were important to you in your art work?
9. Did the teacher try to have good lessons and attempt to make them even better?
10. Was the teacher willing to help students after school?
11. Did the teacher's style and manner in class help you to learn?
12. How well do you think the teacher knew his subject?
13. Were you confident in his ability as an artist (to draw, paint, sculpt, etc.)?
14. Did the teacher like students and realize that they all have different needs?

15. Did the teacher try to relate art to current issues and developments and to other areas of knowledge?

16. Did the teacher try to get all students to participate in discussions even those whose ideas were different from his?

17. Have you been inspired to do your best art work both in school and at home?

18. Has the teacher and this course helped you to think better and to do things now that you could not do before?

19. How would you rate this course compared to other art courses you have taken?

20. Did the teacher try to make learning fun and enjoyable?

21. Do you think the teacher complimented and praised you when you felt you deserved it?

22. Did the teacher have a sense of humor?

23. Did the teacher try new things in class even though they may not have made sense to you?

24. How would you rate this teacher compared to other teachers at Technical High?

25. Did the teacher know if students understood instruction?

26. Would you recommend this course, as taught by the teacher?

27. What grade do you expect out of the course?

28. On the whole, how do you rate the art course with this teacher?

The questionnaire was presented at the end of the school year in the spring of 1979 to both underclassmen and seniors. Instructions explained that signatures on the questionnaires were optional. Seniors responding to the questionnaire did so by mail since they had been officially dismissed from school after senior activities. Without any possibility of reprisals against them for negative responses it was assumed that they might be even more inclined toward honesty and candor.

Conversely, underclassmen who, conceivably, could have the same art teacher the following school year might be reluctant to record their true emotions. Therefore, in addition to the qualitative results of the total sixty-three students appearing in this chapter, an appendix is added. The appendix reflects a numerical breakdown and comparisons with percentages given based on forty-five underclassmen and eighteen seniors and is an attempt to add further validity to the assessment.

Student Evaluation of Teaching Method*

The assessment device for the questionnaire was the same letter grade system used by teachers to grade student achievement. Students were instructed to answer each question by circling one of the choices which were:

A = excellent
B+ = very good
B = good
C = fair
D = poor
E = failing

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*Questionnaires used in this study are in the possession of the author.

For further clarification and a more accurate reading of the assessment tool letter grades are viewed in terms of grade or quality points. The use of grade points gives a clearer indication of the actual grade when ratings fall somewhere between two letter grades. For example:

A = 4.0
B+ = 3.5
B = 3.0
C = 2.0
D = 1.0
E = 0.0

Grade averages for each question were arrived at by adding the total number of quality points based on each grade recorded and dividing by the total number of students (sixty-three). The following are the results:

Question Number	Quality Point Average	Grade Average
1	3.1	B
2	3.6	B+
3	3.6	B+
4	3.2	B
5	3.7	B+
6	3.7	B+
7	3.7	B+
8	3.1	B
9	3.5	B+
10	3.2	B
11	3.4	B
12	3.7	B+

Question Number	Quality Point Average	Grade Average
13	3.8	B+
14	3.4	B
15	3.5	B+
16	3.6	B+
17	3.1	B
18	3.0	B
19	3.5	B+
20	3.5	B+
21	3.3	B
22	3.7	B+
23	3.1	B
24	3.6	B+
25	3.4	B
26	3.5	B+
27	3.0	B
28	3.6	B+

Analysis of Student Evaluation

Examination of the results of the questionnaire revealed that regardless of student rank--whether underclassman or upperclassman--the overwhelming majority were positive about the course, procedures, the teacher, and about the instruction they received. That conclusion was based upon an overall grade average in excess of a B for all twenty-eight questions.

Generally, upperclassmen responded, in a small degree, more favorably than underclassmen. Their ratings were moderately higher on all but three questions. Underclassmen gave higher ratings on questions 22, 23 and 24 which indicated more positive attitudes toward the teacher's sense of humor, a feeling that the teacher attempted new things in class, and a more positive rating of the teacher in a comparison with other teachers at Technical High School.

While upperclassmen ratings were slightly higher, overall, it is significant that higher and lower ratings by each group ran parallel to each other. That is, questions which received more favorable responses were recorded similarly by both groups. Likewise, questions receiving less favorable responses were also rated that way by both groups.

For example, among the lowest ratings was question number 18 which received a rating of 3.05 by underclassmen and 3.19 by upperclassmen. The most favorable rating was question number 13 which shows 3.81 by underclassmen and 3.83 by upperclassmen. The indication in these two questions is that all students were more confident in the teacher's abilities as an artist than they were in their own abilities.

Significant high and low ratings were recorded even within the context of the generally good rating and approval by students. Let us first attend the lowest ratings on the questionnaire where ratings between 3.0 and 3.2 were registered.

	Question	Grade Point Rating
1.	Rate your interest in the course.	3.1
4.	Did discussions and examples help you to carry out art assignments?	3.2
8.	Did the teacher allow you to use experiences that were important to you in your art work?	3.1
10.	Was the teacher willing to help students after school?	3.2
17.	Have you been inspired to do your best art work both in school and at home?	3.1
18.	Has the teacher and this course helped you to think better and to do things now that you could not do before?	3.0
23.	Did the teacher try new things in class even though they may not have made sense to you?	3.1
27.	What grade do you expect out of the course?	3.0

Student reactions to the above questions indicate that areas dealing with cognition, teacher's attempt to motivate and encourage the use of experiential points of reference were not as favorable as were certain other aspects of the instruction. Also, student perceptions of new and innovative activities in the art classroom were not impacted upon as strongly as were other spheres.

The average grade expectancy for the course, 3.0 or B, was low in terms of other ratings. However, a 3.0 or B average grade expectancy suggests a feeling of self-confidence and of high expectations in their abilities to a substantial majority of students.

Next we will look at more favorable responses on the questionnaires which registered between 3.6 and 3.8.

	Question	Grade Point Rating
2.	Did the teacher explain goals and objectives well enough?	3.6
3.	Did the teacher clearly define and explain art activities?	3.6
5.	Was the teacher enthusiastic and did he act as if he enjoyed teaching?	3.7
6.	Was the teacher prepared for classes?	3.7
7.	Did the teacher respect all students regardless of racial or ethnic background?	3.7
12.	How well do you think the teacher knew his subject?	3.7
13.	Were you confident in his ability as an artist (to draw, paint, sculpt, etc.)?	3.8
16.	Did the teacher try to get all students to participate in discussions even those whose ideas were different from his?	3.6
22.	Did the teacher have a sense of humor?	3.7

Question	Grade Point Rating
24. How would you rate this teacher compared to other teachers at Technical High?	3.6
28. On the whole, how do you rate the art course with this teacher?	3.6

Evidenced by questions which received the highest ratings students believed that the teacher understood them, liked and respected them, and wanted them to express their opinions. An appreciable majority of students believed the teacher to be enthusiastic and that he genuinely enjoyed teaching. Students also indicated that the teacher did a good job of explaining goals and objectives and defined and explained art activities clearly. An overwhelming number of students expressed confidence in the teacher's abilities as an artist and in the belief that he knew his subject.

Some of the questions that received lower ratings on the questionnaire were relevant to key areas which the study intended to influence--specifically, questions 8, 18 and 23. In spite of the approving reception to the new instruction by students, the fact of the lower ranking of these questions among all others identifies them as areas for continued concern.

For instance, perseverance is required in setting up situations whereby students can utilize personal experiences in their art production and to assist them in recognizing the choices that they are making. Moderate success in the area of cognition suggests that persistence and further clarification of the concept might help them make connections between their thinking abilities and their art work. Successful fusion of cognitive and aesthetic development continues to be an essential component of this design in art education.

A worthwhile outcome of the modules is realized in the positive response of students to questions given their higher ratings. Those responses indicate that the teacher did very well in what is frequently perceived as the conventional or correct functional role of a teacher. Qualities of teacher enthusiasm, empathetic understanding, knowledge of subject matter, and so forth were apparent according to student reaction. An explicit conclusion is that the structuring of art activities and general preparation involved in the design and implementation of the modules aided in the customary performance of classroom duties.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Both the demands and the means for improving art instruction in urban schools have been examined throughout this study. Art programs must be redirected toward an urban student component that is pluralistic in its structure if improvements are to take place. Because of public concern over declining test scores and other deficiencies in education, there is a movement toward minimum competency standards and greater accountability in public schools. It seems, therefore, that art education's survival is contingent on its capacity to assume a larger responsibility in the educative process beyond its traditional role in the affective domain.

Accordingly, an instructional approach that advances both cognitive and affective development has been an undertaking of this study. Also, humanistic concerns and considerations are integral parts of its procedures which encourage cross-cultural enlightenment and unification. The approach, designed for art education and using instructional modules as a mechanism, has been presented in such a way that other urban teachers might examine, perhaps modify and use for their own purposes.

In developing and presenting the three instructional modules used in this study, an attempt has been made to provide an exemplary approach in curriculum development that is more relevant, practical, and effective for today's urban schools. The resources of an art supervisor, four members of the academic faculty, ten members of the English department, and sixty-three students involved in the study suggested that the approach has potential for making educational improvements.

Art education practices in urban schools discussion. Any serious contemplation of educational improvements in art programs for urban students must consider the behavior patterns of both teachers and students. Often, in urban schools, subtle and sharp differences in value systems based on cultural differences between teacher and students exacerbate interpersonal relationships.

Many students have been socially, economically, and psychologically disenfranchised which has contributed to their particular value system. Conversely, many teachers of urban students have acquired their personal culture in a more tradition-oriented family environment. Value conflicts that adversely effect teaching and learning are frequently a consequence of such differences.

Examples of the value conflicts that frequently occur between teacher and students have been illustrated in the works of Kozol and Kohl. Two critical issues relative to conflicting teaching styles and learning styles were addressed, particularly in the Kozol account. First, the abundance of white, middle-class cultural norms that often dominate art classrooms in urban schools was illuminated. Secondly, clues as to why some students are "turned off" by existing instructional practices and procedures (which often lead to disciplinary problems) were provided.

Consequently, both teachers and students lose, as teachers are unable to effectively teach and are reduced to babysitting roles or to merely maintaining order. And, students receive little educational benefit from art activities that, according to Howard Conant (1973, p. 151), amount to meaningless toying with art material which stifles rather than enhances artistic expression and critical awareness.

This discussion does not intend to assume that all art education in urban schools today is meaningless and frivolous. Criticism based on deficiencies in the quality of education for urban students may be leveled at the total school curriculum for reasons stated. In fact, there are numerous art education programs of high quality in urban schools as have been illustrated in

Chapter II of this study. However, there is no denying that those programs are too frequently the exception and that much has to be done to improve the quality of art instruction in urban schools on a broader scope.

A restructuring of the art curriculum is necessary, and more effective instructional approaches must be devised if art educators are to provide more meaningful art experiences for urban students. One of the most essential ingredients to a rearrangement is the inclusion of urban students' personal culture and environmental factors in the curriculum. Consistent with this position, art teachers must create the kind of classroom setting and atmosphere that instills a sense of psychological security and emotional well-being.

In addition, art activities must be structured so that prior successes students have had may be extended to their current circumstances. Further, strategies for self-esteem building are needed. Feelings of hopelessness, worthlessness, futility, and despair need to be replaced with feelings of hope, importance and usefulness. These and similar strategies that motivate and inspire interest in art activities and programs in urban schools are required.

To assist all students is a demanding challenge. In order to keep American society's commitment to mass education, urban teachers must understand the functioning of many sub-cultures, their value systems, and their behavior patterns. Therefore, it is imperative that they strengthen their ties with the urban community from which their students come.

This review of change strategies and requisites for urban art programs is not proposed as a curriculum. Rather, it is offered as a mechanism whereby relevant art activities, teaching strategies, and subject matter, based on humanistic considerations might serve as a resource for devising more effective instructional programs in urban schools.

Instructional modules in art education discussion. In recent years public education has increasingly come under pressure from outside the schools to be made accountable for the learning that is supposed to take place in schools. While art education is often viewed as a separate entity within the school structure, it is no less affected by the accountability demands, and like other disciplines, will be held liable. A natural consequence and response to such demands have been a restructuring of the art curriculum in an attempt to make instructional results more measurable.

Many empirical studies relative to learning behavior in the arts have been ongoing since the Child Study Movement of the late nineteenth century. Thus far, no definitive measurement device for affective learning has materialized. Art educators and researchers contend that aesthetic sensitivity, the emotional and affective components of human development are difficult to measure at best.

In addition, secondary art teachers have had little training in scientific methodologies and often experience difficulty with newer scientific approaches. Despite evaluation and assessment difficulties in the affective domain and the lack of training in empirical methodologies and statistical procedures, art teachers must begin to move away from subjective judgments and assessments toward a more empirical orientation in art programs.

Perhaps there is no established device for measuring cause and effect data relative to creativity and aesthetic development at this time. There is much evidence, however, which suggests that art teaching methods can be more easily confirmed through the application of methodologies used in science. The use of instructional modules might provide the necessary scientific approach to art instruction demanded by parents, school committees, and tax-payers.

Furthermore, instructional modules are appropriate for the education of the diverse racial and cultural student population of urban schools. They provide for self-paced, individualized, personalized and alternative means of instruction in keeping with varied learning styles, life-styles, and experiential backgrounds.

There are two principal reasons why instructional modules might be a more appropriate and efficient approach to art instruction in today's urban schools. The first has to do with competency-based teacher training. Competency-based teacher education, an educational concept of the 1960s and 1970s, emerged in response to accountability demands, to the decline in student enrollment, and parallels in the reduction of teaching staff. It recommended the re-education of the remainder of teachers within the reduced teacher ranks. Since fewer teachers were entering the teaching force and those remaining were increasingly made liable for student failure, experienced, veteran teachers were encouraged to sharpen and improve their teaching skills.

Competency-based teacher education focused on the competency of teachers and encouraged a personalized approach to education as well as flexibility and creativity. The concept placed more responsibility on teachers but, at the same time, provided more freedom and independence. Teachers were required to define the skills, attitudes, and knowledge they judged vital to students (The Arts, Education and Americans Panel, 1977, pp. 144-6). Instructional modules would, thus, become a mechanism whereby art teachers would transfer their innovative, trial programs to their students in urban school art classrooms. Despite its decline as an educational concept, it served to inspire the approach used in this study which is clearly appropriate for today's urban students.

A second important reason for employing instructional modules in art programs is that they introduce a measure of empiricism to art education. Through their procedures teachers would establish clearly defined goals and objectives and would design strategies for achieving them. Finally, they would devise some kind of measurement device for evaluating the achievement of learning goals. As an accommodation to demands for more objectivity and scientific approaches in art curricula, and as a vehicle for the transferal of new, innovative programs, instructional modules are a viable alternative to present methods of teaching art in urban settings.

Conclusions

Components in this experimental instructional approach were designed to affect three major areas of learning and development. Units of art instruction were directed toward the fusion of cognitive and aesthetic development and the advancement of artistic and craftsmanship skills. Furthermore, strategies for esteem-building and the promotion of cultural awareness and racial harmony were practiced. Recognizing certain specific needs of the urban community, the instructional design applied a contextual philosophy to urban art education by placing more relevant art instruction within the grasp of all students based on their ethnic and cultural diversity.

In order to bear upon those specified areas of learning, lesson content included units on self-awareness, social influences, discussion of works and art forms of diverse cultural and ethnic groups. An equitable balance of aesthetic contributions and perspectives of all groups within the urban community was one of the strategies employed throughout the experiment. In addition, care was taken to insure that a broad spectrum of student art work, even that of lesser talented ones, received adequate exposure in art display areas.

Evaluation of the teacher and of the experimental instructional approach from a student perspective was vital to the study. Questions relative to student benefits derived and their emotional responses toward the teacher and toward the course as taught were valued since these students were direct recipients of the instruction. For instance, question number 28 on the student questionnaire was a two-part question--the second part allowing for students' critique and overall impressions of the course with this teacher.

Generally, student reaction was overwhelmingly favorable to the teacher and to the course as indicated in the following sampling of student commentary:

> You're one of the best teachers I've had and I enjoyed the class very much. You helped me learn some things and you take an interest in your students.

Referring to the scheduled period in which she took art, one student maintained: "It was a great course. I looked forward to third period everyday. I liked the projects that we did in here." Another student offered:

> . . . I am very happy that I took this art course. I think I learned a lot and it in fact helped me to seriously think of going into art as a profession. I think the teacher really knows what he's talking about and tries to bring about enthusiasm in the students. I would recommend this course to other students.

Assuming the controversial nature of some discussions during classroom activities throughout the study and in deference to the multi-ethnic make-up of students, the teacher endeavored to create and maintain a classroom atmosphere of honesty and fairness. Frequently, it was necessary to interject and maintain balance in discussions. Responses on the questionnaire suggested that many students recognized and appreciated such attempts. For instance, one student observed that:

> The teacher . . . said things that he thought honestly, even though we did not agree sometimes. I think the kids respected him more because of his honesty. I do not think he is prejudice. He treated everyone the same. I don't think he should change anything about his method of teaching because he always gets the point across to the kids without sounding like a teacher or a grown-up . . . .

Similarly, a student explained:

> I love art and especially when the teacher you have is terrific. Mr. __________ loved to talk and explain things. He also went into details that any other teacher would not have done. I learned a great deal in art and I also enjoyed it very much. There aren't many teachers like Mr. _________, and there should be.

Some teaching maneuvers were directed at building self-esteem and inspiring self-confidence. Among the strategies employed were the display of all student art work and frequent verbal praise and commendation, not only for successes but for attempts at success as well. Reactions indicated that the strategies had positive influences on many students. To illustrate, the following observations were made:

> When I look at the art work I was doing when I first entered Mr. ________'s class and compare them to what I am doing now, I can definitely see growth and improvement . . . . After Mr. ________'s course, I have confidence in my abilities, and I'm thankful to him for giving me the start I needed which began a lifetime hobby in art! His classroom is neat, clean and artistically displays his pupils' art work. It's a nice feeling to walk in the room and your art is hanging up . . . .

Finally, from another student:

> The teacher helped me realize there's a whole lot more to art than drawing that is fun to do; there are other different arts that I'm capable of doing and makes me feel like I want to learn more.

In the Picasso instructional module student involvement in current social problems was encouraged. Cognitive learning experiences were gained as students reviewed assorted topics to illustrate in paintings. Some students learned procedures in research and acquired confidence in the use of library facilities. Reading skills, synthesis, organization and analysis of ideas, development of a theme, and the notion that an idea may be expressed in more than one way were among educational gains.

According to the members of the English department who critiqued the results of the poetry/art module, the experiment had been effective. Some teachers were curious about how students (some were the same that English teachers had in class) were motivated to write and illustrate the poems that were produced. An explanation can only be presumed. A de-emphasis of linguistic correctness was a contributing factor; also, students' personal interest toward choice of subject, and concern for a multi-ethnic student component were all ingredients that tended to motivate, create interest, and contribute to the across-the-board effectiveness of the instruction.

Because of their immediate involvement in the experiment throughout its development and expansion, opinions of students are considered crucial. In their evaluation a student comprehensive rating above the letter grade B indicated that, generally, the approach and all-inclusive procedures were effective. However, despite the teacher's observation that cognitive advancements were made, student response to the questionnaire indicated a more moderate success in that area when compared to other aspects of the case study.

A significant outcome of the experiment was realized from questionnaire responses given students' highest ratings. The indication is that the teacher scored well in what is considered the traditional role of a teacher. Teacher enthusiasm, empathetic understanding, knowledge of subject content, and so forth were qualities displayed by the teacher according to student reflections. The most pronounced evidence ascertained indicated that the more empirical structuring of art activities and the general preparation involved in the design and implementation of the modules helped improve the customary performance of classroom teaching duties.

Evidence in this experimental study is merely illuminative and assumptions drawn are only conjectural. Prudence should be admonished with this type of delineative case study. The judgments and conclusions implied are restricted by the measurement device used. In addition, some correlations may exist as a result of the method of assessment and instrumentation rather than due to relationships between cognitively-defined changes that naturally occur.

If improvements are to be made in art instruction in urban schools and in art education generally, art educators must develop more empirical designs and constructs for art programs. An attempt has been made, in this case study, to focus attention on one such approach to art instruction in hopes that more significant and relevant research will ensue.

In order to confirm the assumptions made in this study, much work remains to be done. If cognitive learning can be promoted through art activities, and art instruction can be made more effective for urban students, the acceptance of art education as a legitimate component of general education might be expedited.

Recommendations

Art education in urban schools, like aesthetic education generally, is largely ineffective in promoting aesthetic growth and development in today's urban students. As a national economic crisis takes its toll in terms of educational cutbacks, much of the literature in art education is directed toward a justification for the continued existence of art programs in schools.

Generalities about the value of art education for students and the requisites of quality art programs are eloquently presented and proclaimed by numerous art educators and researchers. Such generalities fail, however, to provide sufficient evidence to parents, community leaders, and taxpayers of art education's worthiness as a crucial component of general education.

To improve the quality of art instruction for urban students, art educators must plan and implement new strategies and designs that will make art programs more functional. In order to support claims that art education is worthwhile, art teachers must move their programs from the current busy-work activities to practices that are more accountable. Art programs that focus on the manipulation of exotic, new materials (with their ever increasing cost) must be replaced with more specific instructional goals and objectives that can be verified.

For the sake of updating instruction and to introduce a more accountable program into urban art education, art teachers must identify those behaviors and outcomes they judge relevant, develop instructional approaches and strategies to carry them out, and conduct the research to validate them. Art activities should be reexamined for relevancy to the students and to the community they serve. Because of its unique student configuration an art curricular structure that acknowledges and reflects the art traditions of its ethnic constituencies should be a prerequisite in urban schools.

Higher education can play an indispensable role in the improvement of the high school art curriculum. For instance, among those teachers remaining in school systems after teacher cutbacks, more and more are returning to colleges and universities in pursuit of advanced degrees and reeducation through in-service programs. For art teachers, who customarily have little training in empirical methodologies, research and statistical procedures must become a part of that reeducation.

Art teachers' classrooms can then become laboratories for carrying out newly developed, innovative concepts based on recent theories and suppositions learned at the university. Skill in research procedures will enable them to conduct more competent empirical studies, verify them, and share their findings with others for educational improvements.

In addition, experienced teachers in reeducation programs as well as prospective teachers of art who expect to teach in urban schools should be better schooled in sociology techniques. Such schooling will better equip them to conceptualize the needs of students, the school, and the community. Furthermore, it will assist them in dealing more reasonably and more pragmatically with current behavioristic and humanistic concepts and practices in today's urban schools.

Conventional art curricula fail to prepare students to cope with the numerous cultural forms and expressions intrinsic to a diverse American culture. Urban schools and communities are probably more representative of that diversity than any other institutions and sectors. Therefore, art teachers should engage students in activities, projects and dialogue that are analogous to the meanings and values of those forms and expressions. Such dialogue and discussion and the art objects produced are vital to human interaction and, significantly, constitute the humanistic content of art programs.

Only through approaches based on consideration and concern for the unique characteristics of urban students can their education be made more effective. Art teachers, administrators, and others responsible for their education must begin to develop school and instructional programs that reflect the culture of students rather than perpetuate fruitless attempts to condition students to fit the school.

The university can assist in educational change also by the promotion of more extensive training in interdisciplinary methods which might convey a better understanding of the total school curriculum. There is a crucial need for art teachers to better understand the rationales and relationships of other disciplines and to have a comprehensive understanding of the total education picture. Correspondingly, university programs should lead the non-art teacher to a better understanding of art and art programs.

When introduced into urban schools as a means of educational change, interdisciplinary programs also need the support of school administrators if they are to succeed. Coupled with a broader education perspective of teachers, encouragement and corroboration by principals and supervisors, interdisciplinary approaches can lead to new understandings and improved interdepartmental relationships. A revitalization of the overall teaching process might be affected through the integration of art with other academic subject areas.

Art education, like other disciplines, has fluctuated and vacillated from one philosophical concept to another without allowing the consummation of any one objective. An extended pursuit of conceptual goals and objectives to a reasonable conclusion is needed. New, sustained inter-curriculum directions will lead to improvements in the learning environment for all students. Efforts must be directed toward a transformation of the total education structure in order to provide more effective education; the ultimate goal, of which, is to meet the needs of all students and to prepare more competent, enlightened, and productive members of the community and of society.

A desire for self-improvement and improvement of the art curriculum at the local level (Springfield, Massachusetts) was a motivational factor in this study. This writer's own sense of increased competence and involvement, based on current knowledge about teaching and learning in urban schools, supplied the impetus. The instructional modules allow a reasonable framework for educational change. The evolution of the modules allows reassessment and modification in succeeding years, and sharing with other teachers helped share a sense of professional growth over a period of time that models effective staff development. It is hoped that the consequences of this undertaking will inspire others to broaden their frame of reference in the teaching of art.

NOTES

[1] Since about the early 1950s, it has become apparent to child psychologists, educators and others that Piaget's contributions to intellectual development have been the most significant in the field. His research on child development, through studies of children's language and thoughts, was published in a series of articles and books from 1923 to 1932. He characterized four stages of child development as 1) Sensory Motor (includes period of infancy), 2) Pre-Operational Thinking (about the time a child starts to talk), 3) Concrete Operations (beginning about age seven), and 4) Formal Operations (beginning at about age eleven). Similarly, with respect to art education, Lowenfeld's developmental stages in child art range from Scribbling (two to four years), Preschematic (four to seven years), Schematic (seven to nine years), Drawing Realism (nine to eleven years), Pseudo-naturalistic (eleven to thirteen years), to the Period of Decision (adolescence).

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APPENDIX

BREAKDOWN BY PERCENTAGE OF LETTER GRADES RECORDED BY STUDENTS

The following table, from left to right, includes the number of underclassmen who recorded specific letter grades to each question and the percentage of the total which that number represents based on forty-five students. Next, the same information is recorded based on eighteen seniors and finally, numbers and percentages are inscribed based on the combined totals of underclassmen and seniors.

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
1.	A	14	31.1%	8	44.4%	22	34.9%
	B+	8	17.7	3	16.6	11	17.4
	B	13	28.8	4	22.2	17	26.9
	C	8	17.7	3	16.6	11	17.4
	D	2	4.4	0	0.0	2	3.1
	E	0	0.0	0	0.0	0	0.0
2.	A	22	48.8%	9	50.0%	31	49.2%
	B+	11	24.4	5	27.7	16	25.3
	B	11	24.4	4	22.2	15	23.8
	C	1	2.2	0	0.0	1	1.5
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
3.	A	22	48.8%	10	55.5%	32	50.7%
	B+	15	33.3	5	27.7	20	31.7
	B	5	11.1	3	16.6	8	12.6
	C	3	6.6	0	0.0	3	4.7
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
4.	A	10	22.2%	6	33.3%	16	25.3%
	B+	14	31.1	5	27.7	19	30.1
	B	12	26.6	5	27.7	17	26.9
	C	8	17.7	2	11.1	10	15.8
	D	1	2.2	0	0.0	1	1.5
	E	0	0.0	0	0.0	0	0.0
5.	A	30	66.6%	13	72.2%	43	68.2%
	B+	7	15.5	4	22.2	11	17.4
	B	7	15.5	1	5.5	8	12.6
	C	1	2.2	0	0.0	0	0.0
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
6.	A	31	68.8%	13	72.2%	44	69.8%
	B+	10	22.2	4	22.2	14	22.2
	B	3	6.6	1	5.5	4	6.3
	C	1	2.2	0	0.0	1	1.5
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
7.	A	31	68.8%	15	83.3%	46	73.0%
	B+	8	17.7	3	16.6	11	17.4
	B	3	6.6	0	0.0	3	4.7
	C	2	4.4	0	0.0	2	3.1
	D	1	2.2	0	0.0	1	1.5
	E	0	0.0	0	0.0	0	0.0
8.	A	10	22.2%	8	44.4%	18	28.5%
	B+	16	35.5	4	22.2	20	31.7
	B	11	24.4	3	16.6	14	22.2
	C	5	11.1	2	11.1	7	11.1
	D	2	4.4	1	5.5	3	4.7
	E	1	2.2	0	0.0	1	1.5
9.	A	17	37.7%	10	55.5%	27	42.8%
	B+	15	33.3	7	38.8	22	34.9
	B	11	24.4	1	5.5	12	19.0
	C	2	4.4	0	0.0	2	3.1
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
10.	A	12	26.6%	8	44.4%	20	31.7%
	B+	12	26.6	4	22.2	16	25.3
	B	13	28.8	4	22.2	17	26.9
	C	5	11.1	2	11.1	7	11.1
	D	3	6.6	0	0.0	3	4.7
	E	0	0.0	0	0.0	0	0.0

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
11.	A	16	35.5%	9	50.0%	25	39.6%
	B+	17	37.7	5	27.7	22	34.9
	B	8	17.7	3	16.6	11	17.4
	C	3	6.6	1	5.5	4	6.3
	D	1	2.2	0	0.0	1	1.5
	E	0	0.0	0	0.0	0	0.0
12.	A	30	66.6%	15	83.3%	45	71.4%
	B+	8	17.7	1	5.5	9	14.2
	B	4	8.8	1	5.5	5	7.9
	C	3	6.6	1	5.5	4	6.3
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
13.	A	32	71.1%	13	72.2%	45	71.4%
	B+	11	24.4	4	22.2	15	23.8
	B	1	2.2	1	5.5	2	3.1
	C	1	2.2	0	0.0	1	1.5
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
14.	A	16	35.5%	8	44.4%	24	38.0%
	B+	16	35.5	6	33.3	22	34.9
	B	7	15.5	4	22.2	11	17.4
	C	5	11.1	0	0.0	5	7.9
	D	1	2.2	0	0.0	0	1.5
	E	0	0.0	0	0.0	0	0.0

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
15.	A	21	46.6%	12	66.6%	33	52.3%
	B+	11	24.4	3	16.6	14	22.2
	B	10	22.2	2	11.1	12	19.0
	C	3	6.6	1	5.5	4	6.3
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
16.	A	23	51.1%	12	66.6%	35	55.5%
	B+	9	20.0	4	22.2	13	20.6
	B	11	24.4	2	11.1	13	20.6
	C	2	4.4	0	0.0	2	3.1
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
17.	A	12	26.6%	7	38.8%	19	30.1%
	B+	13	28.8	5	27.7	18	28.5
	B	9	20.0	3	16.6	12	19.0
	C	10	22.2	1	5.5	11	17.4
	D	1	2.2	2	11.1	3	4.7
	E	0	0.0	0	0.0	0	0.0
18.	A	12	26.6%	6	33.3%	18	28.5%
	B+	13	28.8	3	16.6	16	25.3
	B	10	22.2	5	27.7	15	23.8
	C	6	13.3	4	22.2	10	15.8
	D	2	4.4	0	0.0	2	3.1
	E	2	4.4	0	0.0	2	3.1

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
19.	A	25	55.5%	11	61.1%	36	57.1%
	B+	9	20.0	3	16.6	12	19.0
	B	8	17.7	4	22.2	12	19.0
	C	1	2.2	0	0.0	1	1.5
	D	2	4.4	0	0.0	2	3.1
	E	0	0.0	0	0.0	0	0.0
20.	A	19	42.2%	12	66.6%	31	49.2%
	B+	11	24.4	4	22.2	15	23.8
	B	10	22.2	1	5.5	11	17.4
	C	5	11.1	1	5.5	6	9.5
	D	0	0.0	0	0.0	0	0.0
	E	0	0.0	0	0.0	0	0.0
21.	A	21	46.6%	7	38.8%	28	44.4%
	B+	5	11.1	6	33.3	11	17.4
	B	14	31.1	3	16.6	17	26.9
	C	1	2.2	2	11.1	3	4.7
	D	4	8.8	0	0.0	4	6.3
	E	0	0.0	0	0.0	0	0.0
22.	A	29	64.4%	11	61.1%	40	63.4%
	B+	12	26.6	6	33.3	18	28.5
	B	2	4.4	1	5.5	3	4.7
	C	1	2.2	0	0.0	1	1.5
	D	0	0.0	0	0.0	0	0.0
	E	1	2.2	0	0.0	1	1.5

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
23.	A	12	26.6%	5	27.7%	17	26.9%
	B+	13	28.8	6	33.3	19	30.1
	B	11	24.4	3	16.6	14	22.2
	C	8	17.7	3	16.6	11	17.4
	D	0	0.0	1	5.5	1	1.5
	E	1	2.2	0	0.0	1	1.5
24.	A	29	64.4%	9	50.0%	38	60.3%
	B+	12	26.6	7	38.8	19	30.1
	B	3	6.6	0	0.0	2	4.7
	C	0	0.0	2	11.1	2	3.1
	D	1	2.2	0	0.0	1	1.5
	E	0	0.0	0	0.0	0	0.0
25.	A	14	31.1%	9	50.0%	23	36.5%
	B+	15	33.3	6	33.3	21	33.3
	B	11	24.4	3	16.6	14	22.2
	C	3	6.6	0	0.0	3	4.7
	D	2	4.4	0	0.0	2	3.1
	E	0	0.0	0	0.0	0	0.0
26.	A	25	55.5%	12	66.6%	37	58.7%
	B+	10	22.2	3	16.6	13	20.6
	B	7	15.5	1	5.5	8	12.6
	C	0	0.0	1	5.5	1	1.5
	D	3	6.6	1	5.5	4	6.3
	E	0	0.0	0	0.0	0	0.0

Question Number	Letter Grade	Numbers Under-classmen	Percentages Under-classmen	Numbers Upper-classmen	Percentages Upper-classmen	Combined Numbers	Combined Percent-ages
27.	A	16	35.5%	8	44.4%	24	38.0%
	B+	4	8.8	2	11.1	6	9.5
	B	10	22.2	7	38.8	17	26.9
	C	9	20.0	1	5.5	10	15.8
	D	5	11.1	0	0.0	5	7.9
	E	1	2.2	0	0.0	1	1.5
28.	A	24	53.3%	12	66.6%	36	57.1%
	B+	15	33.3	3	16.6	18	28.5
	B	5	11.1	2	11.1	7	11.1
	C	0	0.0	1	5.5	1	1.5
	D	0	0.0	0	0.0	0	0.0
	E	1	2.2	0	0.0	1	1.5